

2:22 - A Ghost Story

Pre-show Notes

Prepared by Seren Chen and Roger Jenkins for the Singapore Repertory Theatre

Introduction

Welcome to this introduction to 2:22 - A Ghost Story, a spine-tingling tale presented by the Singapore Repertory Theatre.

The audio described performance is at 7.30pm on Saturday, 26th August, and runs for about two hours including a 15-minute intermission. The Touch Tour will begin an hour and fifteen minutes before the show, at 6.15pm, and your audio describers will be Seren Chen and Roger Jenkins.

Synopsis

Sam and Jenny are hosting their first dinner guests at their new home. As the evening unfolds, Jenny reveals her encounters with uncanny events she experiences at 2:22am each night, only to be dismissed by her skeptical spouse.

But when things take a spine-tingling turn, Sam and Jenny make a pact with their guests to stay awake until the clock strikes 2:22am, unaware of the shocking discovery waiting in store.

Creative Team

The play was written by Danny Robins. The director is Daniel Jenkins. The set designer, Francis O'Connor. The costume designer, Tan Jia Hui. The lighting designer is James Tan, and the sound designer, Daniel Wong. The multimedia designer is Sharin Zulkina, and the associate set designer, Grace Lin.

Cast, Characters, and Costumes

The show features four main characters - the couple hosting the dinner party, and their two friends.

Sam and Jenny are our hosts. While Sam is away, Jenny, played by Dominique De Marco, experiences strange events in their house at exactly 2:22am each night. We first see her in light grey denim overalls and a flannel in grey and white plaid thrown over it. However, when she later appears for the dinner party, she's in a slinky navy dress, midi length with cap sleeves and an open back. Her neckline is closed by a ribbon at the nape of her neck that drapes down the open back to her hips. This dress is accompanied by a pair of gold strappy heels. Her shoulder-length wavy brown hair is pulled back into a loose, low bun, and a three-tiered gold chain around her neck completes the outfit.

She shares her unsettling experiences with the party, but her husband, Sam, is skeptical. Played by Shane Mardjuki, Sam is quick to voice that there must be scientific reasons for everything. Unlike the rest of the party, he hasn't made an effort to dress up, looking ready to do some yard work in faded jeans, hiking boots, and a grey puffer vest worn over a navy button-down.

Sam and Jenny's baby, Phoebe, is frequently heard via a baby monitor on the dining table.

Ben and Lauren are our guests. Lauren, played by Sharda Harrison, is a psychotherapist by trade, and has been friends with Sam since university. She wears a fitted, off-white waistcoat with a deep V neck, paired with matching off-white wide-legged trousers that are fitted at the hips and a pair of white strappy heels. Similar to Jenny, her dark hair is also pulled back into a low bun, but hers is sleek and shiny.

Meanwhile, Ben, Lauren's boyfriend, is a builder. Played by Andy Tear, he wears a navy suit with a bright cobalt blue button-down underneath, paired with medium brown oxfords and socks.

Diana Basil Heng and Eric Larrea also make appearances as visitors to the house near the end of the play.

Set and Setting

The set is a highly detailed and realistic interior room of a house.

The right-hand side of the room is in the process of being renovated, and looks as though it's part of an old pre-World War 2 house, whereas the left one-third of the room is clearly a modern extension, and it is here I begin the description.

As the room is set at an angle – as stage-designers love to do, in order to foster dramatic diagonals as the actors move through the space – the left-hand side of the room juts so far forward that a triangular extension of the tiled floor projects from the stage towards the front row - 4 seats have been removed to enable the audience to walk around it safely.

On our far left, an L-shaped bar is attached by its short return side to the wall. The return has a sink with a tall tap with a curved head (like an umbrella handle) . The Bar counter – which is parallel to the wall behind it - has wine glasses and a bottle of wine.

Beyond the bar, the back wall is dominated by a floor-to-ceiling double window that looks like it belongs in an aquarium. It is wide enough to include the glass backdoor to the house. The glass is tinted, though a person standing outside is vaguely visible. When the glass door is opened, we glimpse a narrow yard beyond, and a utility or store room with its own wooden door.

In front of the big glass door there is a 6-foot aluminium step-ladder. A tray with a can of paint and a brush lie on the floor beside it. There's also an infant's high chair, made of pine.

Above the wide glass door, the extension's back wall slopes steeply upward to meet with the vertical side wall of the old house. Above and beyond it, a soft warm light glows in a small rectangular window on the second storey of the house.

The old walls on the right side of the room have been largely stripped of their faded wall-paper, though there are stubborn patches, and the paper on the right wall around the sofa is still largely intact. The renovation is clearly a work-in-progress.

There are two doors on this side, both of which have been partially stripped of their paint and are unfinished. The door in the back wall is open for much of the play: the doorway reveals the side of a flight of stairs going up to the (unseen) bedrooms, and a hallway which leads to the unseen front door on the right. Next to the doorway stands a narrow upright modern bookcase – very Ikea. In the rear corner of the room, a second door opens in the right-hand wall to a toilet and we glimpse a hand-basin and mirror inside.

A modern three-seater sofa is positioned up against the right-hand wall, with a small trendy triangular coffee table in front of it.

A rectangular dining table that comfortably seats four people, sits in the middle of the room, with a short end parallel with the angled rear wall. The solid table, perhaps oak wood, is clearly hand-made – not from Ikea! - with beautifully carved legs. On the table there is a chunky round baby monitor, through which we hear an unseen baby occasionally cry from upstairs. There's also a cute yellow teddy bear.

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.

The nearest parking options are the Robertson Walk Carpark, entrance along Merbau Road next to the theatre, or Robertson Quay Hotel, also on Merbau Road, entrance opposite the theatre's front door.

For Public Transport options, the nearest bus stop is UE Square (13109), serving buses 64, 123, and 143.

The nearest MRT station is Fort Canning (DT20) on the Downtown Line.

The Touch Tour will commence at 6.15pm, an hour and fifteen minutes before the show begins. Please aim to arrive 15 minutes before. Simply inform the staff at the front door that you are there for the Touch Tour and they will bring you to the assembly point.

Please have your mobile device and headset with you. This audio description will utilise the Sennheiser MobileConnect system. The Box Office will have headphones and devices on standby if needed.

KC Arts Centre, the home of SRT, is assistance dog friendly. It is also 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 via email 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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