

A Life Span of a Fact: Pre- show notes to accompany Audio Description by Grace Lee Khoo and Roger Jenkins

Welcome Note

Welcome to this introduction of A Life Span of a Fact. The play was written by JEREMY KAREKEN, DAVID MURRELL and GORDON FARREL and is presented by Singapore Repertory Theatre at KC Arts Centre.

The Audio Described Performance is Saturday 7th March 8pm.

Note the touch tour starts at 7pm. The event lasts approximately 90 minutes with no interval. The show is described by Grace Lee Khoo and Roger Jenkins.

The Synopsis

Which is more important? Poetic Truths or Pure Facts?

Jim Fingal is a fresh-out-of-Harvard fact checker for a prominent but sinking New York magazine. John D'Agata is a talented writer with a transcendent essay about the suicide of a teenage boy—an essay that could save the magazine from collapse. When Jim is assigned to fact check D'Agata's essay, the two come head to head in a comedic yet gripping battle over facts versus truth.

Featuring Ghafir Akbar, Janice Koh and Jamil Schulze. Directed by Daniel Slater (Shakespeare in the Park – Romeo & Juliet).

Creative Team

Playwrights: JEREMY KAREKEN, DAVID MURRELL and GORDON

FARREL Author of Original Essay/Book: JOHN D'AGATA

Author of Original Book: JIM FINGAL

Director: [Daniel Slater](#)

Production Design: [Sam Wilde](#)

Multimedia Designer : [Genevieve Peck](#)

Lighting Designer: [Gabriel Chan](#)

Sound Designer: [Guo Ningru](#)

Cast, Character and Costume

Janice Koh plays Emily Penrose, the fair but tough-minded editor of the magazine.

We are introduced to an Emily who is in constant work mode, outfitted in flattering collared blouses rolled up at the sleeves and tucked into high-waisted A-line pants that flare out at the ankles. The look is complete with chic yet sensible shoes.

In her office exchanges with Jim, she pairs a satin, flowy white blouse with a high pointed collar buttoned up to the throat with black dress pants and pointed black leather flats with metallic studs. She also throws on a light pink blazer in a later office scene.

When she crosses the country to meet with Jim and John, she is dressed in a dark blue flowy blouse with a lower collar, cinched at

the belted waist of cream pants and taupe strappy sandals with a 2-inch heel.

She is never seen without white AirPods in her ears, stern looking black and gold rim glasses (either holding or wearing them) and a shiny watch with a silver face and black leather strap on her left wrist.

The one exception is when she had to take an important call at the gym where she is in a tight grey sleeveless top, leggings with a black-grey marbled print and black trainers. She had a jogging arm band to stow her phone on her right arm, which really screams “workaholic”.

Jamil Schulze plays Jim Fingal, the eager to impress and determined millennial fact-checker who will go to the ends of the world, or another city in this case, to get his job done right.

At the office, he first appears in a crisp white shirt, steel blue skinny tie, fitted black dress pants and black leather shoes with black socks. The sharp look disintegrates into messy ruffled hair, untucked white shirt as his new job well, ruffles him.

When he meets John, he is a hip traveller with a black snapback cap with red and blue streaks, a gigantic khaki backpack - half the length of his body. He is dressed in a soft, red and black checkered flannel shirt, grey tee, blue jeans and brown sneakers with mustard laces and white soles.

Ghafir Akbar plays the cool John d'Agata, casual and comfortable in his own Vegas home. He matches his khaki colored chinos with a red, short sleeved polo and brown strapped leather sandals. The red polo shirt is replaced by a grey long-sleeved shirt in later scenes.

The Boy, a mysterious and silent teenager who appears at different moments of the performance. We always see him in a black baseball cap worn backwards, dressed in a black hoodie, white tee with black aviator sunglasses hanging from the collar, black jogger pants and white sneakers.

Set and Setting

The set is a bare-bones, even minimalist design, that represents, at different times (and occasionally simultaneously) the CEO's office, Jim's workspace, and John's apartment.

The most striking feature is a projection screen in the centre of the back wall. It is in portrait orientation and, when used for projecting text, suggests a tablet or mobile phone screen.

Before the performance begins, a photo of downtown Manhattan, with a towering skyscraper on a sunny day, is projected. In front of the screen is an office table – (literally four legs and a glass top) with a high-backed swivel chair behind it, directly facing us. The table stands on a rectangular white carpet slightly larger than the table. There is a small framed photo on the desk, facing the user, not us.

The office set also includes a chest-high cabinet, topped by an angle-poise lamp, which is flush with the left side of the screen, while on the right is a low 3-drawer shelving unit, with a very bulky office-file on top. Magazine covers, artistically displayed in two grid patterns - to the left of the taller cabinet and above the shelving unit, decorate the walls.

On both sides of the stage, two floor-to-ceiling angled Perspex panels form the walls of the office and the door to enter/exit it is cleverly built into the wall on the left. When lit from the front, the Perspex panels acts as mirrors, reflecting what is on stage, but when lit from behind, they become transparent. So that when Jim exits Emily's office, we can see him working in a cramped corner at his small desk almost off-stage, while we simultaneously observe Emily working at hers.

Beyond the panels on the right, a light change will allow us to glimpse John in his apartment sat on his chair, while we simultaneously observing Emily and/or Jim working in their office spaces.

For John's modern apartment in Las Vegas: the projection alternates between shots of the desert surroundings and a high casino tower. The transformation from office to apartment is done in a blackout, though light reflecting from the projection screen reveals the teen Boy-and-girl stagehands in baseball caps working in silhouette: Emily's desk is replaced by a low-backed three-seater sofa. The cabinet from the office is turned and tipped on its side to become a coffee-table standing on the carpet (which is also flipped over) in front of it. The shelving unit is moved to the right-

side wall, and turned to reveal a double-door drinks cabinet, whose top serves as a counter for a coffeemaker, with cups etc.

To the left of the sofa is a high-backed cream-coloured leather swivel chair, with a square brown cushion placed to give lumbar support. Two plain wooden doors stand upstage on either side of the central screen – the left is the front door, with an unusual three horizontal slits like letterboxes cut into it, enabling us glimpse anyone standing outside. There's also a low flight of steps leading up off-stage on the right.

Access Information

SRT aims to provide an excellent experience and service for all patrons who may require additional support to access our venue and enjoy our events.

For accessible booking options please contact us at 6733 8166 from 10am to 6pm Monday to Friday.

Nearest parking options are Robertson Quay Hotel, located at 15 Merbau Road, Singapore 239032 opposite the theatre's front door or in Robertson Walk Carpark at 11 Unity Street, Singapore 237995.

For Public Transport options, the nearest Bus Stop is B13211.

The nearest MRT stations are Clarke Quay (NE5), on the Northeast Line and Fort Canning (DT20) on the Downtown Line.

SRT Access Development Programme

The touch tour will commence 1 hour before the show at 7pm. Please have your mobile device and headset with you. The Box Office will have headphones and devices on standby if needed.

The Box Office is located on the first level, close to the Merbau Road entrance, on the right as you enter. Say hello to the friendly Box Office manager and she will gladly assist you.

KC Arts Centre, the home of SRT, is assistance dog friendly.

An accessible toilet is on the first level, next to the bar.

KC Arts Centre is accessible for wheelchair use from both the front and rear entrances. There is currently 1 wheelchair space on row Q in the theatre stalls.

If you require a wheelchair space, or would like to understand more about transferring options, please contact our venue team at boxoffice@srt.com.sg or call 6733 8166.

We look forward to welcoming you and hope you have a wonderful time with us!

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