

**PUPPET ORIGIN STORIES @ ONE-TWO-SIX:**

# **TEMPORARY OCCUPATION**

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Welcome to the Exhibition information pack. Below is the full compilation of the timeline of Cairnhill Arts Centre as well as the past and present tenants who have been part of the building.

You may use the Content Page to navigate and/or click on the arrow at the bottom left corner to jump back to the top.

Get ready to scroll down and uncover the rich history of this historical site!



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# HISTORY OF CAIRNHILL

**Q1.** The land you are standing on now used to be a nutmeg plantation. Large bungalows were erected on hills, which were named after the plantation owners, to overlook these nutmeg plantations. Cairnhill originated from Charles Carnie, whose bungalow was built on Carnie Hill around 1840, and was later renamed as Cairn Hill. The rest is history.

Fill in the blanks below regarding the history of Cairnhill starting from 1928.



Anglo-Chinese School ( 1928 )

1928



Comfort Women Zone



Monk's Hill School ( 1946 )



Teachers' Training College ( 1950 )



No "Man" Zone ( 1991 )

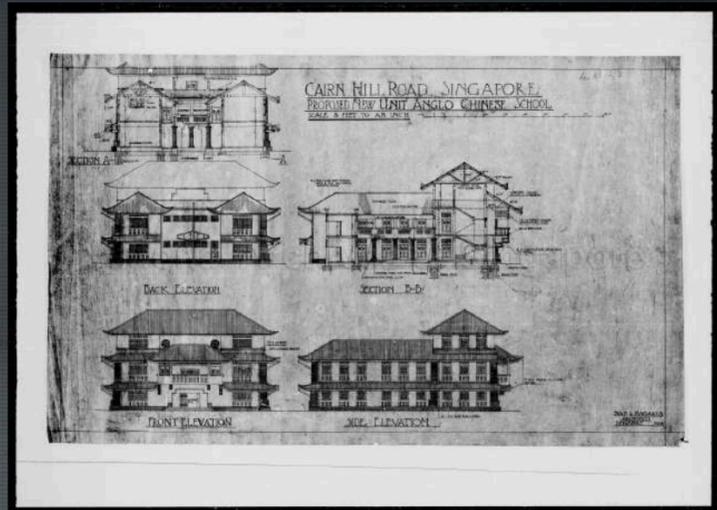
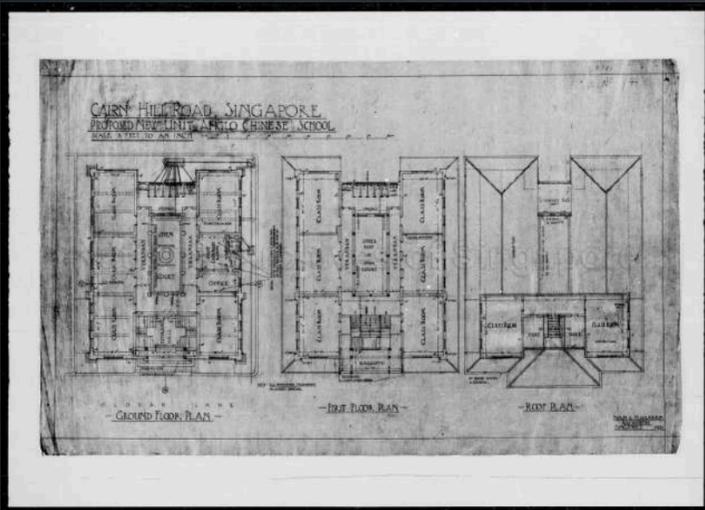
Time	Event	Venue
2.30 pm	Taro The Dragon Boy	Act 3 Theatre
2.30 pm	Traditional Malay music demonstration	Perkumpulan Seni
2.30 pm	Dance, drama and choir workshops	Perkumpulan Seni
3.15 pm	Glaze Roots: An excerpt	The Necessary Stage Studio 1
3.15 pm	Children's sketch (Batu Sumpahian)	Teater Kami
3.30 pm	When The Alarm Rings	The Necessary Stage Studio 1
3.30 pm	Concert II	Ballet Theatre Studio

Cairnhill Arts Centre ( 1993 )

2024



# ANGLO-CHINESE SCHOOL (ACS)



PLANS FOR ANGLO-CHINESE SCHOOL

This building that you are standing at used to be Anglo-Chinese School (ACS). Situated 30 feet above street level, the Cairnhill location was chosen for its desirable outlook and quiet environment, away from street noise.

The main building's design included 13 classrooms for 480 students. Beside the main building, the Cairnhill Arts Centre also used to house a science laboratory and the Tan Kah Kee Hall, which doubled as a canteen. Now, that space is occupied by the Act 3 Black Box.



SKETCH OF THE BUILDING FOR  
OLDHAM LANE



THE BUILDING IN 1928



# “COMFORT WOMEN ZONE”

During World War II, the Japanese Army transformed the Cairnhill Arts Centre building into a school, likely dedicated to teaching the Japanese language. The surrounding area in Cairnhill became a “comfort women zone”.

This period marked a dark chapter in Cairnhill’s history, serving as a reminder of the complex and often painful intersections between military occupation and civilian life.



*“Within this zone, many women were housed in the terraced houses along Cairnhill Road.”*

*— Tan Sock Kern, Former principal of the Singapore Chinese Girls' School (SCGS)*



*“...Long queues of Japanese soldiers outside the area, waiting for their turn to enter the comfort houses...”*

*— The late Lee Kuan Yew, Former Prime Minister of Singapore*



*“...Some of these women would sunbathe nude on the balconies of the houses...”*

*— Chee Keng Soon, the first Asian Auditor-General of Singapore*



# “COMFORT WOMEN ZONE”



*“Within this zone, many women were housed in the terraced houses along Cairnhill Road.”*

*— Tan Sock Kern, Former principal of the Singapore Chinese Girls’ School (SCGS)*

Tan Sock Kern’s family lived in two houses along Cairnhill Road, both of which were seized by the Japanese to establish the comfort zone. One house was converted into a restaurant, while the other served as the zone’s headquarters.

According to Tan, the comfort zone spanned from Cairnhill Circle to the junction of Cairnhill Road and Scotts Road, and access was strictly restricted to Japanese soldiers. Within this zone, many women were housed in the terraced houses along Cairnhill Road, and Tan noted that numerous people were killed in the area during that time.

AN ILLUSTRATOR’S INTERPRETATION OF THE COMFORT ZONE SPANNING FROM CARINHILL CIRCLE TO THE JUNCTION OF CARINHILL ROAD AND SCOTTS ROAD.



# “COMFORT WOMEN ZONE”



*“...Long queues of Japanese soldiers outside the area, waiting for their turn to enter the comfort houses...”*

*— The late Lee Kuan Yew,  
Former Prime Minister of Singapore*

In his memoirs, the late Lee Kuan Yew described cycling past Cairnhill Road shortly after the Japanese surrender.

Lee recounted seeing long queues of Japanese soldiers outside the area, waiting for their turn to enter the comfort houses, inhabited by Japanese and Korean women who had followed the army to provide services to soldiers.



AN ILLUSTRATOR'S INTERPRETATION  
OF THE JAPANESE SOLDIERS WAITING OUTSIDE  
THE AREA.



# “COMFORT WOMEN ZONE”



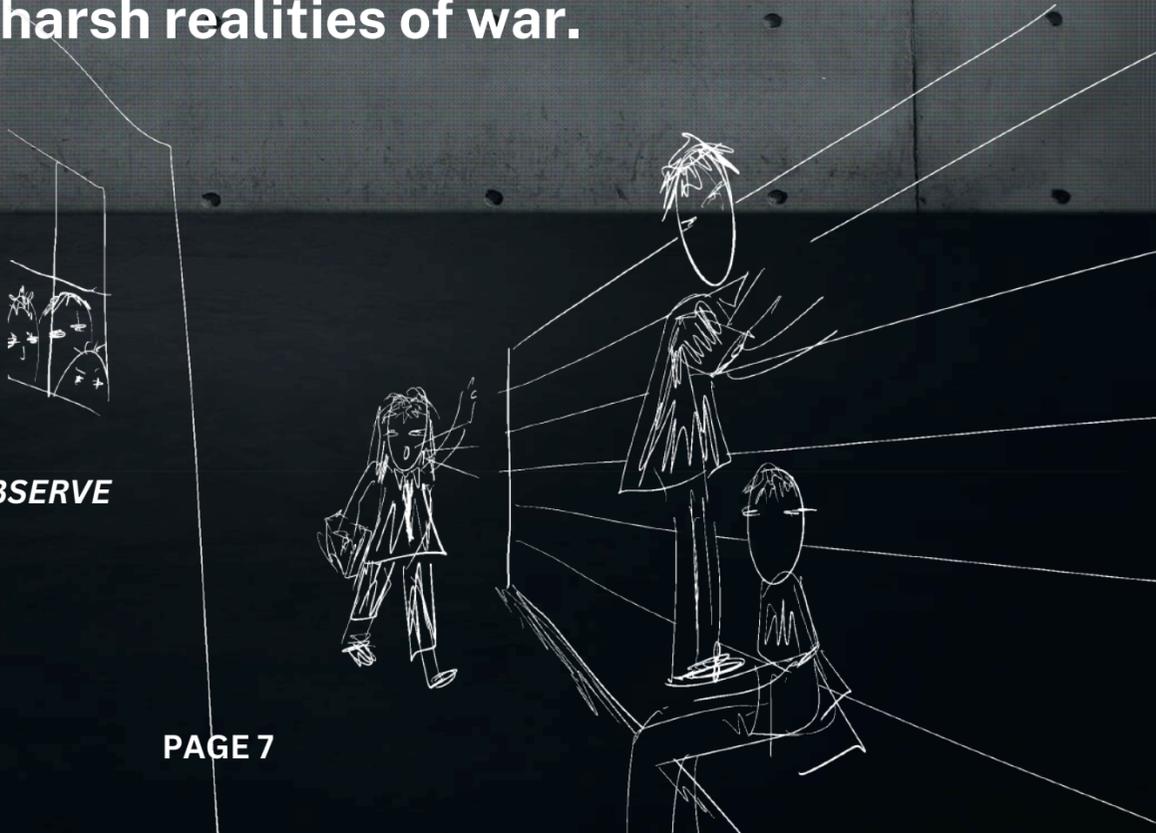
*“...Some of these women would sunbathe nude on the balconies of the houses...”*

*— Chee Keng Soon, the first Asian Auditor-General of Singapore*

Chee Keng Soon described the women in the comfort zone as fair-skinned, suggesting that they were not native to Singapore or the surrounding region. Chee also recalled that once a week, some of these women would sunbathe nude on the balconies of the houses, which caused a stir among the local schools.

Teachers were often seen shooing away curious students who attempted to catch glimpses of this activity, illustrating the uncomfortable proximity of the comfort zone to everyday life in Cairnhill. Some boys, driven by curiosity would venture to higher vantage points within the school to observe the activities in the comfort zone, demonstrating a blend of innocence and fascination amid the harsh realities of war.

AN ILLUSTRATOR'S INTERPRETATION  
OF SCHOOL BOYS ATTEMPTING TO OBSERVE  
WHAT'S BEYOND THE WALL.



# MONK'S HILL SCHOOL

During Singapore's post-war recovery, the British Military Administration (BMS) set forth a primary objective of reopening schools as a mark of return to societal normalcy.

In early 1946, Monk's Hill School temporarily conducted its lessons in the afternoon at Anglo-Chinese Secondary School (ACSS), while ACSS held its classes in the morning.



THE BRITISH MILITARY ADMINISTRATION (BMS)



MONK'S HILL SCHOOL'S MAGAZINE (1954)

To further address the educational disruptions caused by the war, the administration implemented policies that promoted students across one or two grade levels, allowing them to accelerate their progress and make up for the last time.

This adaptive strategy underscored the broader efforts of the BMA to restore the fabric of daily life in a war-torn society, illustrating the resilience and resourcefulness of the post-war educational system in Singapore.



# TEACHERS' TRAINING COLLEGE

Throughout its history, the building at Cairnhill Road has been instrumental in the evolution of Singapore's educational landscape, serving multiple purposes over the years.



*TEACHERS' TRAINING COLLEGE AT CAIRNHILL ROAD (1950)*



*TEACHERS-IN-TRAINING DOING PHYSICAL EXERCISES (1954)*



*TEACHERS PLAYING THEIR MUSICAL INSTRUMENTS AFTER LUNCH (1950S)*



*BRIEFING OF TEACHERS-IN-TRAINING (1954)*



## 1950

The building at Cairnhill Rd was home to the Teachers' Training College (TTC), which was Singapore's first permanent, full-time training college for English-medium primary school teachers. This was part of the Education Plan to improve teaching standards and provide universal primary education.

## 1960

The Adult Education Board (AEB) was later established to provide adult education and promote continuous learning through language proficiency, vocational, technical and general courses.

## 1979

The Vocational and Industrial Training Board (VITB) was formed with the merger of AEB and Industrial Training Board (ITB) due to the overlapping areas of industrial training and continuing education. VITB utilised this premise as an Instructor Training Centre until a new facility was established in Ayer Rajah.

VITB laid the foundation for the Institute of Technical Education (ITE) launched in 1992, as a post-secondary institution to enhance the employability of vocational and technical students.



# NO "MAN" ZONE

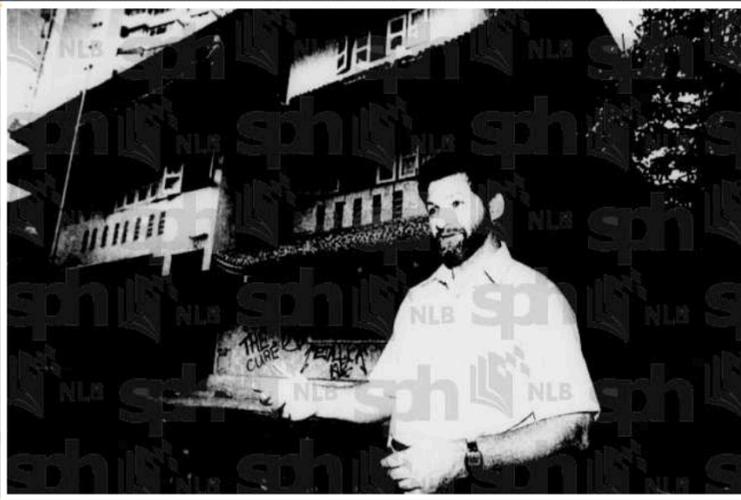
In 1991, the building was left in limbo resulting in a space "open" for occult activities.

[CLICK HERE TO READ FULL ARTICLE!](#)

DO YOU RECOGNISE THIS FLIGHT OF STAIRS?



[CLICK HERE TO READ FULL ARTICLE!](#)



*'Other than a few of the symbols, I believe that most of the graffiti found at the building is the kind of things that teenagers would scribble.'*

*— Mr Adrian Van Leen, who heads a Christian cult-watch organisation in Perth, on the drawings found at the deserted Cairnhill Rise Building.*



# CAIRNHILL ARTS CENTRE

*“We felt slightly unnerved by the signs of abandonment - broken window panes and the stench of urine, etc as we made our way to the upper floors together. As the building had been vacant for too long and we did not have funds to restore it, **the only group that was brave enough to accept our offer was Act 3 led by Ruby Lim-Yang, Jasmin Samat and R Chandran. They initially confined themselves to the school hall one level below the main building. Having committed themselves to the challenge of proving that their venture could be profitable, they chose to remain a “private limited” company and paid a commercial rental besides raising funds to restore and fit out the space to their needs. They proved their case over the years and I have such great respect for all three of them.**”*

*— Juliana Lim, Former Arts administrator / director*



**CLICK HERE TO WATCH ONE-TWO-SIX  
CAIRNHILL ARTS CENTRE OPENING  
CEREMONY (1993)** 

In 1993, the building was reopened as ONE-TWO-SIX Carinhill Arts Centre with tenants such as Act 3, The Necessary Stage, Perkumpulan Seni, Teater KAMi, and Cecilia Hon’s Ballet Theatre.

The centre was officially opened by the then Minister for Information and the Arts, George Yeo.



# CAIRNHILL ARTS CENTRE

CLICK HERE TO READ THE  
OPENING SPEECH BY  
GEORGE YEO 

SPEECH BY BG (RES) GEORGE YEO,  
MINISTER FOR INFORMATION AND THE ARTS AND  
SECOND MINISTER FOR FOREIGN AFFAIRS,  
AT THE OPENING OF ONE-TWO-SIX CAIRNHILL ARTS CENTRE  
AT 126, CAIRNHILL ROAD ON SATURDAY, 24 APRIL 1993 AT 11.00 AM

The re-opening of 126 Cairnhill as a residence for the arts adds another gem to our cultural crown. For old students of Anglo-Chinese School (ACS) who studied here, the Grand Old Lady must mean a lot. I am told old boys are present today including one who graduated in 1939. Conservation is important to the life of a city. We need physical landmarks to find our links to the past. Even if you can be away from Singapore for 20 years, come back almost completely rebuilt and yet be comfortable. Padang, the old War Memorial, the old Raffles cathedrals, the old MPH and the old Cathay building are there.



CLICK HERE TO READ  
FULL ARTICLE! 

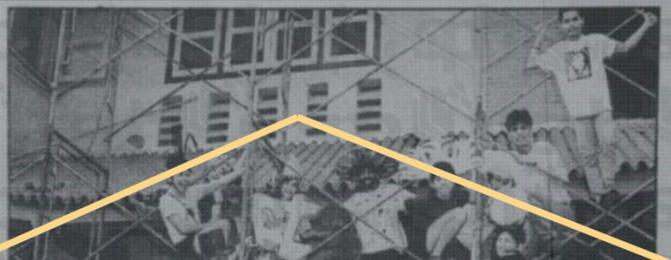
WEEKENDeast, Thursday/Sunday, April 23, 1992 11

## A star is born

AN ABANDONED school is being converted into an arts centre which will be the new home of four drama companies and a dance theatre. It will be different from the other arts centres because ONE-TWO-SIX Cairnhill Arts Centre will be used for rehearsals and storage as well as an administration centre by the companies. The other arts centres such as Telok Ayer Performing Arts Centre is used by different companies either for rehearsals, storage or administration only, and The

**ACT TWO:** The restoration. The building with its distinctive Chinese roof, was acquired by the National Arts Council under the Arts Housing Scheme. According to the assistant director of art facilities, Miss Angelina Tan Lay Geok: "The National Arts Council will spend nearly \$1 million on renovations which have been painstaking because roof and ceramic tiles had to be imported."  
**ACT 3:** The revamp. ACT 3, the original

*An old school at Cairnhill Road will be the new home to four drama companies and a dance company. Yasmin meets the new residents.*  
**FINAL ACT:** Raring to go. The groups are so confident that the government will do more for the arts that some members have quit their jobs and turned professional. "More people now be will up their 'sect the arts," says Kami's co-Roslan Badr Cairnhill will start o June.  
**NEW RESIDENTS:** The Cecilia Hon Theatre Limited, Act 3, Teatre Kami Necessary Stage and Perkumpulan Seni (not in picture).

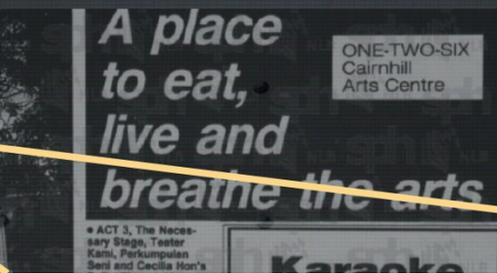


The Cecelia Hon Ballet Theatre Limited, Act 3, Teatre Kami, The Necessary Stage and Perkumpulan Seni (not in picture) posing with the scaffoldings at ONE-TWO-SIX Cairnhill Arts Centre.



# CAIRNHILL ARTS CENTRE

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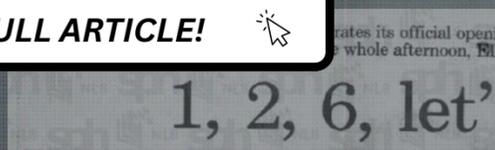
**By YASMIN KHAN**  
**AN ABANDONED** school is being converted into an arts centre which will be the new home of four drama companies and a dance theatre.  
 It will be different from the other arts centres because ONE-TWO-SIX Cairnhill Arts Centre will be used for rehearsals and storage as well as an administration centre by the companies.  
 The other arts centres such as Telok Ayer Performing Arts Centre is used by different companies either for rehearsals, storage or administration only, and The Substation does not even have a resident company.  
 Cairnhill Arts Centre will be used to stage public performances and exhibitions, plus all the companies will pool their resources and manpower to work together as one arts

stake because roof and ceramic tiles had to be imported."  
 To cater to the different groups and inculcate a sense of belonging, the interior is done according to what the groups wanted - from the colours of the rooms right down to the hacking of canteen walls to form a dance studio.  
**ACT 3:**  
**The revamp.**  
 ACT 3, the original tenants, will be the biggest company in the centre. Initially, they were asked to take over the entire building but lacked the funds.  
 The remaining space will be taken up by the Necessary Stage, Teater Kami, Perikumpulan Seni and Cecilia Han's Ballet Theatre Limited.  
 "This centre will be different because we are going to work together to make it an arts hub," said the president of the Cairnhill Arts Centre So-



"An abandoned school is being converted into an arts centre which will be the new home of four drama companies and a dance theatre."

CLICK HERE TO READ FULL ARTICLE!



...celebrates its official opening today with enough activities to keep you occupied the whole afternoon, ELIZA TEOH reports.

**ONE-TWO-SIX CAIRNHILL ARTS CENTRE**, which houses five arts groups, will celebrate its official opening today with an open house.  
 During the open house, which begins at 12 noon, members of the public can walk around the 11-storey centre, situated on a 5,000-sq-ft compound, and look into the offices and talk to the people involved in the centre and the arts.  
 Each of the five arts groups will also be putting up performances. The groups are Ballet Theatre Studio, Teater Kami, The Necessary Stage, Act 3 and Perikumpulan Seni.  
**Ballet Theatre Studio**  
 The studio, led by artistic director Cecilia Han, will be holding three demonstration classes and a mini-concert. One concert item is an excerpt from a dance that the group is preparing for the Asian Dance Festival in May. **Teater Kami**  
 Teater Kami is a bilingual drama group that performs in both English and Malay. It will be putting up an excerpt from the play *When The Alarm Rings* (The 'curse of the alarm' play that was first staged in the 1980 Arts Festival fringe). The story is about a girl who is ill-treated by her parents, but things change when she receives a magic letter.  
**The Necessary Stage**  
 This group will be staging two excerpts. One is from the play *Glass Roots* (Don't Stop on Street), first staged last July and another from a play called *When The Alarm Rings*.  
**When The Alarm Rings**  
 is a play devised by a group from The Necessary Stage's Theatre for Youth branch.  
 The play started out as a 10-minute piece that was

staged last year, but soon developed into a 20-minute work. It is about a girl's school life and her relationship with her family.  
**Class Roots** is about the conflict between a group of marginalised people and the official society they live in.  
**Act 3**  
 ACT 3's contribution to the open house is *Taro The Dragon Boy*, which was last seen at this year's Young Peoples Theatre.  
 This item incorporates singing, music and storytelling to illustrate the adventures of Taro and how he goes off in search of his mother.  
**Perikumpulan Seni**  
 This group, which is dedicated to promoting traditional Malay art forms such as drama, dance and traditional music, will be presenting items that include Malay cultural dance, angklung performance and *Batu Sumpah* (traditional Malay story).  
**Other activities**  
 There will also be a photo exhibition that will showcase the past works of the groups and lately reviewed their history.  
 Other fringe activities include performances by jugglers, videorecording of past productions, facemasking by make-up artists, a one-on-one lead, a juggling act and a children's art competition. Children aged 12 and below can also part in this competition.



Among the many items that will be shown at One-Two-Six Cairnhill Arts Centre is this excerpt from Teater Kami's play, *Batu Sumpah*.

"...Cairnhill celebrates its official opening with enough activities to keep you occupied the whole afternoon."

Time	Event	Venue	Time	Event	Venue
12.30 pm	Children's class demonstration	Ballet Theatre Studio	2.30 pm	Taro The Dragon Boy	Act 3 Theatre
1.15 pm	Children's sketch ( <i>Batu Sumpah</i> )	Teater Kami	2.30 pm	Traditional Malay music demonstration	Perikumpulan Seni
1.30 pm	Master class demonstration	Ballet Theatre Studio	2.30 pm	Dance, drama and choir workshops	Perikumpulan Seni
1.30 pm	When The Alarm Rings	The Necessary Stage Studio 1	3.15 pm	Glass Roots: An excerpt	The Necessary Stage Studio 1
2.15 pm	Glass Roots: An excerpt	The Necessary Stage Studio 1	3.15 pm	Children's sketch ( <i>Batu Sumpah</i> )	Teater Kami
2.15 pm	Children's sketch ( <i>Batu Sumpah</i> )	Teater Kami	3.30 pm	When The Alarm Rings	The Necessary Stage Studio 1
2.30 pm	Children's class demonstration	Ballet Theatre Studio	3.30 pm	Concert II	Ballet Theatre Studio

All performances are free.

# RESIDENT SPIRIT

The building used to be hemmed in by old, towering condos that blocked out much of the light and air, giving the place a perpetually dark and eerie vibe. It was not long before tenants began sharing unsettling tales of a *female spirit* often spotted sitting on the roof above the second-level toilets.

AN ILLUSTRATOR'S INTERPRETATION  
OF THE FEMALE SPIRIT SITTING ATOP THE ROOF



# PAST AND PRESENT TENANTS

Q2. In 1993, this building was restored and reopened as Cairnhill Arts Centre by then Minister for Information and the Arts, George Yeo. Since then, it has become a vibrant arts hub, housing various tenants who have made an impact in Singapore's arts and cultural scene. Fill in the blanks below with the past and present tenants of Cairnhill Arts Centre.



Tenant: **Perkumpulan Seni Singapura**



Tenant: **Arts Fission**



Tenant: **Cecelia Hon Ballet Theatre Ltd**



Tenant: **Mime Unlimited**



Tenant: **Act 3 International**



Tenant: **Tammy L Wong Dance Company**



Tenant: **The Necessary Stage**



Tenant: **Echo Philharmonic Society**



Tenant: **Teater Kami**



Tenant: **The Finger Players**

Someday in the 2000s - xxx

Tenant: **Resident Spirit**





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# PERKUMPULAN SENI SINGAPURA

Founded in 1956, Perkumpulan Seni Singapura is dedicated to preserving the tradition in the Malay culture especially in drama, dance, literature, and music. One of its founding members includes the late Zubir Said.

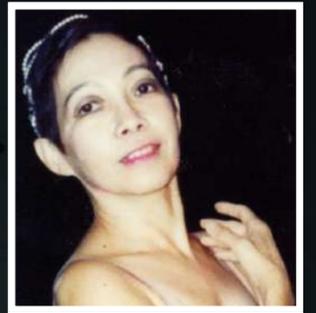


1993-1999





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# **CECILIA HON BALLET THEATRE LTD**

**Cecilia Hon Ballet Theatre was one of the most established ballet schools in Singapore. The Founder Cecilia Hon is a highly acclaimed former ballerina with the Singapore Ballet Academy.**



**1993**





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**act3**  
INTERNATIONAL

# ACT 3 INTERNATIONAL

Act 3 International currently works in both private and public sectors on a variety of arts based initiatives for youths, creating a holistic environment for a valuable experience of learning through the arts.



1993-PRESENT





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# THE NECESSARY STAGE

The Necessary Stage (TNS) creates challenging, indigenous and innovative theatre that touches the heart and mind. It is the only arts company in Singapore helmed by two Cultural Medallion recipients: Artistic Director and Founder Alvin Tan and Resident Playwright Haresh Sharma.



1993-2000





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**TEATER  
KAMi  
LIMITED**

# TEATER KAMI LIMITED

Teater KAMi has always been one of the stalwarts of the local Malay theatre scene, striving to tell authentic stories from the community in an artistic way. Co-Founder Atin Amat was a recipient of the Cultural Medallion in 2011 for her contribution to the Malay-language theatre scene.



**1993-PRESENT**





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ARTSFISSION 

# ARTS FISSION

Under the artistic direction of Cultural Medallion Recipient Angela Liong, Arts Fission has evolved into a dynamic hybrid that creates dance works relevant to people and everyday life. It is the longest incorporated contemporary dance company in Singapore since 1994, and has gathered diverse and groundbreaking dance-making records.



2000-PRESENT





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# MIME UNLIMITED

Under the artistic direction of American theatre director, actress and educator, Christina Sergeant, Mime Unlimited began staging mime performances in 1993 - a genre that was rarely seen in Singapore at that time.

In 2004, Mime Unlimited's collaboration with The Finger Players in *Furthest North, Deepest South* won the best production of the year award at the Straits Times Life! Theatre Awards.



1999-2006





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READ MORE](#)



# TAMMY L WONG DANCE COMPANY

Tammy L Wong Dance Company is a non-profit modern dance company set up in October 1998, to push the boundaries of presenting and perceiving dance by striving to create work that provokes, inspires, and heals.



1999-2002





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# ECHO PHILHARMONIC SOCIETY

Echo Philharmonic Society is a non-profit arts society which specialises in choral singing.



1998-PRESENT





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# THE FINGER PLAYERS

Founded in 1999, The Finger Players is one of Singapore's leading theatre companies, best known for inventively fusing traditional and contemporary puppetry elements, and integrating other artistic disciplines into its visually-arresting productions.

## 1996

The Finger Players began as a children's division specialising in traditional Chinese hand puppetry under The Theatre Practice.



*THE LATE MASTER LI BO FEN  
PERFORMING A SCENE IN  
TFP'S FIRST PRODUCTION - MAGIC IN  
OUR HANDS*



*CO-FOUNDERS OF THE FINGER  
PLAYERS LEARNING TRADITIONAL  
CHINESE HAND*

2000-PRESENT





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# 1999

After establishing itself as a separate entity, The Finger Players set forth to create a puppet theatre that promoted the legends and myths from the Asia Pacific. During this period, company members created magic from their own homes.



*TFP MEMBERS PRACTICING AND MAKING PUPPETS AT BENG TIAN'S HOUSE.*

# 2000

The company found its home at the ONE-TWO-SIX Cairnhill Arts Centre.





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## 2004

The company formed its own full-time artistic ensemble comprising of Tan Beng Tian (Co-Founder), Ong Kian Sin (Co-Founder), Chong Tze Chien, Oliver Chong, and Ang Hui Bin. It also went through an artistic overhaul, expanding its repertoire by staging productions that cater to adults specifically.

In collaboration with Mime Unlimited, *Furthest North, Deepest South* featured an unprecedented fusion of disciplines in theatre, puppetry, and mime, leaving audiences in awe.



TIMELINE





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## 2013

The Finger Players started its apprenticeship programme to groom a new generation of puppet artists, designers and makers.



## 2018

The artistic ensemble evolved to become a collective of independent artists and managers, henceforth referred to as the Core Team of the Finger Players.



## 2019

The Core Team adopted a rotational Artistic Director model with Ellison Tan and Myra Loke helming the first few years of the new era of TFP (2019-2023).



TIMELINE





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# 2023

The artistic directorship has been passed on to Oliver Chong, who will serve his term from April 2023 to March 2026. Oliver has been the Resident Director at the company since joining in 2004.



Today, the team at The Finger Players hopes to continue creating magic with their hands, breathing life into puppets, and taking audiences on journeys that comforts, inspire, and empower.



TIMELINE





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