



Cover image design courtesy of Studio Wong Huzin; Photograph by Memphis West Pictures



Mrs. M. Siraj (background) taking the interviewer through her photo album.

Photograph by Tan Ngiap Heng

N S M  
National Museum  
of Singapore



National Museum of Singapore presents  
a Checkpoint Theatre production of

# O C C U P A T I O N

Occupation is a play that tells the story of a woman who was forced to work in a Japanese factory during the Japanese occupation of Singapore. The play is a powerful and moving story that explores the lives of the people who lived through this difficult time in our history.

Directed by Dave Wong and written by Huzir Sulaiman, Occupation is a production of Checkpoint Theatre. The play is a powerful and moving story that explores the lives of the people who lived through this difficult time in our history.

Occupation is a play that tells the story of a woman who was forced to work in a Japanese factory during the Japanese occupation of Singapore. The play is a powerful and moving story that explores the lives of the people who lived through this difficult time in our history.

by Huzir Sulaiman

THU 27 SEP – SAT 29 SEP 2012, 8PM    SAT 29 SEP & SUN 30 SEP 2012, 3PM



Claire Wong (left) & Jo Kukathas (right) in rehearsal.  
Photograph by Tan Ngiap Heng

An old woman's recollection of romance under the Japanese occupation of Singapore causes her young interviewer to re-evaluate life, memory and history.

Written by award-winning and acclaimed playwright Huzir Sulaiman, *Occupation* weaves the true story of Huzir's grandmother, Mrs. Mohamed Siraj, with the experiences of the fictional character Sarah. Mrs. Siraj was a young woman in her teens during the war years and spent most of the occupation sequestered in her large family home. Later, in her eighties, Mrs. Siraj is interviewed by Sarah, a bureaucrat tasked with collating Singapore's oral history. In looking at the past, Sarah struggles with questions of her own life in modern day Singapore.

*Occupation* first premiered in 2002 as a Singapore Arts Festival commission. The Straits Times hailed it as "a triumph of a production". TODAY said that "*Occupation* is a gem in the history of the theatre", while the Arts Magazine said "Sulaiman's script is lyrical, nuanced and highly literate".

Directed by Claire Wong and starring Jo Kukathas, Checkpoint Theatre's new 10th anniversary production of *Occupation* is an intimate journey through the labyrinth of memories of love and loss, and a celebration of that which has passed and that which remains forever. Vivid, humourous and beautiful.

Presented in conjunction with the re-opening of Singapore History Gallery and HISTORIA

## Foreword

This September marks the 67th year of peace time in Singapore since Japan surrendered on the 12th in 1945 and ended World War II in its Pacific arena. We celebrate the end of this violent trauma and the sufferings that came with it. By doing so, we believe that we can learn and re-learn the sort of qualities in humanity that help individuals persevere in long periods of physical and psychological hardships, and in situations when boundaries between the right and the wrong could be gravely trespassed and subverted by the arbitrary (for instance, political) scheme of things. One is likely to find that hope and compassion are the sort of things that keep and have kept human spirits up in times of adversity.

The stories you are about to hear in *Occupation*, this brilliant piece of theatre written by the talented Huzir Sulaiman, may turn out to be very similar to the extraordinary narratives of those people very near and close to you, if you take time to tease them out. We are fortunate as there are still survivors of the Japanese Occupation to bear testament to such human tenacity. However, this cohort of individuals is diminishing. Before each of their stories and experiences are blended into a uniformity of collective suffering, we must seek ways to remember these manifestations of individual emotions and intelligence. Checkpoint Theatre has created one to give new insights into this catastrophic time. And so, as we remember the atrocities committed, loved ones slaughtered,

house burned, and when fear, disappointment, and hunger numb us, we will still recall how the unpredictable suspense of hiding from the war turned into tedium, and the ingenious tactics to rebuild structure in life with learning, playing and longing to overcome it. Hope flourishes amidst deep despair when love comes upon you, then even serendipity is possible in a reality reigned by injustice, violence and death. In the history of great events and victories, there must also be spots reserved for individuals and their endeavours.

Lee Chor Lin  
Director  
National Museum of Singapore

#### 4 Message from Claire Wong, director

I grew up with stories of the Japanese Occupation from my Dad and his brothers and sisters. They had vivid tales of running away from Singapore to Batam Island to avoid Japanese soldiers, and learning to trap wild boar, build an attap hut in the jungle, and make salt from the sea. But these weren't just interesting stories: these were experiences and memories that formed part of the very core of the people that I later grew up to know, respect and love deeply, my darling Dad, and my beloved uncles and aunts. *Occupation* is another perspective of that same period, and I find the stories that come from that time precious and multi-faceted, such rich insights into life and survival, both of the body and the spirit.

I am particularly interested in the private worlds of both the main characters of this play – Mrs. Siraj and Sarah. Mrs. Siraj spends the war cloistered in the family home, an experience that intensifies the war experience as much as it insulates her from it: there's so much room for imagination, conjecture, and the unspoken. Sarah teases out the memories of this lady, exploring the interior life of Mrs. Siraj, and in doing so Sarah finds herself searching for and making sense of her own interior life.

As director, I hope to draw the audience in, so they too ask questions and discover, or rediscover, fresh perspectives of their own lives and their memories. What are your own memories of that time in history? What are your parents' and grandparents' stories of the wartime and the Japanese Occupation? What do your memories and your history, and the nation's collective consciousness, tell you about who you are today, in today's Singapore? What has been lost and what will remain forever?

I always like to challenge actors – especially very experienced and very good actors like Jo Kukathas – to find new parts of themselves from which

to draw. I have devised exercises for Jo and explored techniques to draw from her memories, experiences and imagination and bring these to bear on her performance. We have worked on details, large and small – personal histories, specific physicality, the place of the breath, how a character touches a piece of fabric, the complex personality of each character, the different worlds of the people in the play – to create a performance that is layered and nuanced, that is honest and authentic.

With a play by Huzir there is always something emotionally and intellectually profound beneath the skilful use of words, and I try to challenge actors to be sensitive to the sound and very primal meaning of language to excavate these deeper underlying truths. To discover, also, the unsaid and the meaning beneath a pause, and silence.

It's been a joy to work with an actor who is so experienced and yet still so willing to take risks and to dig deep. I thank Jo for her trust and openness. I thank Huzir: when he first wrote this play he wrote it for me to act in and I'm very grateful that he has entrusted me and allowed me to take this in a new way as a director. My team members – Bee Bee, Priscilla, Andy, Shah, Joanna, Petrina and Mag – have been invaluable, and I'm grateful for their hard work and creativity. I thank my other colleagues at Checkpoint, Christine, Laremy, and Lucas, for their support. I particularly want to thank Lee Chor Lin and her team at the National Museum of Singapore for inviting us to create this tenth anniversary production of *Occupation* here, in a museum that celebrates and illuminates history through storytelling.

Finally, thank you for being here today. Our audiences – engaged, intelligent, passionate – are the reason Checkpoint Theatre continues to make theatre. I hope you enjoy the performance.

#### Message from Huzir Sulaiman, playwright

5

One of the particular pleasures of being a playwright is having the opportunity of seeing one's work revisited and reinterpreted by a talented team of artists, so with this 10th anniversary production of *Occupation*, I'm particularly grateful to the National Museum of Singapore for commissioning this new production and to my colleagues at Checkpoint Theatre for undertaking it.

It was a strange and wonderful thing for me to hear it read at one of the early rehearsals I attended in July. I myself had read excerpts of it at various talks and lectures in the intervening decade but I'd not heard the play performed in its entirety. After 10 years of not looking at it, coupled with the freshness of Jo and Claire's interpretation, it came to me as though written by someone else. I found it moving and humbling to remember that this began life as a play about my real-life grandmother, Mrs. M. Siraj, who by the grace of God is still hale and hearty at 87 and will be watching herself portrayed again in this new production, here in this museum where you can also see a film on her in the History Galleries that focuses on her work as a pioneering feminist in Singapore.

I still hear in *Occupation* the various themes and ideas I was exploring ten years ago but the changing times have made their relative importance different. The times have changed, and so too has the lens through which we see the play. The story of Sarah the oral history collector now resonates even more strongly after a decade in which the pressures of urban living and the tensions of the rat race have increased, while the addition of another decade has pushed the wartime years even further to the back of our collective cultural consciousness, making these stories even more important to tell.

I want to thank my grandmother for permitting me to write her story, and my late grandfather; and my parents

Mehrun Siraj and Sulaiman Abdullah; my aunt Zaibun Siraj and uncle Paul Drayson for their encouragement, support and enthusiasm over the 19 years of my career (and the 39 years of my life). Finally, I want to thank Claire Wong, my partner in all things, for this sensitive and magical new version of *Occupation*. It's been a treat for me, and I hope that you the audience will enjoy it too.



Jo Kukathas (left) and Claire Wong (middle) interviewing Mrs. M. Siraj (right).

Photograph by Tan Ngiap Heng

## 8 Production Credits

Performed by Jo Kukathas

### Creative Team

Director - Claire Wong  
 Playwright - Huzir Sulaiman  
 Set Design - Andy Lim & Claire Wong  
 Lighting Design - Andy Lim  
 Sound Design - Shah Tahir  
 Costume Design - Priscilla Shunmugam  
 Hair & Makeup Design - Joanna Koh

### Production Team

Production Manager - Koh Bee Bee  
 Stage Manager - Petrina Tan  
 Assistant Stage Manager - Mag Eviangel Winter  
 Front of House Manager - Christine Yeo  
 Marketing & FOH Support - Laremy Lee & Lucas Ho  
 Production Photograph - Wesley Koh/Memphis West Pictures  
 Production Image Design - Studio Wong Huzir  
 Rehearsal Photographs - Tan Ngiap Heng

### Acknowledgements

Special thanks from Checkpoint Theatre to Tan Ngiap Heng, Violet Oon's Kitchen, Ong Shunmugam, Studio Wong Huzir, Shiv Tandan, Hazel Ho, Siti Maznah, Teng Wei Ling, Tan Si Ting, Chen Ying Xuan, Karanina Suryadinata, Soo Hong Ling, Kelly Soh, Timothy Chow, Benita Teo, Lim Zhen Qin and all other volunteers.

The National Museum would like to thank the media for their continuous support, as well as those who have contributed to the production in one way or another.

### First Production:

*Occupation*, was presented as a commission of the 2002 Singapore Arts Festival at the DBS Arts Centre, Singapore, opening on 4 June 2002. It was performed by Claire Wong, and directed by Huzir Sulaiman and Claire Wong.

## 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. We make theatre with honesty and humour, head and heart.

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 the company's work. With rigorous technique, we make art with a strong sense of craft. Connecting in ways both beautiful and intellectually honest.

Checkpoint Theatre creates vibrant and important contemporary Asian plays that speak to both local and international audiences. Our work is varied in theme and form: socio-political satire, explorations of history and memory, verse texts, chamber opera, collaborations with regional artists, rapid-fire comedy, powerful music and arresting imagery. All united by an attention to detail and integrity of performance.

### Next Gen

Checkpoint Theatre is committed to nurturing Singapore's new generation of theatre practitioners. Joint Artistic Director Huzir Sulaiman conceived, and continues to teach, the first undergraduate playwriting course at the National University of Singapore. Both Joint Artistic Directors, Claire and Huzir, also serve as Principal Tutors for NUS Stage, the only university-wide English language theatre company at NUS.

The mentorship is multidisciplinary, covering all aspects of theatre-making, including writing, acting, directing, design and management. These mentoring efforts have culminated in professional stage productions which have received critical and popular acclaim. Plays written under the

mentorship are also regularly staged by various Singapore theatre companies.

### Turning Ten

In 2012, Checkpoint Theatre marks ten years of theatre-making. Our 2012 Season showcases the many facets of the company's work: we stage two new productions - *City Night Songs* and *Occupation*; we take a look back at our previous productions and at the future into upcoming works in a special show called *Checkpoint Celebrates!*; we publish *Voices Clear And True: New Singapore Plays Volume 1*, our inaugural book publication which showcases the exciting work of a new generation of Singapore playwrights mentored by Checkpoint Theatre; and we collaborate with a Japanese theatre company in Tokyo to investigate, as a creative process, the translation of Huzir's play *Cogito* into Japanese for a Japanese cast and audience.

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.

### CHECKPOINT THEATRE

Joint Artistic Directors:  
 Claire Wong and Huzir Sulaiman

General Manager and Producer:  
 Koh Bee Bee

Associate Producers:  
 Lucas Ho and Laremy Lee

Associate Marketing Executive:  
 Christine Yeo

For more information, visit  
[www.checkpoint-theatre.org](http://www.checkpoint-theatre.org).

## 10 Biographies

**Huzir Sulaiman**  
Playwright

Huzir Sulaiman works across different media, art forms, and genres, telling stories that allow people to access complex ideas in personal, human ways. Huzir writes for theatre, film, television and newspapers; directs for the stage and screen; and acts.



A co-founder and Joint Artistic Director of Checkpoint Theatre, he last wrote *The Weight Of Silk On Skin*, which opened the Man Singapore Theatre Festival in August 2011 and won Best Original Script at the Life! Theatre Awards. Huzir last directed *City Night Songs* in March 2012 to critical acclaim. He teaches playwriting at the National University of Singapore. As a playwright, his 16 works 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, while Checkpoint will be publishing his *Collected Plays 1998–2012* next year. Huzir is a co-editor of *Voices Clear and True: New Singapore Plays Volume 1*.

Huzir is also the co-founder and Creative Director of Studio Wong Huzir, a creative consultancy specialising in experience design, executive coaching, editorial services, and brand communication. Studio Wong Huzir also publishes POSKOD.SG, an online magazine about Singapore.

Huzir was educated at Princeton University, where he won the Bain-Swiggett Poetry Prize. He was a 2007 Yale World Fellow.

**Claire Wong**  
Director & Set Designer

A director, actress, writer and filmmaker, Claire is a co-founder and Joint Artistic Director of Checkpoint Theatre.



As a theatre director, Claire recently co-directed *Dream Country: a lost monologue*, a dance-theatre production by 35 performers for the Singapore Arts Festival 2012. She directed *The Weight Of Silk On Skin*, written by Huzir Sulaiman and performed by Ivan Heng for the Man Singapore Theatre Festival 2011. Other directing credits include *wo(wen)*, which garnered 4 Life! Theatre Award nominations and was a Flying Inkpot Top 5 Pick of 2010, and, as co-director, the original premiere of the Singapore Arts Festival commission of *Occupation*, which was described by the Singapore press as "a triumph of a production" and a "gem in the history of theatre".

A respected actress, Claire's memorable lead roles include her one-woman performances in *Madame Mao's Memories*, *Atomic Jaya* and *Occupation*. She has performed in landmark Singapore stage productions and in international arts festivals including the Singapore Arts Festival, Edinburgh Fringe, the Telstra Adelaide Arts Festival and Theatre der Welt festival in Berlin. Trained in both Asian and Western performing arts, Claire obtained her Master of Fine Arts in Theatre Arts from New York's Columbia University.

Claire is a co-founder of Studio Wong Huzir and serves as its Senior Consultant. A trained lawyer, she is Head of Corporate Communications & Training for Rodyk & Davidson, Singapore's first and oldest law firm.

**Jo Kukathas**  
Performer

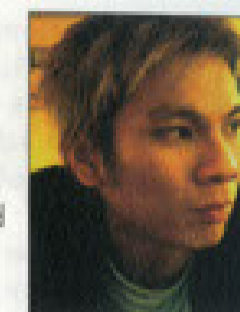
Director of The Instant Café Theatre Company, Kuala Lumpur – a company beloved for its political and social satire. Here she created iconic characters: YB, Deputy Minister of Panic, sex kitten Ribena Berry, uncivil servant Puan Badariah Tudong Periok, Judge Mental Singh Gall and wannabe Curry Spice. Other roles: *Mercutio (Romeo and Juliet)*, *Lady Macbeth (Macbeth)*, *Girl (Ionesco, The Lesson)*, *Winnie (Beckett, Happy Days)*, *Helen (Fugard, The Road to Mecca)*, *Paula (Dorfman, Death and the Maiden)*, *Sumathi (KS Maniam, The Sandpit)*. One-woman plays: *Atomic Jaya*; *Election Day* (Huzir Sulaiman); *From Table Mountain to Teluk Intan* (Shahimah Idris/Ann Lee). In Singapore: *Cuckoo Birds*; *The Art of Living (CAKE/Natalie Henneidge)*; *Balek Kampong (The Necessary Stage/Haresh Sharma)*; *Decimal Points 4.44* (Brian Gothong Tan/CAKE); *Cooling Off Day (WILD Rice)*.



Directing/writing/performing credits include: *The Bolehood Awards*; *Mass Hysteria*; *1Sex1Money1Scandal*; *The Girlie Show* (Instant Café Theatre). Directing credits include: *Midsummer Night's Dream*, *Merchant of Venice*, *Twelfth Night* (Shakespeare); *M! The Opera* (Saidah Rastam); *Accidental Death of an Anarchist* (adapted, Fo); *Flies and Foreigners* (Ridzwan Othman); *Air Con* (Shanon Shah); *Hero* (Arun Subramaniam), *Nadirah*; *Parah* (Alfian Sa'at). Intercultural collaborations: *The Island In Between* (Tokyo, KL); *Hotel Grand Asia* (Tokyo); *Break-ing/Silence, Please* (KL, Tokyo, Singapore).

**Andy Lim (stage "LIVE")**  
Set & Lighting Designer

Singapore-based lighting designer / technical manager, Andy has designed & managed various professional theatre and dance companies, as well as art installations. He has worked extensively both in and outside of Singapore, with numerous experiences touring shows in Europe, Asia and North America. Andy is also an aspiring visualist, and a close collaborator with multi-disciplinary art group "COLLECTIVE mayhem".

**Past selected works include:**

**Theatre:** *Fear of Writing* (Theatreworks), *Macbeth* (Singapore Repertory Theatre), *The Magnanimous Cuckold* (Drama Box), *Pinocchio – The Musical* (Stage Two and MediaCorp VizPro International), *It appears that...* (Ricky Sim), *Friend's Season – Tenderness for the future* (a celebration of Theatreworks 25th anniversary), *Coffin* (Drama Box), *RPM* (Theatreworks), *Vivien & the Shadows* (Premiere @ UNC – Theatreworks).  
**Festival:** *Notion – Dance Friction* (Festival Tokyo 2011) (Inshadow 2011), *The Cloud of unknowing* (Venice Biennale 2011) (Sundance Festival 2012), *Refraction – A Double Bill* (Singapore Dance Theatre, Esplanade – da:ns Festival 2010), *Diaspora* (Edinburgh International Festival - Theatreworks), *Invisible Room* (The Observatory in collaboration with Ho Tzu Nyen and Kok Heng Leun - Theater der Welt 2010, Singapore Art Festival 2009), *King Lear Project - a trilogy* (presented at Kunsten Festival des Arts and Singapore Arts Festival), *VIRUS* (COLLECTIVE mayhem - NUS Art Festival).  
**TV / Film:** *Earth*; *Zarathustra*; *Endless Day*; *The Cloud of the unknowing* (all Ho Tzu Nyen), *The Kitchen – Musical* (Cheek), *Sunsilk Academy Fantasia* (Refinery Media).

### Shah Tahir Sound Designer

Shah Tahir has been in the Audio and Music industry for more than 20 years, involved in various aspects of it.

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, Sandy Lam and many others.

As music producer, Shah has been involved with many local talents like Humpback Oak, Oddfellows, Heritage, Trob, Sweet Charity, Michaela Therese, Prema Lucas, Jachinta and others as well as having arranged and composed for Mediacorp Channel 8 television series such as 2002 Best Drama Serial Nominee *Beautiful Connection*.

Currently Shah Tahir is very much involved with "Live" performances and has been the Audio Consultant/Sound Designer for Singapore's National Day Parade 2009-2012, Corporate Events and "Live" TV broadcast mixing with Mediacorp's events.

Another passionate area of work for him is in Theatre and Musicals for which he has been designing and mixing audio for many major productions here such as *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.



### Priscilla Shunmugam Costume Designer

Priscilla Tsu-Jyen Shunmugam was born in Kuala Lumpur to a Chinese mother, an Indian father and plenty of cultural discourse at the dining table. She read law at the National University of Singapore and was always well dressed for lectures, but, after graduating, felt she could no longer ignore her instincts for fashion and tailoring. In 2008, she spent a year in England studying dressmaking with a retired couturier in Nottingham and attending pattern-cutting courses at the London College of Fashion. Upon her return to Singapore, she took a deep breath and began developing the womenswear label Ong Shunmugam. In December 2010, she officially launched Ong Shunmugam with her first ready-to-wear collection, *Orientalism*.



### Joanna Koh Hair & Make Up Designer

Model turned makeup artist Joanna Koh has been immersed in the world of Fashion and Beauty since the age of 17, representing Singapore in international modelling competitions and fashion weeks. With her foot already in the door of the fashion industry in Singapore, she stepped down from the runway to become a makeup artist in 2005.



Her work has appeared on the covers and editorials of local and international magazine titles such as *Amica*, *Surface*, *Style*, *Female*, *Revolution* and *Solitaire*. Through the years she has had the opportunities to work with celebrities like Jenny Tsang, Stephanie Carrington, Hady

Mirza, Sezari Sezairi, Oli Pettigrew, Linda Black and now, Jo Kukathas.

Currently developing a team of promising makeup artists and hairstylists, she oversaw the beauty looks for Vietnam's Next Top Model's fashion show in Singapore.

Joanna is supported by Make Up For Ever for Checkpoint Theatre's *Occupation*.

### 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/coordinator for the Opening and Closing Ceremonies of the inaugural Youth Olympic Games and 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); and for Fly Entertainment: *Return of the V*. She has also produced concerts and CDs.

### Petrina Dawn Tan Stage Manager

Petrina graduated from Lasalle's BA(Hons) Technical Theatre programme. She is a recipient of the Georgette Chen Scholarship (2009) and the NAC Arts Scholarship, Local (2010).



As an aspiring theatre practitioner, she recently stage managed *KPK - The Coffin is Still too Big* (BUDS Theatre Company), *SEEDS* (Odyssey Dance Theatre), *The Magic Ocean* and *Hello Elly!* (Esplanade PLAYtime!), *Trainstopping - The Year in Revue 2011* (Sightlines Productions), *PaperBoat* (TheatreStrays) and *Family Outing* (WILDRICE).

*Occupation* is Petrina's first production with Checkpoint Theatre and she is excited to be a part of this production.



## 14 Re-opening of Singapore History Gallery



From left: Mr Teo Tian Soo, a Nanyang Volunteer Driver, and his wife Keng Siew Hong;  
Mr Teo Beng Wan, a prominent figure who was very active in raising funds for anti-Japanese efforts;  
Ms Esme Woodford, whose family members passed away in Bahau because of poor living conditions

After three years and eight months under Japanese Occupation, Singapore returned officially to British rule on 12 September 1945.

To remember the surrender of Japan which ended the World War II for Singapore, the National Museum of Singapore has included new additions to its current display in the Singapore History Gallery. The additions focus on the emotive personal experiences of wartime episodes under four main categories: Teo Tian Soo, a Nanyang Volunteer Driver and Mechanic; Neo Tiew: the Massacre of 35 Family Members; the Sook Ching Massacre; and the Bahau Land Settlement.

The newly added artefacts include photographs, documents, oral histories, and items donated by the victims' family members, which have never been on display before, and give an intimate glimpse into the lives of the people who were affected by the war.

In conjunction with the new Singapore History Gallery World War II exhibits, the National Museum Cinémathèque team is also producing a six-part documentary series *Eat to Live: Wartime Recipes* based on *Wartime Kitchen: Food and Eating in Singapore 1942–1950*, a book published by the National Museum in 2009. The book captures the resilience and adaptability of a people faced with limited resources and shortages during the Japanese Occupation and in post-war Singapore, never before examined in detail. The *Eat to Live: Wartime Recipes* videos can be found on [www.nationalmuseum.sg](http://www.nationalmuseum.sg).

### Occupation Ticket Holders Benefit

Present Occupation ticket at National Museum's Visitor Services Counter to exchange for a one-time admission to Singapore History Gallery and Living Galleries from 27 Sep to 11 Oct 2012.

### Free Singapore History Gallery Guided Tours

English	Mondays to Fridays, 11am & 2pm Saturdays & Sundays, 11.30am, 2pm & 3.30pm
Mandarin	Mondays, Saturdays & Sundays, 2.30pm
Japanese	Mondays to Fridays, 10.30am Every first Saturday of the month, 1.30pm

Free guided tours are kindly offered by docents from the Friends of the Museums (Singapore), Japanese Docent Group, Museum Volunteers Group and Mandarin Docent Group.

All tours start from the Stamford Visitor Services Counter.

Estimated duration: 60 minutes

Limited to 15 participants per session, on a first come, first served basis.

Admission ticket to the galleries applies to the guided tours.

### About National Museum of Singapore

With a history dating back to its inception in 1887, the National Museum of Singapore is the nation's oldest museum with a progressive mind. It is custodian of 12 National Treasures, and its Singapore History and Living Galleries adopt cutting-edge and multi-perspective ways of presenting history and culture to redefine conventional museum experience. A cultural and architectural landmark in Singapore, the Museum hosts innovative festivals and events all year round—the dynamic Night Festival, visually arresting art installations, as well as amazing performances and film screenings—in addition to presenting thought-provoking exhibitions involving critically important collections of artefacts. The programming is supported by a wide range of facilities and services including F&B, retail and a Resource Centre.

## 16 HistoriaSG Lectures and Talks Living Gallery

**24 Oct** **Lecture**  
7.30pm Unfortunate Lives, Kiasu Times: Comic Books as Windows into Singapore of the 1980s and 1990s  
Presenter: Lim Cheng Tju

**27 Oct** **Talk**  
2.30pm Part 1: Recovering the Past: Dead Men DO Tell Tales!  
Presenter: Dr. Gan Su-lin  
Part 2: Mixed Lineage, Imagined History and the Personal Voice in-between  
Presenter: Namiko Chan Takahashi

**14 Nov** **Lecture**  
7.30pm Everyone a Historian: Writing History in the Epoch of Fluidity  
Presenter: Dr. Masuda Hajimu

To register, please email your contact details to: [nhb\\_nm\\_lectures@nhb.gov.sg](mailto:nhb_nm_lectures@nhb.gov.sg)

**13 Oct & 3 Nov** **Parent-Child Workshop (conducted in English)**  
**Puppets Alive! – Discovering Singapore's History through Traditional Chinese Puppetry**

10am & 2pm \$28 for one parent and child (includes handling fees and admission into Singapore Living Galleries) Tickets are available at [www.sistic.com.sg](http://www.sistic.com.sg) and all SISTIC authorised agents.

# HISTORIA

Two Memories, One History

