

## LIVE FRINGE

### JOGET, ABANG, JOGET (DANCE, DARLING, DANCE)

pongurl (Singapore)

9 – 11 January 2014, 8pm

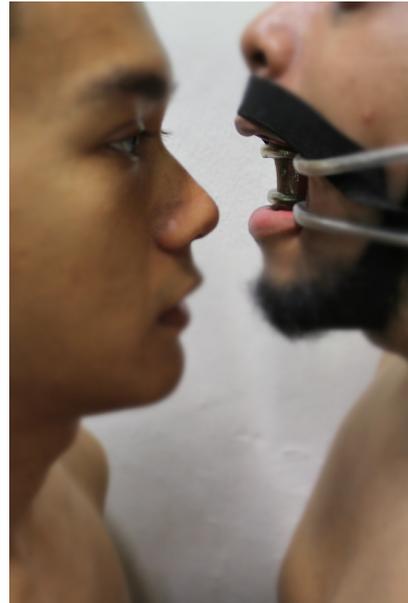
The Substation Theatre

(70 minutes with no intermission)

\$19

*(Fringe Commission)*

It begins with a simple movement. A gesture.  
A flow. A word. A plea. A call. A dance.  
It ends in a dance. A desire. A lust. A dream.  
Within where it begins and where it ends lies a  
man, not broken, not even complete.  
And where this man lay, his child, a child, it, it  
whispers to return to where it never began  
from, away from where it never left.  
And where this man lay, he begins the dance  
with the end of a simple movement. He calls  
this Child.



*Joget, Abang, Joget (Dance, Darling, Dance)* is the opening up of the realm that was created by Noor Effendy Ibrahim in his solo performance series *Dancing with the Ghost of My Child*, first performed in 2in Singapore for the R.I.T.E.S #5-2011 (Rooted in the Ephemeral Speak) performance art series. In this work, Effendy continues his on-going performance research to excavate inherent and latent memories within his own body through self-inflicted physical abuse, and to understand concepts of guilt and desire as he negotiates his faith and his constantly shifting identities in a society that he sees as seeking to neuter otherness. In *Joget, Abang, Joget*, Effendy seeks to reconcile ideas of tenderness in violence.

*“... a deeply mature, moving and challenging piece that played with gender roles and the longing for a child.”*

- Alanna Maclean, Canberra Critics Circle, on  
*Dancing with the Ghost of My Child*

*pongurl* is a process space conceived by the current Artistic Director of The Substation, Noor Effendy Ibrahim since 2013 in order to play with his insecurities in a safe environment.

### **Relationship to Art & the People**

“The community, to me, is in a state of constant undoing. The community never settles despite its aspiration to be complete, to be one. As soon as the community arrives at the point of almost settling in, defining itself, achieving full comprehension and understanding of its very purpose and meaning in being, the community begins to break apart, it begins to dismantle what it had learnt to know. It now violently refuses to accept the fate that it had knowingly built itself towards. The community, suddenly at that moment of becoming, awakes to recognize that if it does achieve completion, it will then cease to be. This is the rule for bodies to exist and co-exist in the spaces that I design.”

- Noor Effendy Ibrahim

### **Biographies of Artists**

#### **pongurl**

pongurl is a process space conceived by Noor Effendy Ibrahim since 2013 in order to play with his insecurities in a safe environment.

#### **Noor Effendy Ibrahim**

##### **Artistic Director**

Noor Effendy Ibrahim is the current Artistic Director of The Substation and was the Artistic Director of contemporary Malay Theatre company Teater Ekamatra (2001-2007). Effendy is an interdisciplinary arts practitioner and is now revisiting his on-going research and practice that examine issues of identity, power, hunger, and tenderness.

#### **anGie seah**

##### **Sound Artist**

Born in 1979, anGie seah is a multi-disciplinary artist based in Singapore. Since 1997, she has been making drawings, performance art, installations and clay sculpture. In 2000, she was awarded an education bursary from National Arts Council, and graduated from the Royal Melbourne Institute of Technology's Bachelor of Arts where she majored in Sculpture. She was also awarded a culture scholarship to Berlin from the Goethe Institut in 2005. She has exhibited her works in South East Asia and internationally with a series of artist residencies in Switzerland, Indonesia, Belgium, Thailand, Poland, Germany and Romania. She has been exploring the medium of Sound Art with her voice. Since 2002, she continues to create vocal pieces rooted in raw emotion and the imagination in the context of her autobiographical situations. Art making is a tool for anGie to understand the social environment and responding to deal with the everyday life of human conditions. Her performances illustrate the observations she's made, the experiences and emotions she possesses.

## **Elizabeth de Rosa**

### **Performer**

Elizabeth de Roza is a director and a multi-disciplinary performance artist based in Singapore. Currently, she is the Programme Leader of the Theatre and Performance BA(Hons) programme at LASALLE College of the Arts. She has been an Associate Artist of The Substation from 2001 -2010 and is currently the Project Leader of TheatreStrays, a performance research group that focuses on performance training. Her works have been commissioned and presented at several International Theatre Festivals and Conferences in the region and internationally. Her research interests include interactive performance installations, cross-cultural and disciplinary works, and training methodology for inter-cultural actors. Her works have been presented and commissioned at several international theatre festivals and at conferences. Her current research, Paper Boat, a performance installation investigates cultural memories and video installations has been presented in Myanmar, Brazil, Esplanade's The Studio Series (Singapore), ArtScience Museum (Singapore) and most recently in Berlin in June 2013. Her interests in cross-cultural collaborations, has seen her participating in several initiatives such as Resident Artist for Commonwealth Games Spirit of Friendship UK and, a collaboration with Teatro Kalipatos (Mexico). She'd attended the 13th LAMAMA international directors' symposium and the summer intensive training in Psychophysical process through Asian martial/mediation arts with Phillip Zarrilli .

## **Mohamad Riduan**

### **Sound Artist**

Mohamad Riduan has exhibited and performed in Esplanade, Furor Space, The Substation, World Event Young Artists in Nottingham, England and recently a sound installation collaboration *inside the subject* with Bani Haykal and anGie seah at LASALLE College of the Arts. He is best known for his works of sound sculpture, performance art and sound exploration. Riduan is also a member of a collective group called OFFCUFF, a multi-disciplinary performance collective focusing on structured improvisation incorporating dual visual projections and dual sound components.

## **Mish'aal Syed Nasar**

### **Performer**

Mish'aal is a freelance practitioner and is also working as The Substation as their Operations Manager. Mish'aal's first foray into theatre was in 2007 when he was acting in Teater Ekamatra's children's play *Mat Champion* under Fared Jainal. He has since acted in Teater Ekamatra's *Mat CD*, *In Search of Wonderland*, *Ziarah* (nominated for Best Ensemble at Life! Theatre Awards 2011), *Bilik Ahmad* (won Best Ensemble at Life! Theatre Awards 2009) and many others. He was also involved in Panggung Arts' *Dan Tinggal Tiga Baju Raya* and *Orang Utan Asia*. Other than theatre, Mish'aal is also part of a band , The Psalms. He has collaborated with other musicians in music programs such as The Substation's *Tribal Gathering of Tongue Tasters: Alternative Ensemble*, the recently



concluded *Play Freely* which was presented by The Observatory at Goodman Arts Centre and was part of Australia's sound artists Abe Sada's performance in Singapore.

### **Yazid Jalil**

#### **Performer**

Yazid Jalil has spent the year 2012 in Paris, France under the Ecole Philippe Gaulier Residency Programme courtesy of the Singapore National Arts Council. Yazid is also an alumnus of the Singapore Repertory Theatre's youth wing, the SRT Young Company. He freelances as an actor, having worked for theatre companies like Teater Ekamatra, BUDS Theatre Company, Cake Theatrical Productions, Agni Koothu, We Colour People Theatre Company and Yellow Chair Productions. Yazid was nominated Best Supporting Actor in the 11th Life! Theatre Awards (2011) for his role in Teater Ekamatra's production of *Charged*. He was also nominated for Best Performance at the 3rd Singapore Short Film Awards (2012) for his leading role in *Love in Any Genre*. He is currently undergoing a 3-year actor training programme with the Intercultural Theatre Institute, where he will be immersed in traditional Asian art forms.

## LIVE FRINGE

### THE MOUNTAIN

The Art of Strangers (Singapore)  
16 – 18 January 2014, 8pm  
The Substation Theatre  
(45 minutes with no intermission)

\$19

*(Fringe Commission • World  
Premiere)*



[www.facebook.com/theartofstrangers](http://www.facebook.com/theartofstrangers)

What will happen once the mountains melt? Who will we blame? How will we tell the story of the end of the world?

These questions are some of the main points that the newly formed performance collective The Art of Strangers wishes to address in *The Mountain*, the company's debut production. Based on a short story by Amitav Ghosh, this piece brings 15 performers together in a mix of storytelling and role-playing that sets out to be a unique and intimate experience for the 15 spectators that each show allows. With this performance, producer Fezhah Maznan and director Felipe Cervera aim to put forward a reflection about the relationship about art, people and global warming that ultimately will leave the spectator with a reflection about the end of the world. A hopeful, intimate and simple experience, this performance is a must-see.

*The Art of Strangers is a brand new independent performance collective led by Fezhah Maznan and Felipe Cervera that seeks to produce collaborative performance works investigating contemporary issues dealing with education, globalisation and human co-habitation. The Mountain is their first project, in which they seek to bring a wide range of people to create an intimate piece that discusses climate change.*

#### Relationship to Art & the People

*The Mountain's* central themes are climate change, society and foreigners. The piece is a critical allegory to the idea of “progress” in a world where people struggle to achieve an identity, and with the inevitable doom of climate change as a backdrop.

In this argument, the piece relate to “The People” at several levels. Firstly, it speaks about “The Foreigners” and “The Locals” by means of a simple story that mirrors several on-going debates not only in Asia, but also in several latitudes throughout the world. Secondly, it addresses the debates between tradition and innovation, ancient

knowledge and science and between the “tribal old” and the “modern new”. The piece portrays a concern that has been present in several discourses since long enough, and which takes the issue of realising the shortcomings of modernity, the brutality with which it was imposed throughout the colonial world and the ecological emergency that it has brought about for the planet. Ultimately, the piece relates to “The People” simply because it is about the people. The meeting of performers and spectators with this story of doom seeks to put forward the following motto: “*We are not free. We are bound to our planet’s limits. We are not alone. I am because you are.*”

## **Biographies of Artists**

### **The Art of Strangers**

The Art of Strangers is an independent performance collective led by Fezhah Maznan and Felipe Cervera. Its artistic mission is to produce collaborative performance works that investigate contemporary issues related to education, globalization and human co-habitation. *The Mountain* is their first project, in which they seek to bring a wide range of people to create an intimate piece that discusses climate change.

### **Fezhah Maznan**

#### **Producer**

With more than ten years' experience in theatre and arts management, Fezhah hopes to ultimately combine Arts and Education to positively propel forward the lives of women and children of the forgotten and neglected. Her professional experience includes being the general manager of Teater Ekamatra and production management for companies and institutions such as The Necessary Stage and The Esplanade Co. Also a poignant poet, Fezhah is effectively multi-lingual in Malay, English, French and Spanish. She is currently pursuing her Masters degree in Arts Management at LASALLE College of the Arts.

### **Amitav Ghosh**

#### **Author**

Acclaimed Indian writer, educated in Delhi, Oxford and Alexandria. Author of *The Circle of Reason*, *The Shadow Lines*, *In An Antique Land*, *Dancing in Cambodia*, *The Calcutta Chromosome*, *The Glass Palace*, *The Hungry Tide*, and *Sea of Poppies*, amongst others. His novels have won him important literary prizes like France’s Prix Médicis (1990), Sahitya Akademi Award, Ananda Puraskar, The Arthur C. Clarke Award (1997), The International e-Book Award at Frankfurt Book Fair (2001), Crossword Book Prize (2005 and 2008) and The India Plaza Golden Quill Award (2008). His work has been translated into 20 languages. He has also been awarded with honorary doctorates from Queens College in New York and the Sorbonne in Paris. *The Mountain* is based on his essay *The Mystic Mountain*, an unpublished reflection on climate change delivered as part of his

keynote speech at the conference ‘The Asian Century’ organised by the National University of Singapore.

### **Felipe Cervera**

#### **Director / Performer**

A theatre-maker and researcher who believes the world has ended, Felipe received his training in Mexico and the UK. His work has been showcased in festivals and symposiums in Mexico, USA, Argentina, UK, Poland, Egypt and Singapore. He has been a lecturer at the National University in Mexico, a guest lecturer at the universities of Veracruz (Mexico), Antioquia (Colombia), and Manchester (UK), as well as teaching assistant at the University of Kent (UK) and the National University of Singapore, where he is currently doing a PhD in Theatre Studies.

### **Phorid (Kate Pocklington)**

#### **Visual Artist**

Spreading ink over 7000 miles, Kate (aka Phorid) moved to Singapore to continue her career in museums and restoration. From the flatlands of rural England to the high rise buildings of Singapore, Kate’s work observes the nature of people and their movement of habitat, the submergence in nature and submissive experience of urbanisation. Looking at the world from nature’s point of view, her artwork, once described as “not leaving you feeling very serene”, shows discarded ancient ruins, derelict homes and what has become of us and our world.

### **Lachlan Andrews**

#### **Performer**

Lachlan Andrews is an Australian/ American. He started performing in Australian local productions at the age of 5. He enjoys acting, singing, tap dancing and being part of a multicultural cast. He has lived in Shanghai, speaks Mandarin and is learning Spanish. Lachlan is a Year 7 student at the Australian International School in Singapore and has performed in school productions. In 2012, he was in Bangkok as part of the International Schools Theatre Association Festival.

### **Isabella Chiam**

#### **Performer**

Isabella is a full-time actor & host who loves the stage, and embraces it as an acute reflection of life & its possibilities. A Theatre Studies graduate from the National University of Singapore, she has performed in plays such as *Conference of the Birds* (Orangedot Productions), *Girl in the White Sand Box* (Drama Box) and *Taban* (Teater Ekamatra) and musicals such as *H is for Hantu* (STAGES), *Jack & the Beansprout* (Wild Rice) & *Liao Zhai Rocks!* (The Theatre Practice). She received an award for Best Ensemble at the Straits Times Life! Theatre Award 2008 for her work in *Mad Forest* (2007)

& was last seen in The Theatre Practice's *The Bride Always Knocks Twice* (2013).

### **Vemalan Elangovan**

#### **Performer**

Vemalan graduated from the National University of Singapore with a Bachelor's degree in Business Administration. Pursuing his passion outside of his work, he has been involved in a few productions over the past three years, mostly in Tamil. Committed to learning more about theatre and becoming a more versatile actor, Vemalan seeks to widen his horizons with more experience in English projects. His maiden performance in English was in May 2013 in *Mosaic*, as part of Alterity Production's *Alterity: A Double Bill*.

### **Miguel Escobar**

#### **Performer**

Miguel is interested in the intersections between different media and different cultures. In order to explore these, he has worked as a teacher, performer, translator and web developer in different countries. He studied Drama and Theatre in Mexico (UNAM), Cultural Policy in the Netherlands (Maastricht) and Javanese Wayang Kulit in Indonesia. He is currently a PhD candidate at the National University of Singapore. As a performer, he has collaborated with Indonesian artists in intercultural *wayang* shows and performs often in improvisational spectacles in Java.

### **Sharon Frese**

#### **Performer**

Sharon is a British Afro-Caribbean Theatre Practitioner and global nomad. She spent several years at The English Theatre Frankfurt before becoming happily rooted in Singapore. She has worked extensively with local practitioners and companies, her most recent appearance being in *VOICES* at the Drama Centre's Black Box. Sharon is honoured to have worked with The Necessary Stage in *Singapore*, Teater Ekamatra's site specific work *This Placement* and had several stints at NYU Tisch School of the Arts, Asia. A Rose Bruford Alumni, she is also a connoisseur of local food.

### **Yazid de Jalil**

#### **Performer**

Yazid studied theatre under Philippe Gaulier in France. He is also an alumnus of the Singapore Repertory Theatre's youth wing, The Young Co.. He freelances as an actor, having worked for theatre companies like Teater Ekamatra, Buds Theatre Company, Cake Theatrical Productions, Agni Koothu, We Colour People Theatre Company and Yellow Chair Productions. Yazid was nominated for Best Supporting Actor at the Straits Times Life! Theatre Awards (2011) for his role in Teater Ekamatra's production of *Charged*. He was nominated in the Best Performance category at the 3<sup>rd</sup> Singapore Short Film Awards (2012) for his leading role in *Love in Any Genre*. Most recently, he and fellow

actors from *Pretty Things* (Patricia Toh/ The Substation) were nominated for Best Ensemble at the Straits Times Life! Theatre Awards (2013).

### **Rebecca Lee**

#### **Performer**

Rebecca is originally from England but has lived in Singapore most of her life. She is a pioneer graduate with BA (Hons) in Acting from LASALLE College of the Arts. Since graduating Rebecca has been working as an actress and drama teacher. She also runs Buds Theatre Company. Her recent theatre credits include: Buds Theatre Company's *The Acid Test* (2012), *Cock* (2012), *Shades* (Bangladesh 2011), *Colder Than Here* (2010) and Toy Factory's *Equus* (2011). This is her first devised work in a long time and she is loving it.

### **Joe Moreira**

#### **Performer**

Joe enjoyed a childhood dreaming of being a doctor, priest and the grass cutter, innocently sowing the seeds for the actor in the distant future. He helmed Bradbury Wilkinson and Company's Singapore branch as its MD and later his own businesses in security printing, explosives applications and ordnance removal and event management. Constantly seeking new and different experiences, he enjoyed the moments on stage and in a recording studio as an emcee, trainer, speaker, program presenter for China Airlines and Garuda Indonesia and a voiceover artist for documentaries, audio books and commercials – all invariably expanding his involvement in social and grassroots organizations, enriching the depth and scope of human interactions and experiences. Unbeknown yet of the thespian destiny, while resting after hospitalization for a mild heart attack, an urgent call for a minor role in a documentary in late October 2012 set the acting wheel in motion.

### **Farez Najid**

#### **Performer**

Farez Najid's first professional brush with the theatre scene was with Teater Ekamatra's *Rendezvous Point* in 2007. Since then he has continued his journey as an Attraction Artiste in Sentosa's Images of Singapore. He was also in the pioneer cast of Songs of the Sea. He has also worked with numerous companies such as The Voice, Underground Theatre and Panggung Arts in numerous capacities. As of late, Farez has decided to once again delve into acting and in 2012 he acted in Hatch Theatrics' *National Memory Project* and in 2013 was the actor for Teater Ekamatra's *Taban*.

### **Natalina Pereira**

#### **Performer**

Natalina is currently pursuing her BA(Hons) in Theatre Studies at the National University of Singapore. Her passion for theatre began at 14. Since then, it has developed

into a love and respect for the art form. When she is not desperately trying to grasp theories in university, she finds joy in being a speech and drama trainer with inwardBOUND. Her professional theatre debut was with The Necessary Stage, as part of the ensemble cast for *godeatgod*.

### **Nur Khairiyah Bte Ramli**

#### **Performer**

Nur Khairiyah Bte Ramli graduated from LASALLE College Of The Arts majoring in Theatre Arts. Whilst studying she spent time performing in school shows, filming and teaching speech & drama to pre-school children. Khai was also part of the The Young Co. by the Singapore Repertory Theatre back in 2007. She was an Assistant Production Co-ordinator for the M1 Singapore Fringe Festival & the main season productions for The Necessary Stage for two years. She is currently working as a programmer for performances at The Substation. Khai has also just debuted her first co-directing and co-writing work called *Penantian* with Our Kampong and made her acting debut in *...dan tiga dara terbang ke bulan (...and three virgins fly to the moon)* with Panggung Arts in May 2013.

### **Gladys Tan**

#### **Performer**

A jazz vocalist with SweeG3 after graduating from The Necessary Stage's (TNS) Theatre for Seniors Programme, Gladys performed her first stage role as The Queen in *Marionette* with Buds Theatre Company. She played Elder in the award-winning film *Terra Feminar* at the East meets West NYU Film Festival and was in a skit based on Macbeth's three witches at the Esplanade, for a performance by a Singapore musical quartet. She provided voiceover for #157 -*An Intimate Audio Encounter* for the Baba House and also participated in the dance/art walkabout in OH! Open House 2013. She was in TNS's main season production *October* (2012) and *Encore IV: Love Life* (2013). Gladys most recently performed in Going Local 3's *Walking In* with Buds Theatre Company.

### **Daisy Yeo**

#### **Performer**

Daisy had done shows for Buds Theatre Company, the Singaporean String Quartet, Faithworks, Theatre for Seniors, The Necessary Stage, The Glowers Drama Group and spell#7. Besides theatre, she has read for Tisch School of the Arts, students from the National University of Singapore, young local writers, the Baba House audio tour and appeared on television, movies, videos and commercials.

### **Maya Zainudin**

#### **Performer**

A young Singaporean born in 2003, Maya is already an experienced performer. She has musical training for guitar and piano and has often performed in private recitals. Also a



bright singer, she recently was a co-host for the 2012 edition of ChildAid Singapore, held at the Marina Bay Sands Grand Theatre.

## LIVE FRINGE

### PEER PLEASURE

(Singapore)

13 – 16 January 2014, 8pm

Esplanade Recital Studio

(105 minutes with a 15-minute intermission)

\$19

In line with this year's theme, and to celebrate the Fringe's 10th anniversary, we have revived *Peer Pleasure*. Always a favourite from our past youth festivals, *Peer Pleasure* is a celebration of youth theatre. The Fringe is proud to present an exciting and eclectic mix of performances from six schools.



*Boys* by St Andrew's Secondary School

*Contrology* by Yio Chu Kang Secondary School

*History, Whose Story* by Deyi Secondary School

*It's a Small, Small World* by St Anthony's Canossian Secondary School

*Lanterns Never Go Out* by St Joseph's Institution and

*What Big Bombs You Have!!!* by Chung Cheng High School

Our pragmatic lifestyle makes top-down regulation an attractive way of life, making the culture of hierarchy the companion to efficiency. The Singaporean youth today are quick to question the norm. The themes of these plays touch on the herd mentality, the obsession for control, the relevance of history, being enslaved by poverty, harassed by societal expectations and living with a family that cannot be trusted.

Whether literal or metaphorical, Singaporean youth are struggling with identity. As we are small, we are immediately connected to the global and are used to looking outwards from a very young age. With social media, our choices of being influenced and informed have become more diverse, disturbing national boundaries and re-defining what is local.

As today's youth are confronted by a plethora of local questions and urgent global issues, what better way to engage one another than through art? The M1 Singapore Fringe Festival 2014 is proud to present our youth and their 'people' concerns.

### SYNOPSIS OF PLAYS

#### ***Boys* by St Andrew's Secondary School (directed by Ian Loy)**

'Boys' is inspired by William Golding's *Lord of the Flies*. It explores herd mentality, the cycle of violence and the possibility of standing up for what is right.

***Contrology* by Yio Chu Kang  
 Secondary School (directed by  
 Serena Ho)**

We want control. It does not matter who we are. We protect, we shout, we lie, we preach, we teach, we shoot. There are expectations to fulfill. Is it important for us to keep in line? At the end what does it all mean?



***History, Whose Story?* by Deyi  
 Secondary School (directed by Umi  
 Kalthum)**

*History, Whose Story?* touches on Singapore's history in order to stimulate a discussion on the importance and relevance of history in the daily lives of students. It focuses on the relationship between Sir Stamford Raffles and Munshi Abdullah, as well as popular characters from Singapore's past, and is told through the eyes of a present-day student who discovers the many different voices of history.

***It's a Small, Small World* by St Anthony's Canossian Secondary School (directed  
 by Dwayne Lau)**

The overarching theme centres on the idea of freedom versus being trapped. Topics of child slavery, poverty and monetary issues will be explored. This play aims to raise awareness of such issues, and illustrate the need to be content with what we have.

***Lanterns Never Go Out* by St Joseph's Institution (directed by Geraldine Wee)**

It's Chinese New Year and Wai Kheng has to face the annual barrage of questions and criticisms again but perhaps, this year, will be a little different. Perhaps his lantern will not go out.

***What Big Bombs You Have!!* by Chung Cheng High School (directed by Natalie  
 Henedige)**

*What Big Bombs You Have!!!* is a re-imagining of the classic children's tale *Little Red Riding Hood*. It begins with a family setting, where a little Girl lives precariously at home with a sinister Uncle, a powerless Mother and a scared and angry Brother...

## Relationship to Art & the People

These works have emerged from six different schools that have undergone a variety of inter-generational creative processes. Most of the plays have been written by adult playwrights or devised by adult directors. Most of the content have been researched and generated with young people who may not have the experience or skills to structure these materials and concerns together into a theatre piece. Working collaboratively means a transfer of skills and also addressing the challenges of working across multiple differences to create works that communicate their worlds to an audience.



This collection of short plays celebrates people in creative processes with an aim to create works. The adults with life experience and established theatre skills serve the community of youth, who learn the skills of a discipline that are outside the academic confines to explore the other aspects of their lives. These processes nurture a wholistic approach and supplements our academically-inclined curriculum housed in most schools in Singapore.

The festival platform then offers these worlds the opportunity to be shared with a larger audience, thereby transmitting the voices of young people and their concerns, not merely enabling their presence in society through art, but also encouraging dialogue with the adults in our society today. With that, it is the festival's hope that the dialogic processes will enable us to see possibilities of creative transformation in our relationships with our youth, making art and the people enjoy concrete outcomes and not exist as a mere curatorial brief.

## LIVE FRINGE

### BEST OF

**The Necessary Stage (Singapore)**  
10 – 11 January 2014, 8pm  
11 – 12 January 2014, 3pm  
Esplanade Recital Studio  
(60 minutes with no intermission)  
*Advisory (Racial Reference & Some  
Coarse Language)*

\$19

[www.necessary.org](http://www.necessary.org)



*“There’s the kind of storytelling that lights up fireworks and milks this communal moment for all its worth. Best Of, The Necessary Stage’s enjoyable one-woman show featuring Siti Khalijah Zainal, skips all of that and simply tells.”*

- Mayo Martin, TODAYonline

Award-winning actress Siti Khalijah Zainal takes centre-stage in this one-woman show specially created for her by Alvin Tan and Haresh Sharma.

*Back by popular demand!*

First staged at the Fringe in 2013 and subsequently at CausewayEXchange in Penang, both to rave reviews, *Best Of* looks at issues of the day through collective stories and personal reflection.

*“We must develop and maintain the capacity to forgive. He who is devoid of the power to forgive is devoid of the power to love. There is some good in the worst of us and some evil in the best of us. When we discover this, we are less prone to hate our enemies.”*

- Martin Luther King Jr.

*Formed in 1987 by our current Artistic Director Alvin Tan, The Necessary Stage (TNS) is a non-profit theatre company with charity status. Our mission is to create challenging, indigenous and innovative theatre that touches the heart and mind. TNS is a recipient of the National Arts Council’s Major Grant FY2012/2013, and is also the organiser and curator of the annual M1 Singapore Fringe Festival.*

## **Relationship to Art & the People**

*Best Of* is a one-woman show about a young Malay-Muslim woman who describes a day in her life – starting with a visit to the prison in the morning to see her cousin, and ending at the hospital to be with her mother who is undergoing chemotherapy. She shares her most immediate concerns, such as trying to settle a divorce with her husband through the Syariah laws in Singapore.

The play is performed by one actor who narrates through the voices of a multitude of people. As she shares her character's story, she is also representing the voices of family members, friends and strangers.

The play, although specific in its issues – grappling with divorce matters in Singapore's Muslim community – broaches more universal themes. It appeals to anyone regardless of identity markers such as race, class, gender and faith.

From the kindness of strangers to the staleness of familiarity, the protagonist reveals, through her encounters in this one day, the worst of and the best of, the people around us.

## **Biographies of Artists**

### **The Necessary Stage**

Formed in 1987 by our current Artistic Director Alvin Tan, The Necessary Stage (TNS) is a non-profit theatre company with charity status. Our mission is to create challenging, indigenous and innovative theatre that touches the heart and mind. TNS is a recipient of the National Arts Council's Major Grant FY2012/2013, and is also the organiser and curator of the annual M1 Singapore Fringe Festival.

For its Main Season, TNS produces an average of two plays a year at our black box and other venues. The plays are original, mostly devised pieces created in a collaborative process that is based on research, improvisation before scripting, and input from all members of the production. We are also committed to international exchange and networking between Singapore and other countries, though staging the company's plays abroad, inviting foreign works to be presented by the company in Singapore, through dialogues, workshops and training opportunities as well as creative collaborations leading to interdisciplinary productions. Our Theatre for Youth and Community branch actively engages young people, senior citizens and different communities in Singapore through workshops and process-based drama programmes that focus on personal development.

### **Alvin Tan Director**

Alvin is the Founder and Artistic Director of The Necessary Stage since 1987. He is also



the co-Artistic Director of the annual international M1 Singapore Fringe Festival. One of the leading proponents of devising theatre in Singapore, Alvin has directed more than 60 plays which have been staged locally and at international festivals. He has been awarded a Fulbright Scholarship and served as a member of the curatorial panel for TransLab, an initiative created by the Australian Council for the Arts to promote intercultural theatre and performance. In 2010, Alvin was conferred the Chevalier des Arts et des Lettres by the French Ministry of Culture, in recognition of his significant contribution to the arts. Alvin was most recently awarded Best Director at the 2011 Life! Theatre Awards for *Model Citizens* by The Necessary Stage.

Alvin has also been actively involved in civil society and public initiatives, amongst which include *Bird People in Tanglin Halt*, an intradisciplinary project on the dilemmas of urban heritage and biodiversity., for which he is the Artistic Director of the theatre component. In 2012, Alvin was also commissioned by the National Library Board as Artistic Director of a time-travelling exhibition on the life and works of Singapore poet Edwin Thumboo. In 2013, Alvin was invited to be part of the Singapore50 Committee which was established to coordinate nationwide celebrations for Singapore's 50<sup>th</sup> birthday in 2015. In the same year, Alvin was also invited to be on the Board of National Arts Council, Singapore (from 1 September 2013 – 31 August 2015).

### **Haresh Sharma** **Playwright**

Haresh is Resident Playwright of The Necessary Stage and co-Artistic Director of the annual M1 Singapore Fringe Festival. To date, he has written more than 90 plays, and his 100th play will be completed in 2012. His play, *Off Centre*, was selected by the Ministry of Education as a Literature text for N and O Levels, and republished by The Necessary Stage in 2006. In 2008, Ethos Books published *Interlogue: Studies in Singapore Literature, Vol. 6*, written by Prof David Birch and edited by A/P Kirpal Singh, which presented an extensive investigation of Haresh's work over the past 20 years. A collection of Haresh's plays have been translated into Mandarin and published by Global Publishing with the title '哈里斯·沙玛剧作选'.

Haresh was awarded Best Original Script for *Fundamentally Happy*, *Good People* and *Gemuk Girls* during the 2007, 2008 and 2009 Life! Theatre Awards respectively. In 2010, the abovementioned plays have also been published by The Necessary Stage in the collection entitled *Trilogy*. In 2011 and 2012, 2 collections of short plays by Haresh entitled *Shorts 1* and *Shorts 2* as well as a collection entitled *Plays for Schools* have been published. Most recently, a new collection entitled *Don't Forget to Remember Me* has been published. Haresh was also the first non-American to be awarded the prestigious Goldberg Master Playwright by New York University's Tisch School of the Arts in 2011.

## **Siti Khalijah Zainal**

### **Actor**

Siti made her debut as a full-time theatre actress after she attended the year long Theatre for Youth Ensemble programme in 2003 held by The Necessary Stage. Some of her acting credits include The Necessary Stage's main season productions like *Best Of*, *Model Citizens*, *Gemuk Girls*, *Those Who Can't, Teach* and *Good People*. She has also acted in *Hansel & Gretel*, *Cinderel-Lab!* and *Boeing Boeing* by Wild Rice, Rainbow Fish and *Just So* by I Theatre, *Desire At The Melancholic String Concert* and *Nothing* by Cake Theatre, *..dan 3 dara terbang ke bulan* by Panggung Arts, *Happy Ever Laughter* by Dream Academy, *Army Daze* by The Presenting Company and *The Bride Always Knocks Twice* by The Theatre Practice.

She has won Best Actress for her role in *Model Citizens* at the Life! Theatre Awards 2011, and has been nominated under the same category for her roles in *Gemuk Girls* by The Necessary Stage, *How Did The Cat Get So Fat?* and *Nadirah*, both by Teater Ekamatra.

Her work has allowed her to travel to Malaysia, Indonesia, India, Australia, Scotland and Russia where she performed and/or assisted in forum theatre workshops.

## LIVE FRINGE

### TAKE ME OR LEAVE ME!

The Necessary Stage's Theatre for Seniors  
(Singapore)

18 – 19 January 2014, 3pm

Esplanade Rehearsal Studio  
(120 minutes with no intermission)

Admission is free

*(Fringe Commission • World Premiere)*

[www.necessary.org](http://www.necessary.org)



**Singapore's first Senior forum theatre production.**

Seniors take centre stage! Join us as we present an afternoon of interactive theatre where you, the audience, get to participate. Two topical issues will be covered in this forum theatre production. The first is divorce in seniors. In recent times, more couples are seeking divorces in their older age. Why is this the case? The second is abandonment of the elderly. Why do some families leave their elderly family members at the void deck while they are away at work? How can we help them?

*The format of forum theatre includes a performance of the play, followed by audience interaction.*

Devised by:

Thomas Lim

Paula Ng

Irene Ong

Padma Sagaram

Eleanor Song

Gladys Tan

Michael Tan

Artistic Director: Alvin Tan

### Relationship to Art & the People

Forum Theatre was first introduced to Singapore by The Necessary Stage in 1993. It is a theatrical form which seeks to empower audiences by making them active participants rather than passive observers. They are invited to come on stage and replace actors, to become what Forum Theatre creator Augusto Boal termed 'Spect-actors'.



As an art form, Forum Theatre is very much about the people. The audience is presented with a play [or 'anti-play'] with a negative conclusion. As such it is up to the people, via this democratic art form, to make a change for the better.

Since 1993, there have been numerous forum theatre events in Singapore, despite its troubled history with the authorities.

The M1 Singapore Fringe 2014 ups the ante by presenting a brand new forum theatre production completely created and presented by Senior actors and facilitators – a first for Singapore's theatre scene.

At the core of the two issues tackled in the production – divorce in seniors and abandonment of the elderly – are our senior citizens. However, these stories will also affect family members and resonate with the wider public.

A forum theatre production helmed by seniors is a perfect marriage of art and the people.

## **Biographies of Artists**

### **The Necessary Stage**

Formed in 1987 by our current Artistic Director Alvin Tan, The Necessary Stage (TNS) is a non-profit theatre company with charity status. Our mission is to create challenging, indigenous and innovative theatre that touches the heart and mind. TNS is a recipient of the National Arts Council's Major Grant FY2012/2013, and is also the organiser and curator of the annual M1 Singapore Fringe Festival.

For its Main Season, TNS produces an average of two plays a year at our black box and other venues. The plays are original, mostly devised pieces created in a collaborative process that is based on research, improvisation before scripting, and input from all members of the production. We are also committed to international exchange and networking between Singapore and other countries, though staging the company's plays abroad, inviting foreign works to be presented by the company in Singapore, through dialogues, workshops and training opportunities as well as creative collaborations leading to interdisciplinary productions. Our Theatre for Youth and Community branch actively engages young people, senior citizens and different communities in Singapore through workshops and process-based drama programmes that focus on personal development.

### **Theatre for Seniors**

In April 2008, The Necessary Stage launched Theatre for Seniors (TFS) with support from partners including the National Arts Council, Council for 3<sup>rd</sup> Age and Kwan Im Thong Hood Cho Temple. Senior citizens were trained by professional theatre practitioners in essential skills and knowledge in theatre-making including acting,

playwriting and directing, as well as administration and technical work. The ground-breaking programme provides seniors an avenue to impart their personal stories, and adds new spectrums of looking at their life-history and cultural identity.

TFS has since performed for various events like PAssion Arts Month 2013, and at community venues such as the libraries, community centres and the Thye Hwa Kwan moral homes. Regular public showcases by the programme's graduates, also known as the *Encore* series, were also organised, with the latest installation being *Encore IV: Love Life* (2013).

8 seniors were also trained to conduct a 5-Session Basic Acting Workshop, which was subsequently delivered to more than 150 fellow senior citizens in collaboration with North East Community Development Council.

TFS continues to actively engage our growing population of seniors via drama. More so than ever, we look to provide opportunities for seniors to showcase their talents within and outside their communities.

### **Padma Krishnan**

#### **Actor**

Padma fell in love with drama since she watched her first play in 1967, *Merchant of Venice*, at the

Victoria Theatre. Her dream of performing on stage was fulfilled after retirement through the Theatre for Seniors programme. She has not looked back since, and has been actively involved in theatre with The Necessary Stage, where she completed a 3-year drama workshop, plus a Trainer's workshop to train other seniors in Basic Acting. Additionally, she has performed for all four *Encore* productions.

Padma acted in TNS' main season production *October* in 2012 and performed in *Old Flames* and *Match* for My Queenstown Festival in 2013. She was also part of a comedic skit, *Oh Singapore!*, by the Peranakan Siblings. Padma has also performed for campaigns promoting active aging, organised by the Health Promotion Board and the National Library Board. Padma was also a participant in Spell #7's *Open House, O Marina*, LASALLE College of the Arts' student production *Memorabilia* and raised funds for budding artists through T-shirt modelling.

For film, Padma acted in a number of short films for the Polytechnics and Chapman University. For local television, she was in *Incredible Tales* and the docu-drama *Letters to Heaven*. Padma is also an active member of The Necessary Stage's Theatre for Seniors Interest Group and has been involved with community outreach tours to homes and senior centres, putting up skits on current issues.

## **Thomas Lim Siang Seng**

### **Actor**

Thomas Lim's retirement took a drastic change after completing the Theatre for Seniors' three-year programme. He performed in *Bus Driver Bring Me To Die (Going Local 2*, Buds Theatre Company). He was also a Playback Theatre actor in *Encounters On A Crowded Island*. In 2013, he also participated in The Necessary Stage's Theatre for Seniors' *Encore* performances, most recently in *Encore IV: Love Life*. Television credits include Channel News Asia's *The Vox*, Okto's *Dream School*, Channel 5's *Point Of Entry* and also *Incredible Tales*. He also appeared in commercials for ESPN Sports, the Health Promotion Board and short films for Tisch School of the Arts. Thomas also acted in the local movie, *Home Coming*. Other recent works include *Oh Marina 2013! (Spell#7)* and *And Then There Was One* (NUS Arts Festival).

To realize his childhood dreams, Thomas also attended Teochew opera lessons and had since performed at public events and Community Clubs. Thomas's most meaningful and rewarding role is acting as a Simulated/Standardized Patient for medical students at Medical Schools and Hospitals.

## **Paula Ng**

### **Actor**

A music instructor, Paula is an expressive individual. After the three-year programme conducted by The Necessary Stage, she learnt the ropes of stage management, voice projection, blocking, lighting and other aspects pertaining to performance. She also participated in short-term workshops with the Theatre for Seniors. Through these activities, she was inspired, motivated and most importantly, enjoyed herself. "Just have fun" she said. The training also helped Paula to be more understanding towards other individuals, seniors and even her peers. She believes in not only thinking positively, but also in being active and cheerful.

Paula also participated in the Theatre for Seniors annual performance, *Encore II: Heartland! Heartland!*, *Encore III: Family Knots* and *Encore IV: Love Life*. Under the Theatre for Seniors Interest Group, she also performed short sketches at the public libraries and assisted at orientation workshops in drama for seniors in various community venues. She also participates in art events organized by the community clubs.

## **Irene Ong**

### **Actor**

Irene Ong is a Peranakan dramatist and restaurateur. Approaching her 60<sup>th</sup> birthday last March, she questioned her accomplishments from her past 30 years- Were there unfulfilled dreams and ambitions?

Acting came to mind. Following her debut in 2002 in a Peranakan play by Gunong Sayang Association, she realized, "this is it". She made one dream come true, despite



having few lines. She performed with them until 2009. For television, Irene was notably in *Ways of The Matriach* (2003-2008), amongst others.

Irene joined The Necessary Stage's Theatre for Seniors in 2011, performing in *Encore III* (2011), *Encore IV* (2013) *October* (2012) . She also performs with the Theatre for Seniors Interest Group.

Irene never looked back: These days, she enjoys the rehearsals, music, dancing, and working with theatre professionals and like-minded friends. She is enjoying her last lap in life so that on her last days, she will be able to smile and say, "Indeed, I loved Life."

### **Eleanor Song**

#### **Actor**

Eleanor joined The Necessary Stage's Theatre for Seniors programme in 2008 and acted in the group's performances, *Encore II*, *Encore III and Encore IV*. In 2012, she performed in *October*, The Necessary Stage's main season production, as part of the Kuo Pao Kun Festival. She is also actively involved in the Theatre for Seniors' Community Outreach Programmes, touring several drama skits to Senior Activity Centres, Community Centres, and libraries throughout Singapore. In September 2013, Eleanor acted in TNS Theatre for Senior's *Old Flames*, as part of My Queenstown Festival.

In January 2013, she participated in *Oh Marina!* by Spell#7, as part of the Oh! Open House Marina Bay, and in the *Oh Marina!* flash mob at the DBS Social Hub. In May 2013, she performed in Spell#7's *Family Duet*, at the Esplanade Theatre Studios and in October, in *Oh Singapore, a comedy by the Peranakan Siblings*. Eleanor's other experiences include acting in corporate skits in shopping centres, modelling to raise funds for budding artists, and providing voice over for audio walks.

## LIVE FRINGE

### SUTERU TABI

GOTANNDADAN (Japan)

8 – 9 January 2014, 8pm

Esplanade Theatre Studio

(90 minutes with no intermission)

*(Performed in Japanese with English surtitles)*

\$19

[www.uranus.dti.ne.jp/~gotannda](http://www.uranus.dti.ne.jp/~gotannda)

[twitter.com/gotanndadan](https://twitter.com/gotanndadan)



The death of a young man's father became the starting point of his personal spiritual journey through familial relations, grief and remembrance. The *suteru tabi* (a journey to unburden oneself of something) sees the young man and his 3 siblings embarking on a trip to cast a casket into the sea, and through their conversations rife with metaphors, illusions and fantasy, we become privy to the world they inhabit – a moving, playful one that celebrates life, living and the liberating power of imagination.

*Previously performed at Kunstenfestivaldesarts in Brussels (2009), Festival d'Automne in Paris (2012), SÜDPOL MUSIK TANZ THEATER in Luzern (2012), National Theatre in Budapest (2012), and Centre Pompidou Metz in France (2012).*

*Formed in 1997 by Shiro Maeda, GOTANNDADAN is the leading figure in the contemporary Japanese performing arts scene, especially amongst the younger generation. The company has produced about 40 productions mostly for small theatres in Tokyo. GOTANNDADAN's Going on the Way to Get Lost was staged at the Fringe in 2013 and received both popular and critical acclaim.*

*Born in the 1970s, Maeda arguably represents the voices of the 'Lost Decade' in Japan, living through social and economic uncertainty. As an award-winning playwright, his work cannot be detached from these circumstances, and he is most recognised – indeed, highly acclaimed – for his technique of dealing with weighty issues in our everyday lives through lightweight conversation, subtle humour or even absurdity rather than explicit commentaries. This creates a surreal and sometimes chilling world, where Maeda crosses the boundaries of time and space freely.*

### Relationship to Art & the People

“When I was a child, I thought art was the luxurious hobby of the wealthy people. As I grew up, I learned that what I have been doing is called 'art'.

“That led me to wonder what art is. When I think of something, for example, I usually use words. But words have their own limitations to describe something. Instead, I use art to think of something. As a tool, art is much smoother and much more flexible than language. I use this tool of the art to create a theatre. Art is one of the tools which may not necessarily appeal to or can be used by everyone. For those of you who do not use art as a thinking tool, art is simply a piece of trash. I think the relationship between art and the people can still be OK even in that way.

“For myself though, I created *Suteru Tabi* as the tool to think of what is Life (生), Sex (性) and Holiness (聖). I am still thinking about what they are. To think of them means thinking of people, and that’s how this piece is related to art and the people for me.”

- Shiro Maeda

\* 生, 性 and 聖 are pronounced in the same manner in Japanese.

## Biographies of Artists

### GOTANNDADAN

Formed in 1997 by Shiro Maeda, GOTANNDADAN is the leading figure in the contemporary Japanese performing arts scene, especially amongst the younger generation. The company has produced about 40 productions mostly for small theatres in Tokyo. GOTANNDADAN's *Going on the Way to Get Lost* was staged at the Fringe in 2013 and received both popular and critical acclaim. The company aims to produce theatre with minimal staging requirements, paired with witty, funny and somewhat philosophical texts, and its work has been extremely well received in both Tokyo and internationally.

### Shiro Maeda

#### Director / Actor

Shiro Maeda is a leading figure in the Japanese contemporary performing art scene, and has also established himself through his work on novels, TV and movies. Born in the 1970s, he could be said to represent the voices of the ‘Lost Decade’ in Japan, which refers to those who have lived through times of social and economic uncertainty. He is most recognized – and indeed, highly praised – for the way he deals with heavy and universal issues through levity, subtle humour and even absurdism, rather pushing them explicitly. This creates a surreal and sometimes chilling world, where he crosses the lines of time and space freely. Being both a director and actor has allowed Shiro to develop a sense of respect for the intimate relationship he shares with the audience by offering them ‘something to share’.

As a Playwright, Shiro’s piece *Isn't Anyone Alive?* won the 52nd Kishida Drama Award (2007). One of his highly accepted theatre works *Suteru Tabi* has been presented in Kunstenfestivaldesarts in Brussels (2009), Festival d’Automne in Paris (2012), SÜDPOL MUSIK TANZ THEATER in Luzern (2012), National Theatre in Budapest (2012),

Centre Pompidou Metz in France (2012), and now at the M1 Singapore Fringe Festival (2014). His TV script *Getting Lost* achieved the 46th Galaxy Award (2008) while his novel *Mermen in Summer Water* was awarded the 22nd Mishima Yukio Prize (2009). He wrote a novel and script of the movie *The Extreme SUKIYAKI*, which also became his directorial debut and the film will premiere on 23 Nov 2013 throughout Japan.

### **Takenori Kaneko**

#### **Actor**

Takenori was part of Ninagawa Studio, led by Yukio Ninagawa and then later in Hi-Bye, directed by Hideto Iwai (director/playwright/actor in Tokyo, who has achieved the rare feat of obtaining both the Kuniko Mukouda Award and Kishida Kunio award). He is a highly qualified theatre actor who has also done work for TV and movies.

<http://ducksoup.jp/prof/man/ka/kaneko.htm>

### **Daisuke Kuroda**

#### **Actor**

Daisuke is part of a theatre company known as The Shampoo Hat and has also been acting with GOTANNDADAN since 2003. He was involved in many performances including *Suteru Tabi* in Belgium in 2009, and later in Hungary, France and Switzerland in 2012. He also acts in TV drama, TV commercials and movies directed by Takeshi Kitano, Syuichi Okita and Shiro Maeda.

<http://ducksoup.jp/prof/man/ka/kuroda.htm>

### **Asuka Goto**

#### **Actor**

Asuko Goto graduated from the same university as Shiro Maeda. She performed in many of Maeda's works including *Nights in Gotanda*, *Going on the Way to Get Lost*, *MY SPACESHIP*, *Suteru Tabi*, *Farewell to My Little Fame*, *So, Forget Me*, *A Scenery of Two* and *Animal Affair*. She has performed not only in Maeda's plays but also in his TV drama *Shopping*. Asuko was part of the cast in *Suteru Tabi* when it was staged at KUNSTENFESTIVALDESARTS in Belgium in 2009 and has also performed in France, Hungary and Switzerland in 2012. She will also be acting in a manga reading performance directed by Shiro Maeda in 2013.

### **Yuki Kibiki**

#### **Actor**

Yuko is part of the theatre company SEINENDAN led by Oriza Hirata, and has been acting in many performances for GOTANNDADAN including *Suteru Tabi* in Belgium in 2009, and later in Hungary, France and Switzerland in 2012. In 2013, she acted for the



French director Philippe Quesne for the co-production with SEINENDAN entitled *Anamorphosis*, traveling Japan, France, Holland, Germany, Switzerland and Italy.

LIVE FRINGE

**WORKING ON A SPECIAL DAY**

Por Piedad Teatro & The Play Company (Mexico | USA)  
 16 – 17 January 2014, 8pm  
 Esplanade Theatre Studio  
 (75 minutes with no intermission)  
 <RATING TO BE ADVISED>

\$19

(Asian Premiere)

[www.porpiedadteatro.org](http://www.porpiedadteatro.org)

[www.playco.org](http://www.playco.org)



Hello! Welcome to *Working on a Special Day*. Have a seat! Just don't look at the mess; we're working on *Una Giornata Particolare*, a play and Oscar-nominated film by Ettore Scola. If you haven't seen the movie, we suggest you add it to your Netflix queue. We think you'll like it. We did, to the point of wanting to do an English language version here in Singapore.

Inspired by Scola's film, *Working on a Special Day* explores the life-changing encounter between an overworked housewife and a mysterious bachelor on May 8, 1938 – the day Rome celebrates Hitler's visit to Mussolini's Italy.

Let's pretend we're happy about it. And then, let us put some questions into your mind: Is fascism over? Is it a political regime or a state of mind?'

*"With a fast pace, crack timing and almost whimsical inventiveness, [the actors] Ms. Graham and Mr. Vega breathe life into the tale . . . So engaging."*

- The New York Times

*"The love story is well written, but it's Graham's and Vega's hilarious imaginations and their relaxed performances that make it so engaging. The audience is left with the sense that the theatre is as fleeting and fun as a daylong love affair."*

- The New Yorker

*Based in Mexico City, Por Piedad Teatro has established itself as a creatively relevant company by developing meaningful and profound theatre that places specific emphasis on quality, cutting-edge.*

*contemporary international plays. The company seeks to create a bridge of artistic collaboration, generating links at every level by opening means of communication that allow for mutual understanding.*

*The Play Company was formed to address our community's lack of access to plays from other parts of the world, and to promote theatre as a means to engage with the ideas, issues and artists that shape our time. In 2007, it received an OBIE Theatre Grant Award for its contribution to the Off-Broadway theatre community.*

### **Relationship to Art & the People**

In *Working on a Special Day*, “the special day” referred to is that when Hitler visits Mussolini in Rome and we hear a voiceover through a speaker:

*“The people of Italy are assembled as mighty troops, they are emotionally and spiritually armed, it need be, to follow the commands of a leader of indisputable genius...”*

But we all know that the “indisputable genius” of that leader was in fact the evil crazy megalomania of a despicable human being... and that the “people of Italy” should have known better.

But who comprises this entity called “the people”? “The people” is a dangerous ambiguous and undefined word. Individuals do not lynch or loot but “the people” do. Theatre on the other hand is always about the individual. In this particular case, two individuals are not allowed to be themselves because “the people” commanded by a few individuals would not allow it. This is a story about two individuals that change each other through compassion and acceptance in the backdrop of a world that is also changing. We believe in art as a means to explore our own humanity and to ask questions that are capable of changing individual consciousness. Then maybe, “the people” will know better in the future.

### **Biographies of Artists**

#### **Por Piedad Teatro**

Based in Mexico City, Por Piedad Teatro has established itself since 1999 as a creatively relevant company by developing meaningful and profound theatre. The company places specific emphasis on contemporary international plays that are both cutting edge and of high artistic quality. Pursuing the dialogue between cultures, Por Piedad Teatro seeks to create a bridge of artistic collaboration, generating links at every level by opening means of communication that allow for mutual understanding.

#### **The Play Company**

The Play Company is dedicated to advancing an international view of contemporary playwriting. The company was formed to address our community's lack of access to plays from other parts of the world, and to promote theatre as a means to engage with

the ideas, issues and artists that shape our time. The company work expands the spectrum of theatre produced in our city, diversifies the repertoire in New York City and beyond, deepens our community's understanding of contemporary playwriting by introducing foreign texts, and encourages artists and audiences to view American writing within a broader international context. In 2007, these achievements were cited when The Play Company received an OBIE Theatre Grant Award for its contribution to the Off-Broadway theatre community.

### **Ana Graham**

#### **Actress / Stage Director / Costume Designer**

Ana studied theatre at Mexico's City Núcleo de Estudios Teatrales, and is the Founder and Artistic Director of Por Piedad Teatro where she has spent most of her career as a director, actress, producer, translator and costume designer. Her body of work includes: *The End* by Samuel Beckett, *The Golden Dragon* by Roland Schimmelpfennig, *Ladies and Gents* by Paul Walker, *Playing the Victim* by the Presnyakov Brothers, Sarah Kane's *Psychosis 4.48*, *Crave and Blasted*, for which she was awarded Best Actress and Best Translator by APT; *The Country* by Martin Crimp, *Some Explicit Polaroids* by Mark Ravenhill, *Grave and Glory* by Tome Ziegler, for which she was awarded Best Young Actress by APT and *Interiors* by Woody Allen. Outside Por Piedad, she is remembered by her performance in Ibsen's *Hedda Gabler*, in film: *Mezcal* by Ignacio Ortiz, for which she received an Ariel nomination as Best Actress and *Cuento de Hadas Para Dormir Cocodrilos*. In 2003 she was awarded the annual grant for performing artist from Mexico's National Fund for the Arts. In 2011 Ana Graham was appointed Ambassador of Tourism in recognition of her contribution to art and Mexican culture.

### **Antonia Vega**

#### **Actor / Director**

Antonio is an actor, playwright and translator with a degree in performing arts from the Jalisco School of Theater in Mexico. He has also trained at Teatro Estudio, Odin Teatret in Holstebro, Denmark, The American Institute of Comedy, The Magnet Theatre Training Centre, and the Actor's Center in London, England. He has worked with directors such as Daniel Veronese, Daniel Giménez Cacho, and Martín Acosta. Some of his credits include: *The Lonesome West* by Martin McDonagh, Thomas Vinterberg's *Festen* and *Women Dreaming of Horses* by Daniel Veronese. In 2004, he joined Por Piedad Teatro and has appeared with the company in *The Golden Dragon* by Roland Schimmelpfennig, *Ladies and Gents* by Paul Walker, *Some Explicit Polaroids* by Mark Ravenhill, *The Country* by Martin Crimp, *Playing the Victim* by the Presnyakov Brothers, among other plays. In 2011, he was awarded the annual grant for performing artist from Mexico's National Fund for the Arts. His credits as a translator include *The Golden Dragon*, *Psychosis 4.48*, *Ladies and Gents* and *Playing the Victim*. As a part of INTAR's 2010 New Works Lab he directed Fernando Gambaroni's one-man show *Just Don't Touch Me, Amigo*. He is currently developing his one-man show *The Duchamp Syndrome*.

## LIVE FRINGE

### ZEITGEBER

Takuya Murakawa (Japan)  
17 – 18 January 2014, 8pm  
Gallery Theatre,  
National Museum of Singapore  
(60 minutes with no intermission)

\$19



[www.murakawa-takuya.com](http://www.murakawa-takuya.com)  
[twitter.com/murakawaTAKUYA](https://twitter.com/murakawaTAKUYA)  
[www.facebook.com/rakawata](https://www.facebook.com/rakawata)

*Zeitgeber* is a performance which focuses on the home care service of the severely disabled. In this performance, the detailed daily routines – meals, washing, excreting, changing of clothes, chatting – between a care-giver (played by an actor) and a care-receiver (a volunteer from the audience) is performed unemotionally.

Each performance will see a member of the audience taking the role of Mr Fujii, the care-receiver who can only communicate through his eye movements as he is hardly able to move his body at will. Through the interactions between the caregiver and the member of the audience, their mutual misunderstandings are exposed, and the duality of communication as a possible – or impossible – bridge as well as the fine line separating fiction and non-fiction in theatre is displayed and deconstructed.

*“A compelling, unpretentious study into the frustrations and connections between an invalid and his caretaker.”*

- From Atelier with Love

*“It was truly intriguing to witness such a relationship onstage, unscripted and unpredictable - we had no idea how or when it would end. [The actor] Kudo's repetitive actions were not boring, instead reminding me of people sacrificing their lives to take care of a loved one... Kudo's sincerity in his display of selfless dedication turned a total stranger into someone he truly loved and cared about. The result was further proof that life's very ordinariness can be astounding onstage - and that human relations form the core of every drama.”*

- The Nation, Bangkok

*Takuya Murakawa is an independent theatre practitioner who is interesting in capturing concrete phenomena in reality as a means of creating work that represents that given reality within a specific time, space and presence of audience. Depending on the theme of the production, Takuya would gather*

*performers and staff and changes performance venues according. Recently he has been working without existing texts or professional actors as part of his investigation into theatre created within its given reality.*

## **Relationship to Art & the People**

“Nowadays, the ways of communication between people are becoming more and more diverse. I found an essential or new way of communication in the caregiving field for people with disabilities. If you look carefully at the interaction between a caregiver and a care-receiver, you will notice a very unique relationship emerging between them. They are not family (relatives), friends or colleagues; yet they are not complete strangers. Although it seems to be an automatic relationship under a work contract, there are complex emotional conflicts and close physical contact. As the work to be done is the main premise, both of them are forced to restrain their emotions. Therefore, their thoughts are not transmitted accurately to each other, despite building up a certain intimate atmosphere in the air. This condition does not correspond with the close physical contact that they have to maintain. It makes both of them aware of each other's bodies and forces them to accept their own differences. The force to ‘restrain emotion’ and to ‘accept physical contact’ is the heart of this performance. I can’t help but think that through displaying those two opposing forces, we can find the reality in communication between people and discover new figures in the bodies of other people.”

- Takuya Murakawa

## **Biographies of Artists**

### **Takuya Murakawa**

#### **Director**

Takuya Murakawa studied documentary filmmaking under Saito Makoto, and also began his career in directing at the same time at Kyoto University of Arts. He has mentioned previously that his common contact point in documentary films and theatre arts is that both of them are fictions based on “facts”. If “facts” as materials of documentary films are fragments of the reality captured on screen, it can be said that “facts” in theatre arts are actors as otherness, theatrical spaces and presence of audiences. Within those “facts”, there are something which are beyond the directors' consciousness or intention. It is the common strategy in both arts forms, and also in Murakawa's work to present reconstructed fictions as the criticism of the reality by looking at the out-of-control area of “unconsciousness”.

### **Shuzo Kudou**

#### **Actor**

Born in Osaka in 1981, Shuzo graduated from Performing Arts and Film Production at Kyoto University of Arts and Design. He created film pieces such as *Visionary Family* (2005, a winning film of Chofu Film Festival 2009 [12th edition]) and *Pond* (2008). He is currently creating a film called *The Silence By the Pond* which looks at a Goshiki-pond in



Fukushima and the landscape and people in Osaka. As an actor, he performs in pieces directed by Takuya Murakawa such as *Trotting / Receiving voice* (2011), *Zeitgeber* (2011) and *Words* (2012).

**Keiko Yamaguchi**

**Producer / Translator**

Born in Osaka in 1986, Keiko graduated in European Theatre Arts from the Rose Bruford College in England in 2008. Using Kyoto as her base, she has been involved in various international projects and festivals both inside and outside Japan such as Kijimuna Festa, TACT Festival and Dance Box Residence Program. She works as an administrator, translator, coordinator, assistant director and performer.

## LIVE FRINGE

### FOCUS

**Olé Khamchanla | Compagnie KHAM**  
 (France | Singapore)  
 18 – 19 January 2014, 8pm  
 Esplanade Theatre Studio  
 (45 minutes with no intermission)

\$19

[www.kham.fr](http://www.kham.fr)

One specific moment, clearer than the rest. Focus on a specific part of the body, in order to understand the movement and the memory of the whole.

A trio. Two men, a woman, a triangle of remembrance and twisted desires, the hollow fears and fantasies of each. Being desired, coveted and approached, encounters sketched in black and white.



In *Focus*, Olé Khamchanla brings into focus the moment when techniques and memories fuse into the basis for a dance without identity. Drawing on the eclectic dance background and stories of the French and Singaporean collaborators, this creation's unique aesthetic blends traces of hip hop, butoh, capoeira, and both Western and Asian classical, traditional and contemporary dances – but also the haunting melody of an old jazz standard and memories of a distant continent of origin.

*“Brutal, syncopated, clean, underground, bright, both manic in its energy and saturated with exhaustion... As if, somewhere between origin and future, the quest for self-creation arose from the fragility of the existing and vital ... Breathless, a radiant display related in an ode that glorifies the movement of most elementary to the most sophisticated, the most intimate to the most exhibited, the most learned to the most invented... This is great art.”*

- Didier Vignali, Producer and Artistic Director of Scene 7, Le Croiseur Theatre, Lyon, France

*“Olé Khamchanla is a mystery for dance... An unparalleled performer, he executes incredible movements with a feline velocity. Combining the choreographic techniques that feed his imagination, he invites his audiences to experience strong and unique moments... Olé Khamchanla is a secretive, reserved artist, who gives everything onstage”*

- Emmanuel Serafini, Artistic Director of Choreographic Development Centre les Hivernales, Avignon, France

*Compagnie Kham was created in 2011 by Olé Khamchanla after 13 years as the co-choreographer of the A'corps company in Valence. Kham symbolically refers to Olé's first solo of the same name, created between Thailand, Laos and France in 2007. That solo marked the beginning of his exploration of the traditional dances of his country of origin, Laos, and awakened his deep-seated longing to discover the diverse dance forms of Southeast Asia. This work was created in collaboration with Singaporean dancers Chan Sze-Wei and Jereh Leong.*

### **Relationship to Art & the People**

The research into the synthesis of different movement languages through *Focus* is closely linked to the idea of our bodies as subconscious repositories - for personal histories, cultures, knowledge and relationships, as well as the tensions that arise thereof, of identity, alienation, attraction, love and solitude.

### **Biographies of Artists**

#### **Compagnie KHAM**

Compagnie Kham was created in 2011 by Olé Khamchanla after 13 years as the co-choreographer of the A'corps company in Valence. Kham symbolically refers to Olé's first solo of the same name, created between Thailand, Laos and France in 2007. That solo marked the beginning of his exploration of the traditional dances of his country of origin, Laos, and awakened his deep-seated longing to discover the diverse dance forms of Southeast Asia.

#### **Olé Khamchanla**

##### **Choreographer / Dancer**

Dancer and co-choreographer of A'corps Company from 1997 to 2011, Olé Khamchanla now runs his own company, Compagnie Kham, founded in 2011. Born in Laos, he discovered hip-hop dance in 1990 and studied with Farid Azzout, Gabin Nuissier and Storm in hip-hop, Fred Bendongue and Master Beja Flora for capoeira, as well as Abou Lagraa and Monica Cazadei for contemporary dance. He also explored Butoh.

At A'corps Company, Olé collaborated to create several works that established his own choreographic language, notably his first trio *Nous sommes tous... (We are all...)* created in 2003. In 2006, he received a grant to travel to Laos and Thailand to learn traditional dance forms, and created his first solo *Kham*. Since then, Olé has continued to enrich his dance vocabulary through engagements in Asia and Europe. These multicultural encounters and inputs accumulated in the piece *Fang Lao (Listen)*, performed by Laotian, Thai and French artists in 2010 and in the first international dance festival in Laos, *Fang Mae Khong (Listen to the Mekong)* which has taken place annually since 2010 with the aim to promote and facilitate movement of artists from Southeast Asia abroad, while enabling exchanges between Southeast Asian, European and international artists.

## **Chan Sze-Wei**

### **Dancer**

Sze stepped into a dance class for a university P.E. requirement, and hasn't stopped dancing since. She went on to the Limon Dance School in New York, while dabbling in ballet, hip hop, and a B.A. in Political Science. In 2011, she completed the Diploma in Dance at the Nanyang Academy of Fine Arts (Singapore) as Best Dance Graduate and class valedictorian. As a performer, she has collaborated in the creation of new dance and theatre works on stages in Singapore, Sweden, France, India and Australia. In her own work, she seeks intersections of contemporary dance, improvisation, installation and the classical and traditional forms of Asia. She has presented her creations and collaborations in Singapore, Laos and Indonesia. Because there's nothing like watching dance grow, she is part of the organising team of the [Contact Festival Kuala Lumpur](#) and the [Fang Mae Khong International Dance Festival](#) in Laos. Her current research asks how in a socially conformist society, can individuals actually meet?

## **Jereh Leong**

### **Dancer**

Jereh graduated from the Salzburg Experimental Academy of Dance (SEAD) in 2010. He was active in the school's company Bodhi Project performing *Walking Chakra* by Oleg Soulmenko (Moscow/Vienna) touring Salzburg, Vienna and London. He also performed for Diego Gil (Argentina/Amsterdam) during Szene Salzburg 2010. Before SEAD, Jereh was trained at the Nanyang Academy of Fine Arts (Singapore) and Jitterbugs Swinapore. In 2011, he was part of The Substation's Septfest presenting Loop Theory with a local collective, and performed his solo at *Fireball*, a multidisciplinary performance art collective event at The Substation (Singapore). Recently he has performed in Grenoble, France with Olé Khamchanla representing Maison de la danse (Lyon) for (RE)connaissance, the nationwide choreographic competition as well as in Singapore's Voilah! festival with Frontier Danceland.