

Chong Woon Yong and Neo Hai Bin present
A work-in-progress showing under C42 Basement Workshop programme

**WHEN
THE
COLD
WIND
BLOWS**

切伯

Hai Bin

2015年底，我在实践实验室做了一个15分钟呈现，探索我个人的恐惧和害怕。当时，我在呈现中写了一个人在德光岛当兵的故事。

后来文扬看了，告诉我，他很喜欢那则故事。聊开后我们才发现，原来我们俩当兵时都在德光岛服兵役，都是负责管新兵的。我在德光岛待了两年四个月，28个月的记忆和感受烙印在身体里面，可谓刻骨铭心。

我们创作的过程很不容易，我们不断在思考到底想说什么。是说当兵的事迹？说当兵的好与不好？说强制性服役的课题？我们曾经有好长一段时间陷在不知所措的迷雾里，每次来排练都茫然。

但这个过程是珍贵的。我们发现自己不想去评价制度的好坏。我们更想去了解这个制度，我们想要问问题，我们想要厘清我们和制度之间的关系。

我们常常把自己和制度二分化，但制度都是人性的衍生。什么样的人产生什么样的制度，反之亦然。我们如何与自己对话，如何与自己妥协；如何面对自己，如何处理自己——这都是我们的问题。

排练时，我们不断质问彼此、挑战彼此、聆听彼此、逼问彼此。这样的过程形成了这部戏的风格。《招：When The Cold Wind Blows》是一篇自言自语，一篇反复反问。

谢谢C42长期支持我们，为我们记录可贵的创作过程。谢谢各位朋友拔刀相助，帮助我们，剧场是collaborative的，这部戏有很多很多人的投入。谢谢你们。

谢谢你们参与我们的摸索，聆听我们的反问与反诘。

In 2015, I did a 15 min presentation at The Theatre Practice Actors' Lab. I wrote a story about a man's Army experience as a commander in Tekong BMTC. Woon Yong watched the story, came to me to talk about it. We realized we had similar experiences in the Army -- we were both commanders on Tekong BMTC. He suggested we devise a show together, a show that talks about the Army.

But what do we want to talk about? Our process was a long and tedious self-exploration. Do we want to talk about National Service? The identity of the Singaporean Men? The issue of conscription? What is it? What do we care most about?

It is a good, tough process. We discovered that we don't want to pass judgements. We don't want to say if the system is good or bad. We want to understand the system. We want to question it, we want to know more about it. Often, we see the system as an oppression. But any form of system is a derivation from the human nature. In that lies the paradox. We spins a cocoon, only to trap ourselves in it. What does it all mean? Why do we do that? Who are we? Who am I?

During our process, we keep questioning each other, challenging each other, listening to each other, interrogating each other. This process forms the crux of this play. "招：When The Cold Wind Blows" is a monologue, a series of questions and retorts.

Centre 42 supported our long, arduous process, and we are grateful for the tremendous amount of support the Centre provides for local artists. Thank you. To our friends, helping us, guiding us, thank you. You showed us that theatre is collaborative in nature. This play couldn't exist without all of you.

Thank you.



Woon Yong

When Haibin and I first came together for this project, it was due to our shared experiences as BMTC commanders during our full time national service. On some level, our experiences left us deep indentations which we still carry till this day, and we thought it was worth exploring and talking about.

It was easy at first to attack the system, to fervently critique what's wrong with conscription. But as we dug deeper along the process, it became more and more apparent, that we do not want to do an "army play" bashing the system. But rather, our shared experiences as full time national service men, having went through the system, having being in the awkward position of commanding people barely younger than us, became a magnifying glass for us to look deeper, and dig further.

And in the end we looked at ourselves. We were forced to re-examined our own experiences, relooked at our own accounts, challenged our own perspectives and the part we played in our experiences, we challenged each other. It was a tough process, sometimes a revelation, sometimes frustration, sometimes having to come to terms with what we do not want to, but always something to learn and take away from, and always with a renewed clarity; be it about ourselves, art making, or life at large.

Looking back at the past 8 months, our work has gone through several iterations. I'll like to thank our collaborators Alvin, Karene, Ric, Yong Huay and Xiaoyi for their invaluable input, and lending their strengths at different points of the process. Thank you Yanling and Daniel from Centre 42 for the platform and support, as well as everyone who has guided and supported us along the way.

And everyone who is present here tonight, thank you for being with us.

Alvin Lim (Dramaturg)

Alvin Lim is a theatre and performance researcher. He is also a postdoctoral fellow with the Institute for Advanced Studies in the Humanities at the University of Edinburgh and Senior Tutor with the Theatre Studies Programme at the National University of Singapore. He is the Deputy Director and Technology and Online Editor (Mandarin) of the Asian Shakespeare Intercultural Archive (A|S|I|A, <http://a-s-i-a-web.org/>), and Editor of Theatre Makers Asia archive (<http://tma-web.org/>). He edits and translates scripts for performance archives. This will be his first experience as a dramaturg. Through this experience, he hopes he can begin to forge a critical link between theatre makers and theatre scholars.

Creative Process

I learned a great deal from working with Hai Bin and Woon Yong. Most of all, I discovered that a dramaturg can contribute to an artistic collaboration by paying attention to the translation from thought and abstraction to words and stage directions. He or she can help his collaborators to hone ideas into words, refining and shaping them as they are rehearsed and performed.

As a dramaturg, I seek to challenge their writing, questioning their motivations for writing a word, a line or a dialogue; and how their words (and even their choice of language) can be experienced by a spectrum of audience members. I am sure we have all grown a little wiser, and appreciate the intricacies of creating a performance from scratch.





Liu Yong Huay (Lighting Designer)

After graduating from Theatre Studies from National University of Singapore (NUS), Yong Huay has worked for five years in the arts industry before furthering her studies. She is a recent graduate from the Hong Kong Academy for Performing Arts (2016) majoring in lighting design. She is eager to hone her skills in the craft of sculpting spaces with the grace and delicateness of light. She loves the collaboration of nature, space and art and she wants to embark on creative projects that encompass these elements.

Creative Process

Experimenting with water

I proposed the idea of creating sea imagery with light in the play. It was a strong metaphor that jumped at me. The glass panels in the meeting room, which divided the space apart, intrigued me where there could be two different worlds. I experimented with various materials that suggested the sea and from a chance occurrence that sparked from playing, I was able to find the appropriate material to create the imagery.



“Play is the highest form of research” - Albert Einstein

Karene Teo (Technical Operator)

Having seen the project go from proposal to script to stage, I've gained some insights - both as an audience and as an operator.

The high, and mostly amusing, contrast between Hai Bin and Woon Yong (in terms of strengths, behaviour, value systems, and even size) never fails to intrigue me. How do they capitalise on their strengths without compromising each other? How do they come to a consensus regarding certain stage directions?

The venue, Centre 42's meeting room, also provides an unconventional stage, posing a multitude of possibilities with the many doors, cabinets and mirrors. Being used to regular performance spaces such as theatres and black boxes, I have never imagined space to be interactive in such a manner.

In terms of sounds, we decided to go minimalistic (not skiving I swear), banking more on the organically-produced sounds by the 2 actors. It's fun to be able to have some creative say in a performance - though sound design is definitely not my expertise.

Huge thanks to Hai Bin, Woon Yong, and Yong Huay for indulging me in this experience :)





Ric Liu (Graphic Designer)

Ric bleed Creativity & he is always curious, so he became an Actor, Singer, Photographer, Educator, Designer & Joker (beware Batman...) to discover the connection, fun and game behind each form of expression.

In Theatre, Ric designed multimedia for The Theatre Practice's "11.Kuo Pao Kun Devised", "11.Kuo Pao Kun Devised Again" & "Wanderer-Seeker", he did stage design for Wild Rice's "Own Time Own Target", and concept, photography & graphic design for numerous theatre productions by various theatre groups.

Ric is also one of Singapore's pioneering Mobile Photographers. (Instagram: @gogomonster)

Creative Process

印象与想象
Impression and Imagination

创作来自印象和想象
Creation comes from Impression and Imagination

让观众留下印象, 让观众自由想象
Leave an impression by allowing audience the freedom to imagine

Acknowledgements

Centre 42
Basement Workshop

The Creative Team

Alvin Lim (Dramaturg)
Karene Teo (Technical operator)
Liu Xiaoyi (Adviser)
Liu Yong Huay (Lighting Designer)
Ric Liu (Graphic Designer)

Participants of "Project Men" First Read (for their invaluable advice)

Alvin Lim
Huang Suhuai
Jean Tay
Karene Teo
Liu Xiaoyi
Mia Chee
Melissa Leung Tuen Tuen
Nelson Chia
Ric Liu
Thong Pei Qin
Zachary Ho

Special Thanks

Adib Kosnan
Edward Choy
Hang Qian Chou
The Theatre Practice





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Supported by Centre 42's Basement Workshop programme

The Basement Workshop aims to support Singapore-based independent artists by providing a working incubation environment in which to create text-based work. Artists can look forward to space support for their developmental processes at Centre 42, where they will get extensive use of the Centre's facilities at heavily subsidised rentals.

