

CENTRE 42 SEPTEMBER PROGRAMME UPDATES

Factsheet about:

- A. The Vault 1.1 – Nineteen Sixty-Four
 - B. Open Call for Citizens Reviewers
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A. The Vault 1.1 – Nineteen Sixty-Four

1. **Centre 42 presents its first of The Vault** programme on 22 September 2014, with the aim to contextualize the past in the present; and also to present a hitherto little-known historical framework that informs on current practices and creations.

“The Vault 1.1 – Nineteen Sixty-Four”
22 September 2014, 8pm
Black Box, Centre 42

Free Admission

Pre-registration required at <http://c42thevault1964.eventbrite.sg>

2. This will be a **lecture performance** on Lim Chor Pee’s “*A White Rose at Midnight*” and Goh Poh Seng’s “*When Smiles Are Done*”. Serene Chen and Nora Samosir will be co-creating the lecture performance together with Centre 42’s Casey Lim and Dr Robin Loon. The performers will be the contemporary respondents to these two texts from the 1960s.
3. **About The Vault:** This platform presented by Centre 42 safe-keeps Singapore works dating back to our early theatre years. It does not merely document the past but manifests as contemporary responses to these works presented at Centre 42 premises. It is our way of bringing canonical Singapore classics, lesser known pieces and rarities, reworks and adaptations, cross-cultural and cross-genres work to the attention of the interested public and a contemporary audience.
4. **The Process:** The Centre invites artists and practitioners to engage past texts and writings and respond to them critically and personally, and in a way that they find appropriate to their craft and their contemplation. For example, a visual artist could choose to respond via an installation or through sketchings; a sonic artist could respond by composing an aural collage of excerpts from the texts; a playwright could write a direct response or an imagined sequel to this text; a journalist could conduct a lecture performance.
5. **The Themes:** The Vault is currently structured in volumes, each volume guided by a theme or an idea. Volume 1 will be a historical survey of key Singapore English Language Theatre texts from the 1960s to the present. Subsequent volumes can be artist-centred, issues-centred, genre-centred. There could even be special one-off editions that mobilizes past texts to examine current issues. Artists and practitioners will be invited to participate in creating these volumes.
6. **About the Text:**

“*A White Rose at Midnight*” was written by Lim Chor Pee and was first staged in 1964 by The Experimental Theatre Club. This play, set in contemporary Singapore in the 1960s, revolves around an attempt to bring together Chinese pragmatism and Western scepticism in the characters of a night club singer and an assistant lecturer at the university. It raised the issue of the status of the English educated in Singapore during the 60s and their search for identity in a society steeped in multi- traditions and languages.

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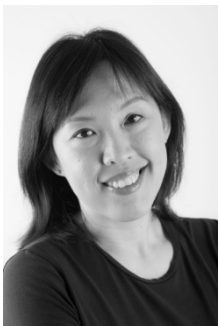
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When Smiles Are Done” was written by Goh Poh Seng and was first presented by Centre 65 in 1965. This play, set in contemporary Singapore in the 1960s, analyses the tensions in the life of a working-class Chinese family. The eldest son is disillusioned with their way of life while the only daughter wishes to marry a non-Chinese against her parents’ wishes.

Prior to the lecture-performance, a digital copy of both plays will be made available to audience members who register for the lecture-performance. Further resource materials will also be disseminated to help set the scene and the context closer to the showing.

7. About the Artist Collaborators:



Serene Chen is a graduate of the National University of Singapore’s Theatre Studies programme. She has worked in radio, television, film and theatre. Serene’s more recent theatre projects include Chay Yew’s adaptation of Federico Garcia Lorca’s *“The House of Bernarda Alba”* produced by Wild Rice, Robert Thomas’ *“8 Women”* produced by Sing Theatre, Tan Tarn How’s *“Fear of Writing”*, Chong Tze Chien’s *“Charged”* and *“Wong Kar Wai Dreams”*, Euonesco’s *“Rhinoceros”*, Robin Loon’s *“DNR”* and *“120”* conceived by Ong Keng Sen. With Action Theatre, Serene performed in Jean Tay’s *“Everything But the Brain”* and Ovidia Yu’s *“Hitting (on) Women”*. In 2005, she was named Best Supporting Actress in Alfian Saat’s *“Asian Boys Volume 2”*, staged by Wild Rice. In 2014, she won the same award for Sing Theatre’s *“8 Women”*. Serene sees The Vault as an avenue of investigation into Singapore’s

theatrical past which in turn informs the state of the Singaporean identity, and is excited to be part of this developmental work.



Nora Samosir has been active in the theatre since 1979 and has also worked in television and film. After obtaining a Postgraduate Diploma in Voice Studies from the Central School of Speech and Drama, London in 1996, she has taught at tertiary level both in England and in Singapore. She completed her MA thesis entitled *Acting and Not-acting: An Experiment and Investigation in a Monologue* at the National University of Singapore. In addition to her voice work in the theatre, she has conducted voice workshops for Singapore Drama Educators Association members, National History Museum volunteers, school drama groups and for the general public through various training companies. Nora has acted in stage productions with TheatreWorks, Cake Theatricals, Wild Rice, The Necessary Stage, Action Theatre, The Theatre

Practice, Teater Ekamatra, Lyric Theatre, Singapore Repertory Theatre, Asia in Theatre Research Circus, and other theatre companies.

B. Open Call for Citizens Reviewers

1. Centre 42’s **Citizens’ Reviews (CR)** is about getting more people into the act of generating informed responses – documenting their opinions, thoughts and penning their perspectives on the performances and productions they had just watched – in the form of theatre reviews.
2. In terms of its content, register, appeal and display, CR is likened to a theatre blog that is review-centric; it is not pitched at the level of professional theatre reviews (as provided by the newspapers and media outlets) or specialist reviews (as provided by trade journals such as The Flying Inkpot).

3. CR platform comprises of the following components:
 1. **Online guidelines and resources** hosted on Centre 42's website that informs basic knowledge on critical writing.
 2. **Workshops** designed around specific topics or issues faced by reviewers, and constructed as round-table sessions or small-scaled seminars to facilitate sharing of approaches and strategies among review contributors.
 3. **A 12-month programme** that begins with a public call for participation. Selected theatre enthusiasts will go through an equipping process to help them generate informed observations about the productions they have watched. Their written reviews will be published on Centre 42's website. The framework is to ensure that opinions and responses generated must be underscored by some basic rigour in terms of foreknowledge and experience. It should not be a naïve barometer of likes and dislikes, but strive to be an insightful and discerning collection of views and reflections.

4. The first **public open call** will commence on **7 September 2014**.

7 Sept 2014 to 6 Nov 2014 (2 months)	Open Call for applications: - Details and application form is on www.centre42.sg
7 Nov 2014 to 20 Nov 2014 (2 weeks)	Evaluation and selection by C42
21 Nov 2014	Announcement of Citizen Reviewers

5. Centre 42 is currently working with a pilot batch of four reviewers who are students from the National University of Singapore. The pilot phase is to enable the Centre to refine CR operations. These reviewers have also contributed written reviews for publication on C42 website.

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For any enquiries, please contact:

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About Centre 42

Centre 42 is a non-profit organisation committed to the creation, documentation and promotion of texts and writings for the Singapore stage. The centre is a research and developmental initiative that aims to support the Singapore theatre industry by creating original writing for interested theatre companies and arts organisations for production development, while accumulating a functional archive documenting the histories and processes of Singapore theatre. For more information on Centre 42's programmes and initiatives, please visit www.centre42.sg.



Centre 42 is developed in collaboration with the National Arts Council.

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