

Welcome to this introduction to *Girls Like That*. This play is written by British playwright Evan Placey, directed by Daniel Jenkins, and presented by The Singapore Repertory Theatre Young Company.

This audio described performance is at 3pm on 18th December, and runs for about 90 minutes with no interval. The touch tour will begin a little earlier than usual, at 1.45pm, so the crew has ample time to make the necessary preparations for the show at this time. Your audio describers will be Seren Chen and Shalni Doshi.

This is the story of 20 girls who grow up together in the same school - and when a scandalous photo of Scarlett gets leaked, well, girls got to stick together... right? Written in 2013, *Girls Like That* is a play about girls, boys, feminism, friendship, self-image, sex, online sharing and shaming. Urgent, explosive, and all-too relevant, it explores the toxicity of social media and its role in how young friendships can conform to herd mentality in a search for identity and belonging.

The play is directed by Daniel Jenkins.
The lighting designer is Petrina Dawn Tan.
Sound designer, Noor Hidayat Norzizan.
Multimedia designer, Genevieve Peck.
Production manager, Frankie Fang.
Stage manager, Saffa Afiqah.
Set Coordinator, Tai Zi Feng.

Cast, Characters, and Costumes

A cast of seven girls tells the story of a class of St Helen's girls - 20 girls who attend the same school from age five through 16. The seven actors all wear the same school uniform - a white short-sleeved blouse tucked into a knee-length navy skirt with a navy tie and white shoes. As is the case with most schoolgirls, however, each finds ways to establish their individuality through their hair and accessories, and all wear headphones around their necks.

While each of the actors appear to represent an individual girl from the class most of the time, they sometimes speak as potentially any girl from the St. Helen's collective or omniscient narrators. In addition, they also take on the roles of the different people that feature in their stories, from teachers, to male classmates, to the single named girl in their year, Scarlett. Their costumes don't change, but their mannerisms and tones of voice do.

As my colleague Shalni will discuss further later on, the play also jumps through different time periods - from the girls' younger years, to their teenage present, to various times throughout history. While they remain in their base costumes as St Helen's girls of any age, they wear identifying accessories when embodying characters from a different era - a flapper from the 1920s, for instance, or a pilot from the 1940s.

The girls are identified only by number in the script.

Girl 1 is played by Megan Ann Pang. She wears her hair in a single low ponytail, and is intelligent and assertive. Megan also plays a flapper from the 1920s, when she wears a feathered barrette.

Diana Basil Heng plays Girl 2, whose confidence is belied by her sashaying stride and high, swishy ponytail. Diana also plays a runner at a law firm in 1985, when she wears a lavender headband.

Kelly Choo plays Girl 3. She is meek, but seems the most empathetic to Scarlett's plight.

Jasmin Acquah-Harrison plays Girl 4. She has a bright blue afro, wears her white socks knee-high, and accessorises with colourful bracelets. While she appears to be a bit of an airhead, she also raises some astute observations about the group.

Girl 5 is played by Shyann Ong. The shortest of the group, she wears her hair in a single french braid down her back. She appears confident, but her words betray some insecurities. Shyann also plays a pilot from 1945, when she wears an aviator helmet with goggles on top.

Melody Tay Xi Ching plays Girl 6, who wears her hair in two braids, and whose lines are often jealous and spiteful. Melody also plays a hippie girl from 1968, when she wears a flower crown.

Finally, Jacqueline Monteiro plays Girl 7, wearing twin barrettes in her hair. She often speculates about rumours, and tends to see things in black and white. Jacqueline also plays Scarlett.

Set and Setting

The play moves through many time periods, flitting from present to past and back again. The settings change too. The anchor setting is a classroom, but there are also scenes set in other places such as at a swimming pool and a teen party.

The backdrop is composed of a series of school desks and chairs placed in a configuration to form a wall. Different images are projected onto this wall to complement the change in venues. These projections set the period or represent a place or an image and are not necessarily a literal representation of the space. For example, a picture of water is projected during a swimming pool scene.

The whole stage is bare except for 7 chairs. These chairs form the backbone of all the

scenes. As the play progresses, the actors move the chairs around the stage to depict their different settings. These plastic classroom chairs - light grey bucket-type seats with black metal legs- serve to represent different venues the girls move through. When the play begins, for instance, these 7 chairs - one for each actor - line the back of the stage. The play ends the same way.

When the girls are in school, the chairs are arranged very much like how it is in an actual classroom - in rows, with some seated in front, some in the middle and some at the back. In other scenes, these chairs are moved to the centre and sometimes seemingly scattered around the stage. During the scene featuring the pilot, the chairs are placed in a V formation with the point of the V being the pilot's seat and 3 chairs on either side forming "wings".

The actors move these chairs to the left, centre and right borders of the stage. Sometimes, the actors sit on the chairs facing away from the audience, to show that they are not part of the scene. They may or may not provide reactions or strike a pose. At others, such as some dance sequences or to show a crowd, the actors stand on the chairs.

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 Robertson Quay Hotel, located at 15 Merbau Road, Singapore 239032, opposite the theatre's front door, or the 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.

The touch tour will commence at 1.45pm, 1 hour and 15 minutes before the show begins. Please 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. 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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