


cake
atke



nothing

BY CAKE THEATRICAL PRODUCTIONS



NOTHING SYNOPSIS

See the laundry in the machine.
It goes round and round.
See your reflection in the glass
you are a great sad clown.
Hello Mister. Hello Miss.
Where are you off to now?
May I join you on your way
into the great abyss?
I won't say a single word
or get in your way
I'll just be a companion. Grey.
It will be a grand nothing day.
Say yes. Say.

Nothing is an intimate observation of love and death. Various characters, some obscure, some mundane, some elusive, in various situations under various circumstances connect, collide and inch forward, moment to moment, beat by beat. Someone lives. Someone dies. Someone laughs. Someone cries. Nothing else.





'To the weary and despondent,
death may come as a friend,
to the healthy and ambitious it
may appear as a foe,
while the cynical and disillusioned
may meet it with indifference.
All our plans for the future
are subject to its approval.'



PRODUCTION CREDITS

Cast

Goh Guat Kian
Nora Samosir
Rizman Putra
Peter Sau
Siti Khalijah

Creative Team

Playwright & Director	Natalie Henedige
Multimedia & Set Designer	Brian Gothong Tan
Sound Designer	Philip Tan
Lighting Designer	Suven Chan

Production Team

Producer	Sharon Tang
Production Stage Manager	Joanna Goh
Assistant Stage Manager	Yap Seok Hui
Sound Operator	Aaron Koh
Multimedia Operator	Gabriel Chan
Surttitle Operator	Shang DianJun
Crew	Hatta
Crew	Ian Loy

Creative Design

Brian Chia
Nicholas Chee
David Lee
Natalie Henedige



DIRECTOR'S MESSAGE

'There is no earthly tie too sacred for death to loose.'

Life interests me. So Death, being an intrinsic part of life has found its way in most of Cake's previous plays. In *Animal Vegetable Mineral*, a man deals with his sister's suicide, in *Queen Ping*, the disgraced father figure is 'stoned' to death with hundreds of ping-pong balls, in *CHEEK*, *Antigone* chooses death over subservience and in *Divine Soap*, contemporary artists encounter the 'passing away' of the traditional art form of *Bangsawan*.

In *Nothing*, we dedicate the entire play to the exploration of life through the lens of death. Death hinges on all the relationships in this play thus magnifying the state in which the characters live and the choices they make.

The use of various languages in *Nothing* is directly linked to the actors cast and characters created. In places where it became far more compelling to watch the actors speak in their own languages or dialects, English was replaced. When the different languages come together in the dream-like or hyper-real scenes, it also lends a kind of ethereal, transcendent quality. Everything just happened organically.

Nothing launches Cake's 2007 season! And we are very excited to share this new work with you.

We are just as thrilled to build upon our wonderful working relationships with Rizman, Nora, Peter and Siti who have graced some of our previous works and are exceedingly delighted to have Guat Kian with us in this new show. We love and respect you all very much.

Philip, Suven and Brian, we love you guys so much. Thank you again and again.

David, Nicholas and Brian Chia, thank you for your beautiful work.

Joanna, our dear production stage manager and so much more... How would we do it without you?

Ian and Hatta, thank you for everything and especially for being so sporting.

Seok, Aaron, Gabriel, DianJun & Haslina, much love.

Friends, Press, The Esplanade, National Arts Council, Production and Front of House crew, Sponsors and Supporters, we are very grateful and will always be.

Audience, thank you all for being here with us tonight. We hope you have a lovely time!

Natalie Henedige

CREATIVE & PRODUCTION TEAM

Brian Gothong Tan

Multimedia & Set Designer

Brian Gothong Tan (b. 1980) is perhaps one of the most exciting and prolific multimedia artists that has emerged from Singapore in recent years. Trained in Fine Arts, Multimedia and Animation at the California Institute of Arts under the NAC-Shell Arts scholarship, Brian's works are renowned for their icy, high gloss finish subverted by play and parody. His multimedia works have been featured in numerous theatre productions like *The Optic Trilogy* (Action Theatre's 42 Theatre Festival 2001), *Mammon Inc.* (Singapore Arts Festival 2002), *godeatgod* (The Necessary Stage 2002) and *Queen Ping* (Cake Theatrical Productions 2006). His eclectic use of multimedia in theatre earned him the "Best Use of Multimedia" award in the 2005 Life! Theatre Awards. In 2006, he represented Singapore in the cultural segment of the Commonwealth Games at the Australian Centre for the Moving Image (ACMI) in Federation Square, Melbourne, and was the youngest artist participating in the Singapore Biennale 2006 with his installation, *We Live In A Dangerous World*, showcased at Tanglin Camp. For more info, visit www.briangothongtan.com

Philip Tan

Sound Designer

Best-remembered for his astounding performance in NDP2003, Philip Tan, a critically-acclaimed musician/composer/performer/educator/music-consultant, has been dedicated to his craft for the last decade. Philip defies pigeon-holing (classical symphony, percussion, fusion, ethnic, electronic, jazz), creating works that are aesthetically-adventurous and entertaining. He pushes the boundaries of 'live music' to new heights with his powerful on-stage antics that fuses theatre, drama, dance, performance-art and even sculpture (with his eco-friendly home-made 'instruments'). Yet, the 33-year-old remains humble, nurturing young minds as a full-time teacher-mentor, and volunteers his talents with the underprivileged. His collaborations with film and art-installation are also showcased internationally in film festivals and biennales. His works have been performed and presented with great credits in USA, Europe and Asia. His passionate sense of discovery has won respect and admiration from various multidisciplinary productions that he has involved. In 2003 and 2005, Philip received the Life! Theatre's Best Sound Award for his contribution to theatre music composition.

Joanna Goh

Stage Manager

Joanna is a freelance Production Stage Manager. She started out as a volunteer for The Necessary Stage in 1998 and has since filled diverse roles ranging from production management to props design. Some past productions include "Legend Alive: *Mama Looking For Her Cat*" with The Theatre Practice (2006); "First Family", "Furthest North, Deepest South" (2006) and "Between the Devil and the Deep Blue Sea" (2005) with The Finger Players; "godeatgod" (2005/06) and "What Big Bombs You Have!!!" (2005) with The Necessary Stage. Recently, she has also toured with The Finger Players and The Necessary Stage to festivals in Hungary, Hong Kong and Romania. "Nothing" is Joanna's third production with Cake Theatrical Productions.

CAST BIOS

Goh Guat Kian

Guat Kian is a fulltime theatre practitioner and teacher. She is one of the most experienced and well-known actresses in local Chinese language theatre. After graduating from Practice Performing Arts School's Drama Programme in 1982, she has appeared in more than 50 plays, many of which are important works in the development of Singapore theatre. They include Kuo Pao Kun's *The Silly Little Girl* and *the Funny Old Tree*, *Storm*, *Mama Looking for Her Cat*, *Lao Jiu*, *The Spirits Play* and *Sunset Rise*. Her critically acclaimed performance in *My Mother's Wooden Chest*, also directed by Kuo Pao Kun, was invited to the 8th Asian MonoDrama Festival in 1998. She also appeared in Page to Stage's *The Glass Menagerie*. Besides working in Chinese theatre, Guat Kian has expanded her range and is one of the very few actresses to break into the English language theatre scene with admirable success. She played leading roles in The Necessary Stage's productions of *The Exodus*, *Under The Last Dust*, *One Hundred Years In Waiting*, *Revelations* and *Koan*. *Koan* was invited to perform in Korea in 2003.

Nora Samosir

Nora is an accomplished actor who has been in numerous productions with various theatre companies, as well as on television. Her acting credits include *Trojan Women*, 1991, *Lao Jiu*, 1997, and *Pulse Version Theatre*, 2003 - all TheatreWorks, *Revelations*, 2003, *BOTE: The Beginning of the End*, 2002, and the award-winning *Asian Boys Vol.1*, 2000, all with The Necessary Stage. With other companies, *Asian Boys Vol. 2: Landmarks*, 2004 - *Wild Rice*, *Selamat Malam Ibu*, 2003 - *Teater Ekamatra*, *Doubt*, 2006 and *Proof*, 2002 - Action Theatre, and *Ah Kong's Birthday Party*, 1998 - Singapore Repertory Theatre. Onscreen, she had leading roles in Channel 5's *Masters of the Sea* and in Channel 1's *Ah Girl* as well as a supporting role in Vasantham Central's *Guru Paarvai*. Her previous work with Cake Theatrical Productions was *Queen Ping* last year. Nora was one of the founding committee members of both the Singapore Drama Educators Association and the Association of Singapore Actors.

Rizman Putra

Since 1997, Rizman Putra has been actively working in performative experimentation, crossing between different genres, including poetry, photography, video, music, burlesque, and dance. He is also a founding member of a multi-disciplinary art group KYTV (Kill Your Television), and front man of local music group, Tiramisu. Rizman has made his name as a performer both in his solo work as well as various collaborations; he has performed and exhibited his works in Vietnam, Malaysia, Indonesia, Australia, Korea, United Kingdom, Germany, Taiwan and Japan. He received the Royal Melbourne Institute of Technology's (RMIT) Most Outstanding Award 2002-2003. As the founding member of KYTV, he is the main creative source of the performance elements and interdisciplinary project. Rizman had performed in all the KYTV performances, short films and interactive project. He was one of the recipients of the President's Young Talents Award, which was held at The Singapore Art Museum in 2005. Other exhibitions include Fukuoka Asian Art Triennale 2005, Singapore Biennale 2006 and Osaka-Asia Contemporary Dance Festival 2006. He will also be doing his residency at 72-13 in May 2006 as a follow up to his project entitled 'Elegy of A Man and His Weapon of Choice.'

Peter Sau

Peter is a pioneer graduate from Kuo Pao Kun's "Theatre Training & Research Programme, and is trained in Beijing Opera, Wayang Wong, Noh and Bharata Natyam, as well as Western contemporary theatre systems. Peter has performed for The Necessary Stage in Talk - 2000 Macau Arts Fringe Festival and godeatgod - 2005 Romania Sibiu International Theatre Festival, 2006 Hong Kong Fringe Club City Festival and 2006 Hungary Sziget Festival, His latest project was Day I met The Prince with Ex Theatre Asia (Taiwan), that performed at the Asian Contemporary Theatre Festival in Shanghai, China. Peter's recent works includes A Stranger At Home for 2006 Singapore Arts Festival, Impenjarament for 2005 Singapore Arts Festival and TTK that was awarded Singapore Life! Theatre Awards 'Best Ensemble Acting' in 2006. Peter has also accomplished two monologues - Teochew Porridge for the Arts House and The Coffin Is Too Big For The Hole for 2005 Pesta Drama Festival in Malaysia.

Siti Khalijah

Siti's passion for drama and theatre had started ever since she attended the year-long Theatre for Youth Ensemble programme held by The Necessary Stage in 2003. Since then she started acting full-time and has gotten herself involved in numerous stage performances and musicals such as *Secrets In My Room* (The Necessary Stage, TFYE), a theatre cum dining musical called *Sex and the Lion City* (Music & Movement), *The Magic Paintbrush* (I Theatre), *Rainbow Fish II* (I Theatre), *Lelembut* (Teater Ekamatra), *Mentah III: Barisan Puteri-Puteri* (Teater Ekamatra) and *Rosnah* (The Necessary Stage), *Divine Soap* (Cake Theatrical Productions) and recently, *How Did The Cat Get So Fat?* (Teater Ekamatra) part of the M1 Singapore Fringe Festival (The Necessary Stage). Siti has also travelled to several states in India and Banda Aceh (Indonesia) to perform and assist in forum theatre workshops.

CREATIVE & PRODUCTION TEAM

Natalie Henedige

Playwright & Director

Natalie Henedige is the Artistic Director of Cake Theatrical Productions. From 2002 to 2005, Natalie was a full-time Artist and Resident Director of The Necessary Stage. With The Necessary Stage she directed many plays including *Lanterns*, *Sing Song and What Big Bombs You Have!!!* part of the Inaugural M1 Singapore Fringe Festival 2005. With Cake Theatrical Productions, Natalie has written and directed its shows since its inception, including *Animal Vegetable Mineral* (2005), *Queen Ping* (2006) and *CHEEK* (2006). The most recent production which she directed was *Divine Soap* (2006) which was commissioned by the National Museum of Singapore for its Official Opening Festival.

Suven Chan

Lighting Designer

Suven graduated from the Hong Kong Baptist University (Major in English Language and Literature) & the Hong Kong Academy for Performing Arts (School of Technical Arts). Suven came to Singapore in 1990, employed by the Substation as the Technical Manager. Past lighting designs for Cake Theatrical Productions include *Animal Vegetable Mineral*, *Queen Ping* and *Divine Soap*.

ACKNOWLEDGEMENTS

Cake would like to extend our heartfelt thanks to our sponsors and supporters.

Ace Daytons Advertising
Rydwan Anwar
Arts Fund
Nicholas Chee
Brian Chia
James Chua
Esplanade - Theatres on the Bay
Drama Box
First Printers
Joanna Goh
Haslina Ismail
David Lee
Patricia Lee
MZA Productions
National Arts Council
Ong Wei Shiong
The Necessary Stage
Tuckys Photography
Webvisions

The media for their continued support.
All our volunteers who are ever willing to lend an extra arm and leg.
All others who have lent us their kind support in one form or another but whose names we are not able to include at the time of printing.



Presented in collaboration with Esplanade as part of



With Support From

