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asian cities
ARTS FESTIVAL
9 - 25 MARCH 2012

City Night Songs

Checkpoint Theatre with NUS Stage
10 - 11 Mar | UCC Theatre



About NUS Arts Festival

Feel the pulse of vibrant Asia.

Welcome to Asian Cities, bustling modern hubs of commerce emersed in deeply-rooted cultural influences and beliefs. Feel the pulse of the great cities, savor the myriad of sights and sounds, capture the changing colours and the energy, the hustle and bustle of living and breathing Asia.

NUS Arts Festival (NAF) celebrates its 7th year with exciting explorations of the theme of Asian Cities. As Asian cities grapple with the challenges of the coming decade: economic crises, rapid urbanisation and environmental issues and global interconnectedness, the determination to overcome arises from their identity, their firm beliefs and lessons learnt from history. This enables cities in Asia to define today's modern city in very different ways from their Western counterparts. Over 3 weekends in March 2012 at the University Cultural Centre (UCC), we pay tribute to the Asian spirit in music, dance, theatre and film.

Continuing the path set by previous Festivals, the NUS Arts Fest 2012 returns with original and adapted works which draw upon the unique synergy between NUS talents and industry professionals to further explore the new modernity and realities of today's Asian cities.

Asian Cities will feature the premiere of an original work by Indian classical music virtuoso Dr L. Subramaniam, a tribute to the growth of Singapore. Transit to new places in the mind with 5 works of dance, theatre and music by NUS students groomed by industry practitioners. Relax in contemplation of contrasted urban and rural landscapes re-imagined by aural treats from four music groups from NUS Centre For the Arts and live gigs. Celebrate with us as we welcome back to campus The Necessary Stage who celebrate their 25th anniversary with an updated restaging of the critically acclaimed godeatgod.

Not only will you be entertained and engaged, your single step through Asian Cities may lead you to paths of enlightenment. We invite you to join us.

Director's Message

The 7th year of the NUS Arts Festival is themed Asian Cities, with all the vibrancy and colour of Asia's urban centres. Part of an evershrinking global village, with her own histories and values, Asia will find her answers to what defines a modern city.

The Fest is an annual challenge to NUS campus talents. This time it is to look into the depths of Asia's diverse, thriving urbanity – and respond to what is seen. Is Asia today hurtling towards an uncertain future or will she emerge transformed, ready to create new solutions for a new age? Will she find balance as she uproots yet salvages her ancient wisdoms and traditions, searching for a contemporary identity for her people and cities?

The strength of the arts is its fluidity in searching out the hidden crevices of Asian cities. The Fest's main shows are thus divided into platforms of City Centre, Inner Cities and Heartlands. Fringe events are grouped into LIVE! (gigs), Picturehouse (screenings) and Freeway (selected free shows such as workshops and installations).

Staying true to form, the Fest presents original works, a wonderland of collaborations between passionate student talents and seasoned industry pros. Multicultural in their origin, concept and performance, these offerings showcase today's young talents, both local and foreign, responding to the challenges and changes in our Asian network of consciousness. NUS campus itself is a microcosm of Asia with its shifting population of cosmopolitan residents and foreign visitors.

Having grazed the Asian theme last year, the NUS Arts Fest 2012 steps further down Alice's rabbit hole towards more adventures waiting behind a multitude of doors.

Come on in and let your fancy take flight.

Christine Khor
Director
NUS Centre For the Arts

City Night Songs: Director's Message

Welcome to *City Night Songs*! The show that you are about to see began life as a concept by Claire Wong, my fellow Joint Artistic Director of Checkpoint Theatre. The idea was to assemble a multinational cast and devise a work of stories about the Asian city at night. That concept rapidly evolved to include songs and movement, and we were delighted when the NUS Centre For the Arts welcomed *City Night Songs* as the third in a series of collaborations between Checkpoint Theatre and NUS Stage for the NUS Arts Festival. In previous years, *wo(men)* and *The Good, the Bad and the Sholay* had been great experiences, putting professionals alongside students in order to mentor and teach the next generation of theatre makers and create some fine theatre in the process.

From the very beginning it was clear that *City Night Songs* was going to be a multi-disciplinary endeavour. The ensemble of NUS students had been cast based on their willingness and ability to explore multiple artistic crafts. Everyone had to act, sing, move, play instruments, write scenes and compose songs. The two professionals I cast, Gani Abdul Karim and Oon Shu An, were similarly highly trained, multi-talented performers who worked across a wide range of performance genres, and who had an enormous generosity of spirit in sharing their experience with the undergraduate ensemble members.

The show began with a week of workshops in December 2011. We had an intense series of discussions, improvisations and the creating of material. We explored ideas of the metropolis, night, and music, and thought about what they meant to us. We then took a break for the NUS university holidays, and resumed in mid-January. Between that time and today's performance, the show took shape rapidly and organically. Improvisations continued and scenes were written based on the transcripts of those improvisations and then repeatedly rewritten. Inspiring moments served to generate songs which were then arranged and rehearsed. From the material created, we discovered that distinct but interwoven characters were emerging. Through further discussion, improvisation and acting exercises, we deepened these characters' relationships and found their back-stories.

City Night Songs tells the story of seven friends who begin their journey in Singapore's shisha district of Haji Lane, and cross over into the difficult territories of joy, heartbreak, and acceptance. Old bonds are renewed and new ties are forged; some doors slam shut, while others may open. The story that emerged on the rehearsal floor was one that would find its place with anyone who has faced the night and all its promise, pleasure, and pain.

City Night Songs: Director's Message



City Night Songs: Director's Message

My job as director and as dramaturg was to bring some sense of structure to the process, to bring out things that I saw were promising and to ruthlessly edit material that was good but not great. In the end, enough strong material was created for the show to be twice as long as it is. The order of scenes and songs was repeatedly changed and we experimented with different ways of telling the story that you are going to see tonight. While the process was intense, we had a lot of fun. One of the highlights of the rehearsal process were late-night research trips, including one "white night" that began within an ayam penyet dinner, wound its way through the seamy nightlife underbelly of Singapore, and ended with watching the sun come up on Changi Beach. Some of the detail and texture of that night has found its way into the performance this evening, and certainly served to forge firm friendships in the ensemble.

I salute my seven actors for their hard work, talent, commitment and bravery. I thank my incredible production team, designers, and understudies for laying the solid foundation on which this show rests. The process has been overwhelmingly joyful, and I count myself lucky to have been a part of this production.



City Night Songs: Director's Message

City Night Songs would not have been possible without the support and guidance of my colleagues in Checkpoint Theatre. I would also like to thank NUS Stage and NUS Centre for the Arts. Our relationship with them has deepened over the years and I thank them for placing their trust in Checkpoint Theatre. I'd especially like to thank CFA Director Christine Khor, as well as her team, particularly Mary Loh and Liu Yong Huay, for their support.

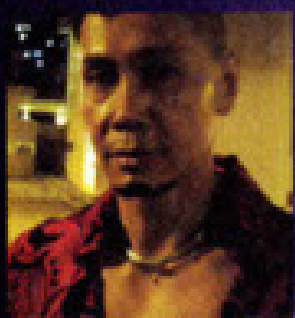
Last, but not least, I would like to thank the audience. This is Checkpoint Theatre's 10th year of theatre making and we could not have survived without enthusiasm, critical feedback and engagement from our audience members. We are proud that *City Night Songs* represents the first production of our 10th anniversary season and we look forward to bringing you a great night of theatre tonight, and a great year of theatre ahead.

Thank you and enjoy the show.

Huzir Sulaiman
Director, *City Night Songs*



Cast



Gani Abdul Karim

Gani is a multi-faceted, multi-disciplined, triple-threat performer who is also a sought after choreographer and arts educator. He has a long string of experience both locally and abroad spanning over two decades delving in practically every performance and theatre genre such as operas, musical theatre, Shakespeare, multi-cultural, post-modern, dance theatre and physical theatre, just to name a few. As an arts educator, he developed the dance/movement syllabus for Ang Mo Kio Secondary School between 2005-2008 as part of their integrated arts programme which culminated in two arts festivals for the school during that period.



Oon Shu An

Shu An graduated from LASALLE College of the Arts with a BA (Hons) Acting in 2009. Her love affair with the screen started in 2006 with indie film *Becoming Royston*, directed by Nicholas Chee. Her TV credits include *Love in a Cab*, a Channel U telemovie directed by Han Yew Kwang, playing Joanne Peh's loudmouthed and lovable friend; *Journey West*, playing a strict disciplinarian; as well as TVCs. She has also acted in many short films including *Kitchen Quartet*, directed by Nicole Midori Woodford which was screened at the SIFF Panorama 2010, *Left Hook* by Muhd Salihin (2010) and *Lucy* by Nigel Heng (2011).

She is a founding member of TheatreStrays, a physical theatre group formed in 2008. She worked with The Necessary Stage in *When the Bough Breaks* (2010), and played Cordelia in *The King Lear Project* directed by Ho Tzu Nyen and *Fran Borgia*, a Singapore Arts Festival commission which went to Brussels (2008). She has been voice trained by Matt Grey and Carmen Lysiak and has done voice-over projects with MCYS, SIA, SingTel, IRAS, RGE and the Earth Observatory of Singapore.

Shu An is proudly represented by FLY Entertainment.

Cast



Nessa Anwar

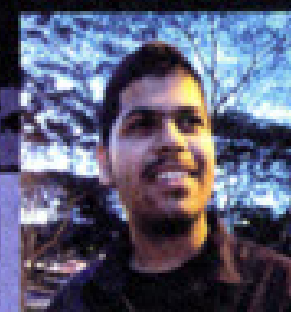
A Philosophy undergraduate at the National University of Singapore, Nessa has acted with companies like Teater Ekamatra, Theatre Lab Productions and Singapore Repertory Theatre's Young Company, where she participated in an acting workshop conducted by Kevin Spacey.

She maintains longevity for her love of theatre by ensuring that her skills are well-rounded, thus she studies playwriting with Huzir Sulaiman, and has directed productions. She has written for Dua M (Pte. Ltd.) productions. She wrote and directed the 2010 annual NUS Malay Language Society production, *Blind*, and pieces produced by Teater Artistik. She has appeared in a Moving Bits-produced sitcom and commercial and also teaches drama to out-of-school youths in a voluntary programme she developed herself.



Judy Au

Judy Au is a third year English major at the National University of Singapore. She discovered her love for acting in Secondary 1, and has been involved in several student productions ever since. She most recently played the role of Gertrude in a Javanese version of *Hamlet* (2011) by Teater Dian. Judy is also a vocalist in the NUS Jazz Band and a member of the NUS Stage improvisational comedy troupe.



Nishant Jalgaonkar

Nishant is in his second year in NUS and his passion for theatre has grown stronger over these years as part of NUS Stage. He is currently the Vice President of NUS Stage. Right from high school, Nishant has been interested in theatre and has been a part of his high school drama productions. As part of NUS Stage, he has been part of three productions, one of which is the notable *The Good, the Bad and the Sholay* (2011).

Cast



Ivan Surya Tjahyo

Being a Mechanical Engineering major at NUS has not kept Ivan away from theatre and the performing arts. The passion began in secondary school, being in the production team for *Boot Polish* (2004) and *The Birds* (2005), both for the ACS(I) Drama Club and in *The Mole* (2006) by ACS(I) Centrestage. He was both an actor and sound designer in *Love/Retreat* (2008) by ACS(I) IB Theatre Arts. In 2008, he was awarded the top student prize for the International Baccalaureate Theatre Arts in his cohort. Currently, Ivan is a member of NUS Stage, and was cast in *It's Complicated* (2009) and in *Changi* (2010). In 2010, he was an understudy for the NUS Arts Festival play *wo(men)*. Ivan's most recent major per-forming role was in *NUANSA'10: This Earth of Mankind* (2010) by NUS Indonesian Students' Association as Minke, the male lead. He had his directorial debut in 2011, directing *NUANSA'11: Ca-Bau-Kan The Musical*. Ivan would like to thank Kevin Hadinata, an awesome guitarist, for his assistance in song composition.



Joel Tan

Joel Tan studies English Literature at the National University of Singapore, where he's learned how to read, write and love fiction and poetry. At the university, his encounter with Huzir Sulaiman's playwriting courses led him to the stage. Since then, he has been involved with campus theatre group USProductions, with whom he recently directed *White Collar* by Ng Yin Ling. He also had a short stint as Polonius in the indie Teater Dian's Javanese *Hamlet*. A number of his short comedies have been staged by USProductions and NUS Stage. Most recently, his play *Family Outing* was produced as part of Wld Rice's Man Singapore Theatre Festival, directed by Glen Goei. Also an active musician, Joel began playing the (bass) trombone, then the piano, at 13 and has performed in a range of ensembles, including military bands, symphony orchestras, jazz bands and an African Marimba ensemble called 木 (*mù*).

Production Credits

City Night Songs

A Production of

CHECKPOINT
THEATRE

and NUS Stage

Directed by

HUZIR SULAIMAN

Written, composed, performed by

GANI ABDUL KARIM, OON SHU AN, NESSA ANWAR, JUDY AU,
NISHANT JALGAONKAR, IVAN SURYA TJAHYO, JOEL TAN

Song List

ACT ONE

- Voices Call Me Home – NAVEEN
- Singing Out Loud – SHIRLEY
- Warna-Warni – TONY
- Look Up – DENISE
- Please – DANIEL

ACT TWO

- My Angel – FAROUK
- If God Wants Me To Love Him – AISHA
- By My Side – TONY and SHIRLEY
- The Best We Can Do – DANIEL and DENISE

Production Credits

Cast (in order of appearance)

Naveen	NISHANT JALGAONKAR
Daniel	JOEL TAN
Denise	OON SHU AN
Tony	IVAN SURYA TJAHYO
Aisha	NESSA ANWAR
Shirley	JUDY AU
Farouk	GANI ABDUL KARIM

Creative Team

Director & Dramaturg	HUZIR SULAIMAN
Music Directors	GANI ABDUL KARIM & JOEL TAN
Choreographer	GANI ABDUL KARIM
Set & Lighting Designer	MAC CHAN
Sound Designer	SHAH TAHIR
Costume Designer	HUZIR SULAIMAN
Hair & Make Up Designer	JOANNA KOH

Production Team

Production Manager	KOH BEE BEE
Stage Manager	JUSTINA KHOO
Production Coordinator	ERIK KRISTANTO WIBOWO
Asst Production Coordinator	SHUBHENDRA AGRAWAL
Marketing Head	SUKRITI SEKHRI
Marketing Associate	WASI AHMED MESBAHUDDIN
Directing Understudies	CHEN YINGXUAN, HAZEL HO, CHEW WEI SHAN, HOON DING YI
Set & Lighting Understudies	HAY TEOW KWANG, LOH SOON HUI, ARNOLD KOROA

Selected wardrobe pieces courtesy of Ong Shunmugam
Hairstyling salon services courtesy of CINQ Studio at Scotts Square
Rehearsal photography courtesy of Tan Ngiap Heng

Creative Team



Huzir Sulaiman Director, Dramaturg & Costume Designer

A co-founder and Joint Artistic Director of Checkpoint Theatre, Huzir Sulaiman recently wrote *The Weight Of Silk On Skin*, which opened the Man Singapore Theatre Festival in August 2011. Huzir last directed *The Good, the Bad, and the Sholay* in March 2011 to critical acclaim. He teaches playwriting at the National University of Singapore, and is the mentor for NUS Stage. As a playwright, his 15 works to date include the satire *Atomic Jaya* (1998), as well as Singapore Arts Festival commissions *Occupation* (2002) and *Cogito* (2007). A collection of his early work, *Eight Plays*, is published by Silverfish Books.

Huzir is also the co-founder and Creative Director of Studio Wong Huzir, a brand communications consultancy that specialises in designing experiences. He is also the publisher of POSKOD.SG, an online magazine about the people, places, and phenomena of modern Singapore.

Huzir was educated at Princeton University and was a 2007 Yale World Fellow.



Mac Chan Set & Lighting Designer

Mac Chan graduated from the Taiwan National Academy of Arts. A full time Theatre and Lighting Design Consultant, Mac has worked in Malaysia, Singapore, Hong Kong, Taiwan, Japan, USA, South Africa, and Australia. He has been the Lighting Designer for the Singapore National Day Parade Show since 2009 as well as the Technical Director for the Monster Show at Universal Studios, Singapore and many international concerts like Super Junior (K-Pop genre), Fay Wong, etc.

From 2002, Mac has received many awards in Malaysia and Singapore to celebrate his works in stage lighting design. In 2006, he was awarded the National Arts Awards Malaysia for his achievement in Theatre Design. He is a proud member of OISTAT (International Organization of Theatre Architects, Scenographers and Technicians) under UNESCO.

Creative Team



Shah Tahir

Sound Designer

Shah Tahir has been involved in the audio and music industries for more than 20 years.

As a musician, he has played guitars for numerous albums for local and regional artists such as Dick Lee, Kit Chan, Jeremy Monteiro, Zainal Abidin, Sheila Majid, JJ, Chris Ho, and Sandy Lam. As music producer, Shah has worked with artistes like Humpback Oak, Oddfellows, Heritage, Trob, Sweet Charity, Michaela Therese, Prema Lucas, and Jachinta. He has arranged and composed for Channel 8 television series, including the 2002 Best Drama Serial nominee *Beautiful Connection*.

He has been the Audio Consultant/Sound Designer for National Day Parade 2009-2012, Corporate Events and "Live" TV broadcast mixing of Mediacorp events. He designs and audio mixes theatre and musicals, including *881 The Musical*, *Into the Woods*, *Kumar The Queen*, *Hossan Leong Show*, *December Rain*, *Full Monty*, *Dim Sum Dollies*, *The Importance of Being Earnest* and many more.



Joanna Koh

Hair & Makeup Designer

A model turned makeup artist, Joanna Koh represented Singapore in international competitions such as Best Model of the World and Face of the Universe, and walked the runways during Singapore Fashion Week and Jakarta Fashion Festival. She became a makeup artist in 2005 and her work began appearing on the covers of magazines like *Men's Folio*, *World of Watches*, *Solitaire*, *Amica* and *Prestige*. In December 2008, she was flown to Khao Lak in Thailand to work on the cover and fashion spread of *Galeria* magazine from Germany with internationally renowned photographer Michel Perez, and Miss Canada Alice Panikian.

Her clients include MNCs such as the International Olympic Committee, Olay (P&G), Grey Goose Vodka, Mont Blanc, Canon, Singapore Tourism Board and Economic Development Board, and magazines like *Revolution*, *Elle*, *Sutra*, *Harper's Bazaar Junior*, *Urban* and *Maxx Brides*.

Production Team



Koh Bee Bee

Production Manager

A trained accountant and a former Price Waterhouse auditor, Koh Bee Bee is General Manager and Producer of Checkpoint Theatre.

Bee Bee is the production manager of the Singapore National Day Parade 2012, this being her fourth time serving as the NDP production manager (artistic). She was production manager for the Opening and Closing Ceremonies of the inaugural Youth Olympic Games and coordinator for Singapore Arts Festivals 2010 & 2011 (where she worked with international artistes).

Bee Bee has worked as production manager in numerous Singapore theatre company productions, including: for ACTION Theatre – *Mammon Inc* (return season), *Squeeze & Squeezability* and *Proof*, for WILD Rice – Man Singapore Theatre Festival 2011, the inaugural Singapore Theatre Festival 2006, *Beauty World*, *Snow White & The Seven Dwarfs*, *The Importance of Being Earnest*, and *Rice Ball* (2007-2009).



Justina Khoo

Stage Manager

After graduating from Nanyang Academy of Fine Arts in 2010, Justina began her journey in the theatre industry as an Assistant Stage Manager in Itheatre's production of *Shiro and the Cherry Blossoms* and Ko-nen Creative's *Re:Kindle Love*. She was also the Stage Manager of Itheatre - *Momotaro: the Peach boy*, *The Arabian Nights*, *Rainbow Fish 2011*, *The Elves and The Shoemaker*, STAGES – *H is for Hantu*, Ko-nen Creative – *10 Fingers with 1 Voice*. Besides being a Stage Manager, Justina was also the Assistant Puppet Builder in Itheatre and Props Mistress for Wild Rice's *Aladdin* 2011, STAGES's *iChestnuts 15*, Singapore Lyric Opera's *Don Giovanni* 2012. She is also seen playing her euphonium in Mus'art Wind Orchestra at her leisure time.

Production Team

Chen Yingxuan

Directing Understudy

A third year English Literature major, Yingxuan first encountered varsity theatre through Huzir Sulaiman's playwriting modules. She then joined NUS Stage and has since acted in *Mind Games* (2010), written and acted in *Supermarket* (2011), and directed *Everyday Miracle* (2011).

Chew Wei Shan

Directing Understudy

Wei Shan acted in *Where* (2008) staged at The Arts House, and worked on movement and mask-making in *Broken* (2010) by Matthew Lyon. She acted in and produced Eusoff Hall's Drama Festivals, and recently acted, sang and played ukulele in Brecht's *Arturo Ui* while on exchange at King's College London.

Hazel Ho

Directing Understudy

Hazel Ho is a second year Theatre Studies major. Hazel served as stage crew in NUS Stage's *Shifting Sands* (2011) and recently directed the Sheares Hall production *Black Comedy* (2012).

Erik Kristanto Wibowo

Production Coordinator

A third-year mathematics major, Erik understudied set designer Wong Chee Wai in *wo(men)* (2010) and light and set designer Mac Chan in *The Good, the Bad, and the Sholay* (2011), both by Checkpoint Theatre and NUS Stage for the NUS Arts Festivals. He has since been set designer, props master and production manager for productions by USProductions, NUS Stage and NUANSA.

Shubhendra Agrawal

Assistant Production Coordinator

A first year computer engineering student, Shubhendra has been involved in directing, acting, and props and stage management. He acted in St. Andrews Junior College's *The Love of Three Oranges* (2009) and *The Family* (2010), and in *Shifting Sands* (NUS Stage, 2011).

Sukriti Sekhri

Marketing Head

Sukriti has been a part of NUS Stage since 2010 in the marketing team and was the wardrobe mistress for *Mind Games* (2010) and *The Good, the Bad and the Sholay* (2011).

About NUS Stage

NUS Stage started when a group of committed and passionate undergraduates first came together in a production of *Cat and Mouse* in 2007. In 2008, the group was officially founded as a member of the NUS Centre For the Arts (CFA), with its second ExxonMobil Campus Concerts production, *Back 2 Back*.

2009 saw an exciting year for the group. *Sun Day*, its first bilingual production in collaboration with the NUS Chinese Drama, won the inaugural Tan Eng Kiam Arts Awards for CFA Groups (Events Category). In July, CFA appointed Huzir Sulaiman and Claire Wong (Joint Artistic Directors of Checkpoint Theatre) as Principal Tutors of NUS Stage. We have since staged very successful yet different productions: *It's Complicated* (2009) featured 5 short plays written by NUS students; *wo(men)* (2010), a commission of NUS Arts Festival 2010, was co-produced with Checkpoint Theatre; the triple bill *Mind Games* (2010) included an original short musical; while the second Checkpoint Theatre and NUS Stage collaboration, *The Good, the Bad, and the Sholay* (2011) was a major hit, receiving a four out of five star review from the Flying Inkpot. Most recently, in October 2011, NUS Stage continued its tradition of staging original plays by its members. *Shifting Sands* (2011) was a montage of two sparkling original scripts by NUS student playwrights, depicting the vicissitudes of time and memory.

Adhering to CFA's aim to build NUS Stage as a self-sustaining theatre group, we welcome and nurture theatre enthusiasts who yearn for in depth learning and involvement in all areas of theatre, through committed training and practice. Recognising the potential of NUS students, we look forward to writing and staging original works, for audiences on campus and beyond.

NUS Stage Exco

President	Erik Kristanto Wibowo
Vice President	Nishant Jalgaonkar
Secretary	Chia Ai Zhen
Marketing Head	Sukriti Sekhri
Sponsorship Head	Nirmalya Kundu

About Checkpoint Theatre

Established in 2002, Checkpoint Theatre produces strong original writing with subtle, powerful directing, and nurtures some of the most talented young theatre-makers in Singapore. Checkpoint creates vibrant and important contemporary plays that speak to both local and international audiences.

Checkpoint Theatre's Joint Artistic Directors, Claire Wong and Huzir Sulaiman, are both directors, actors, and writers, and they bring this multi-disciplinary approach to Checkpoint's work. With rigorous technique, Checkpoint makes art with a strong sense of craft. Connecting in ways both beautiful and intellectually honest.

In 2012, Checkpoint marks ten years of theatre-making. We celebrate the joy and magic of theatre. We celebrate our past work – from large-scale arts festival commissions to theatre in the intimate setting of an art gallery – and we celebrate our future, as we continue to create theatre that connects, challenges and inspires. Our 2012 season celebrates the many facets of our work at Checkpoint: we stage 3 new productions – *City Night Songs*, *Occupation* and *A Flamenco Life*; we publish the inaugural collection of plays written by our young playwrights; we collaborate with a Japanese theatre company who will translate and stage Huzir's play, *Cogito*, in Tokyo. 2012 also saw the Australian production of *Cogito* in Melbourne at La Mama theatre.

The Checkpoint Theatre Team

Joint Artistic Directors	Claire Wong & Huzir Sulaiman
General Manager & Producer	Koh Bee Bee
Associate Producers	Laremy Lee & Lucas Ho
Associate Marketing Executive	Christine Yeo

Acknowledgements

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Studio Wong Huzir, Bizibody Technology Pte Ltd, LexLink Pte Ltd, Photoplates Pte Ltd, Tan Kheng Hua (publicity, marketing and sponsorship support) & Memphis West Pictures (company and season photography support).

About Checkpoint Theatre

Coming soon from Checkpoint Theatre

OCCUPATION

A story of love and resilience during the Japanese Occupation.

27 to 30 September 2012

Gallery Theatre, National Museum of Singapore

A FLAMENCO LIFE

A theatre dance performance based on the life of one of the world's most illustrious flamenco masters.

Coming Soon.

Visit checkpoint-theatre.org for more information on our

10TH ANNIVERSARY
SEASON

CFA's Mentorship Programme

With the support of the Centre For the Arts, NUS, Checkpoint Theatre began the professional theatre mentorship and laboratory programme for NUS Stage in 2009. The mentorship is multidisciplinary, covering all aspects of theatre-making, including writing, acting, directing, design and management. The programme provides young theatre talents at NUS Stage the invaluable experience of working with top theatre practitioners and exposes them to the exacting and rigorous demands of professional theatre-making.

These mentoring efforts have culminated in professional productions which have received critical and popular acclaim. Two plays written under Huzir's tutelage – Faith Ng's *wo(men)* and Shiv Tandan's *The Good, the Bad, and the Sholay* – were staged by Checkpoint Theatre with NUS Stage, and both were selected as among the Top Picks of 2010 and 2011 respectively by The Flying Inkpot and garnered several ST Life! Theatre Award nominations.

Checkpoint Theatre continues to celebrate new theatrical talent through thoughtful and rigorous collaboration, forging a close relationship with young artists and taking them through the creative process.