

WILD  
RICE

# MAMA WHITE SNAKE



24 NOV - 16 DEC 2017 / DRAMA CENTRE THEATRE



## • ACT 1 •

THE HOUSE OF MADAM WHITE *Company*

PEOPLE ARE DANGEROUS *Madam White & Auntie Green*

THE OPPOSITE OF ME *Meng*

CURIOUS *Meng & Mimi*

GOLDEN MOUNTAIN SCHOOL *Fahai & Madam Ngiao, with FIRST STAGE! Kids*

WRONG AND RIGHT *Mimi*

SNAKE SISTERS *Madam White & Auntie Green*

NORMALLY OUR FAMILY *Meng, Madam White & Auntie Green*

## • ACT 2 •

THE LADY IS DANGEROUS *Fahai & Madam Ngiao*

TEACH ME *Meng & Auntie Green*

YUAN FEN *Madam White & Mimi*

WRONG AND RIGHT (REPRISE) *Meng & Mimi*

YUAN FEN (REPRISE) *Meng & Mimi*

THE HOUSE OF MADAM WHITE (REPRISE) *Company*



## ARTISTIC DIRECTOR'S MESSAGE

Ladies and Gentlemen, Girls and Boys,

Welcome to *Mama White Snake*! We're thrilled to have you join us today for an odyssey into the heart of ancient China - with a very W!LD twist!

It may seem as if we're going back in time, with a plot inspired by the classic Chinese folk tale of *Madam White Snake*. But, in this complicated and fractured world in which we're living, we believe that the message at the heart of this very special show is more relevant than ever. It's a story about understanding, accepting and embracing those who are different, or "sssspecial". It also reminds us that it is LOVE that makes a family, whatever form it takes, and that is all that matters.

I'd like to take this opportunity to express my heartfelt gratitude to *Mama White Snake's* marvellous creative and production teams, the fabulous cast and the amazing children. Every single one of you has helped make the impossible possible through your talent, determination and sheer hard work.

Thank you, Alfian, for bringing your genius and wit to bear in re-imagining this beloved legend for our times. Auntie Green is a precious gift, and I feel very privileged to be a part of this incredible adventure.

Thank you, Elaine, for giving us such joyful and soulful tunes that go straight to the heart.

Thank you, Pam. Like a true General, you've strategically galvanised our combined forces, and inspired and emboldened us to conquer new frontiers. We salute you!

I must say a special thank you to Glen, my dearest friend and Co-Artistic Director. We've shared so many amazing adventures in theatre and beyond, and it feels like our *yuan fen* has finally brought us together on stage in this celestial sister act!

All the magic that has been conjured up tonight would not be possible without our generous and

visionary sponsors and supporters. Our deepest gratitude goes out to AL Wealth Partners, Frasers Hospitality, the National Arts Council, M.A.C Cosmetics, Lavish, Allegro Print and our W!LD RICE Angels. You have been the wind beneath our wings through many years, and we would not be here today without you.

Last, but most certainly not least, thank you all for joining us in the theatre today, and throughout this amazing year. We've had one of our most challenging and rewarding seasons yet - from *La Cage Aux Folles*, *Boeing Boeing* and *Grandmother Tongue* to touring *HOTEL* to the OzAsia Festival in Adelaide, as well as the exciting productions staged by our graduating young & W!LD ensemble.

On behalf of all at W!LD RICE, thank you, to everyone who has helped us to tell these stories, and to all of you who have come to listen. We hope you'll join us as we embark on our boldest endeavour yet: building a home for W!LD RICE and Singapore theatre at the brand-new Funan lifestyle complex, which opens in 2019!

Till then, here's wishing you and your loved ones the happiest of holiday seasons. May your 2018 be filled with love, light and magic!



**IVAN HENG**

Founding Artistic Director  
W!LD RICE

## DIRECTOR'S MESSAGE

OMG. Seriously. What was I thinking a year and a half ago when Ivan Heng and Glen Goei asked me to direct *Mama White Snake*?

Directing the two of them in a musical? Speaking Alfian Sa'at's words and singing Elaine Chan's music? Oh, and on top of the usual acting, singing and dancing, the actors would also be performing *wushu* and Chinese opera?

No way. It was unfathomable. Still, inexplicably, I asked for a few weeks to think about it.

And, of course, I eventually said yes. I had to. Why? Precisely because I was asked to do all of the above.

C'mon. Who could resist THAT?!? :D

Many times over the past seven weeks, I've looked out at the rehearsal room – Chinese opera lessons in one corner with Mr. Choy Senior; *wushu* training in another under the strict eye of Mr. Choy Junior (Gordon); 22 children trying to perfect their dance steps with choreographer Andy Cai and his tireless dance captain, Nick Long; Elaine working through the songs with the live band as Hai Ning, our Chinese percussion specialist, tries to grasp her instructions in English – and I would think, 'It's a circus! I'm running a bloody circus!'

But here we are, excited, happy (and slightly delirious) to show you what we've put together – this tale of inclusion, acceptance and love. It's a story about extraordinary beings trying to live ordinary lives, and ordinary people trying to achieve extraordinary dreams. As Alfian wrote so succinctly for Meng, our protagonist, "Why be normal when you can be special?" And putting this show together was certainly special!

I'm a mother, so I know it takes a village to raise a child. But, on top of the village that took care of my son while his mama went missing for many months, it took another 10 villages to put this show together. I am humbled and privileged to have had such a talented creative team holding my hand throughout this process, and a very hardworking, relentless production team who had my back all the way.

I'd like to say a special thank you to Pebble Tan, our Production Manager, who industriously, efficiently and magnificently pulled everything together while being an extremely positive, albeit silent, omnipresent force – she is the quiet backbone of this show. We could not have done it without her.

And thank you to Glen and Ivan, two of my oldest and most special friends, who invited me along on this ridiculous, lovely, punishing, beautiful, outrageous adventure that we shall never forget. We certainly jumped off the Emei Mountain cliff together! I love you both to the moon and back.

XXX  
**PAM OEI**



## PLAYWRIGHT'S MESSAGE

Like many writers, my ideas for my plays often come in the form of images. For *Mama White Snake*, the image was of Ivan Heng and Glen Goei sharing a stage.

I had always wanted to see those two best buddies acting together, and I thought a pantomime would be the perfect vehicle. Unfortunately, we had already done many fairytales that featured sisters (and stepsisters) – such as *Cinderella* and *Beauty & The Beast*. (And I wasn't sure if Ivan and Glen would have relished playing *ugly* stepsisters!)

So why not look East again for inspiration, as we had done for *Monkey Goes West*? The legend of *Madam White Snake* is considered one of China's Four Great Folktales, alongside *The Cowherd and the Weaving Maiden*, *The Butterfly Lovers* and *Lady Meng Jiang and the Great Wall*. It would be a great opportunity to introduce the story to those unfamiliar with it – after all, this is how local legends become world classics.

While many of our pantomimes have been set in Singapore, I thought that a change of scenery would stimulate the various designers on our creative team. And, thus, we decided that the pantomime would be set in ancient China – which would equate to roughly 5,000 years of aesthetic motifs for our lighting, costume, set, prop, hair and make-up designers!

This kind of vast palette also meant that we could play with certain performance idioms in the play – including those borrowed from Chinese opera and the Chinese martial art form, *wushu*. *Mama White Snake* has impressed upon me how much intense physical training the traditional Asian actor has to undergo. For this particular pantomime, one doesn't run on charisma and star power alone – one has to be literally fighting fit!

Like the main characters in our pantomime – part human, part snake – I think the work itself is also a hybrid being. It's not necessarily a fusion of East and West, which implies that a single thing has been created from component parts. Rather, I'd like to think of intercultural work as a collision between two things (such as the British pantomime and Chinese opera, or English lyrics set to a Mandarin-ballad melody), which then splinter off into multiplicities, revealing shimmering, unexamined facets of each culture. Cultural fission, perhaps?

My deepest thanks to the tireless and visionary director, Pam Oei; the music magician, Elaine Chan; and all our athletic actors. Enjoy the show!

**ALFIAN SA'AT**  
Resident Playwright  
WILD RICE



# ABOUT THE W!LD RICE HOLIDAY MUSICAL

In 2003, W!LD RICE decided to bring the traditional British pantomime to the Singapore stage – with a local twist, of course! Our original plan was to create three productions that we could stage on a repeating cycle every holiday season. Needless to say, that plan has gone out the window!

Together with Singapore's relentlessly creative and productive artists and theatre-makers, we have now created 11 original pantomimes – including *Cinderel-LAH!* (2003, 2010), *Aladdin* (2004, 2011), *Oi! Sleeping Beauty!!* (2005), *Jack & the Bean-Sprout!* (two different versions in 2007 and 2013), *Snow White & the Seven Dwarfs* (2008), *Beauty & The Beast* (2009), *Hansel & Gretel* (2013), *The Emperor's New Clothes* (2015), *Monkey Goes West* (2014, 2016) and, of course, *Mama White Snake*.

Over the years, these productions have evolved into heartwarming musical extravaganzas that are among the best shows ever staged in Singapore, each one full of both local and universal appeal.

Since it all began 14 years ago, the W!LD RICE pantomime has entertained more than 200,000 people of all ages and from all walks of life, and it has become one of most eagerly anticipated events of the holiday season and the Singapore theatre calendar.

Here are some facts and trivia about the pantomime tradition that we hope will enrich your enjoyment of *Mama White Snake*!

## ORIGINS & HISTORY

The Christmas pantomime, a uniquely British theatre tradition revised and revamped for Singapore audiences by W!LD RICE, dates back to the Middle Ages. Many hallmarks associated with the pantomime can be traced to the Italian *commedia dell'arte* and British music hall traditions. Although the original performances were mainly in mime, the pantomime has evolved over the past century to include all acting styles.

## THE BASIC ELEMENTS

Pantomimes are based on well-known stories that place an emphasis on morality and romance. In the end, virtue is rewarded, true love overcomes evil and everyone lives happily ever after. Life can be wonderful!

A typical pantomime contains a heady mix of almost every acting style, ranging from Greek tragedy and melodrama to slapstick, satire and stand-up. This is enhanced with spectacle, music and dance. Audience participation is very much encouraged, as the success of the show relies on an overt complicity between actor and audience.



## POLITICAL INCORRECTNESS

Pantomimes are never politically correct. They poke both gentle and cruel fun at our human foibles and, through humour, bring us face-to-face with our greed, prejudice, cowardice and dishonesty. No one in authority is safe – parents, royalty, political personalities and public institutions are all figures of fun and targets for mockery. If only we had more of a sense of humour in everyday life!

## CROSS-DRESSING

Cross-dressing is essential to pantomime and can be traced back to the medieval winter festivals of the *commedia dell'arte*, when the world was allowed to turn topsy-turvy, and boys played bishops for a day.

The 'leading lady', or Dame, is a man dressed as a woman – typically a well-loved male actor or comedian who plays the antagonist, the hero's mother or a funny sidekick. Played in a way that makes it obvious that she is in fact a man, the Dame is assigned, and is often the butt of, the broadest comedy in the show. Her outrageous costumes often parody the fashion of the day.



## "AGE-LESS" THEATRE

Billed as theatre for kids from the ages of 5 to 105, the pantomime is purposefully crafted to have a wide appeal. The show brings out the children in audiences, both the young and the young at heart, by giving them permission to misbehave. As family entertainment goes, there is something for everybody in a pantomime! Each show can be enjoyed at different levels. The children will be charmed by the well-loved tales and the transformation scenes, while dads and mums will enjoy (or cringe at!) the below-the-belt innuendos and double entendres that spice up the show.



## JUVENILES OR BABES

Juveniles, or 'Babes', have featured in pantomimes since the Victorian days. Children enjoy seeing other children of their own age in a pantomime. For adults, there is always an "Awwww!" factor when young, precocious performers take the stage.

Through its FIRST STAGE! programme, W!LD RICE has trained and developed the performing skills of a talented company of children from the ages of 5 to 12, many of whom have grown up with the pantomime and have learned to work with and alongside Singapore's professional theatre-makers.





## THE CAST

### **GLEN GOEI** as MADAM WHITE



Glen's substantial body of work encompasses a wide range of the performing arts, including theatre, film, parades and world expos. Highlights include his Olivier Award-nominated performance in the title role of *M. Butterfly* opposite Anthony Hopkins in London's West End; and his critically acclaimed feature films, *Forever Fever* and *The Blue Mansion*. Glen has also made significant contributions to Singapore's theatre scene. Since 2002, Glen has served as the Co-Artistic Director of W!LD RICE, for which he has directed hits such as *La Cage Aux Folles*, *HOTEL*, *Public Enemy*, *The Importance of Being Earnest*, *The House of Bernarda Alba*, *Cook a Pot of Curry*, *Emily of Emerald Hill*, *Family Outing*, *Blithe Spirit*, *The Magic Fundoshi*, *Aladdin* and *Boeing Boeing*.

### **IVAN HENG** as AUNTIE GREEN



Ivan is one of Singapore's most prominent and dynamic creative personalities. In a pioneering career spanning three decades, Ivan has directed and acted in many landmark Singapore theatre productions, which have been performed in more than 20 cities around the world. In 2000, with his portrayal of *Emily of Emerald Hill*, Ivan founded W!LD RICE. Under his leadership, the company is today at the vanguard of creating theatre with a distinctive Singaporean voice, celebrating our diversity and reflecting on the possibilities and problems of our times. In 2013, he was awarded the Cultural Medallion, Singapore's highest cultural award, for his contribution to excellence and distinction in arts and culture.

### **ANDREW MARKO** as MENG



Andrew is just an ordinary guy who has been lucky enough to be able to pursue his love for performing. On top of acting, Andrew also writes, cooks, sings at bars with his band, Van Milos, and does stand-up comedy. Andrew was seen at TEDxNUS where he showcased his spoken-word poetry and his short play, *Doctor! Doctor?*. Andrew is best known for his performance as Joshua, a teenager with severe autism, in Pangdemonium's *Falling*, for which he won a Straits Times Life! Theatre Award for Best Actor. Notable theatre credits: *Every Brilliant Thing* (Bhumi Collective), *Electra* (Cake Theatrical Productions), *State Of Mind* (Playground Entertainment), *RENT* (Pangdemonium), *The Emperor's New Clothes* (W!LD RICE), *Bunny Finds The Right Stuff* (Esplanade Playtime), *Lord of the Flies* (SRT), *Off Centre* and *All This Intimacy* (Yellow Chair Productions).



### ZELDA TATIANA NG as MADAM NGIAO



Zelda Tatiana is an actor/director who graduated from the Intercultural Theatre Institute in Singapore in 2003. For over 18 years, she has worked as a theatre practitioner with almost all of the major established theatre companies in Singapore. As a director, her recent credits include: *You Are Always On My Mind* (The Finger Players & GroundZ-0 - Nagoya Gekio Asia Festival, also playwright); *Inheritance*, *Afar* (The Finger Players); *Three Children* and *Titoudao* (Esplanade The Studios - fifty). Acting credits include: *How Did I Mess Up* (Unsaid Productions - M1 Peer Pleasure), *Unbroken* (Kelvin Sng Productions), *Body X II*, *Web Of Deceit* (The Paper Monkey - ASEAN Puppetry Festival), *Square Moon* and *100 Years of Solitude - Cultural Revolution* (Zuni Icosahedron & Drama Box). Her other means of expression include singing, writing, painting and photography.

\*Headshot by Tan Ngiap Heng

### SITI KHALIJAH ZAINAL as FAHAI



Siti made her debut as a full-time theatre actress after she attended The Necessary Stage's year-long Theatre for Youth Ensemble programme in 2003. Since then, she has worked with a wide range of theatre companies, both locally and internationally, and she considers herself very lucky. She won the Best Actress Award twice at The Straits Times Life! Theatre Awards for her performances in *Model Citizens* (2010) and *Off Centre* (2015). She was awarded the Young Artist Award by the National Arts Council in 2014.

### CHERYL TAN as MIMI



Cheryl is an actor, singer and voice teacher from Malaysia. She recently played Young Yehenara in *Forbidden City* to critical acclaim. Before that, she made her TV-acting debut in *Faculty*, starring as Dr. Sylvia Soo. Other notable roles include Juliet in *Romeo & Juliet* for Shakespeare in the Park; and Ivy Chan in *Beauty World*. Cheryl also worked with celebrated auteur Boo Junfeng on *Parting*, his installment of film anthology *7 Letters*. *Mama White Snake* marks her first collaboration with W!LD RICE, hat-tricking what has been a wonderful year of firsts.

Instagram: @thecheryltan

# SPOT THE DIFFERENCE!

The evil Fahai used his sorcery to change 10 things below! Can you find them all?



## MUSICIANS

### DANIEL CHAI – ACOUSTIC & ELECTRIC GUITARS / KEYBOARD III



A triple award-winning graduate of Musicians Institute, Los Angeles, Daniel has toured and worked with Stefanie Sun, FIR, Jeff Chang, Corrinne May, A\*Mei, Sandy Lam, Olivia Ong, JJ Lin, Eric Moo, Tanya Chua, Dick Lee, Francis Yip, Ramli Sarip and The Singapore Symphonic Orchestra, among many others. Daniel produces, arranges and writes music. He has done session and production work for indie artists like Ling Kai and Chinese pop stars A-Do and Kit Chan. Daniel runs Studio 1015, a professional recording studio. Having worked on numerous theatre productions, Daniel is looking forward to working with W!LD RICE again on another fantastic show! Daniel thanks Iskandar Ismail for his years of mentorship. [www.danielchaiguitar.com](http://www.danielchaiguitar.com)

### HAI NING – CHINESE PERCUSSION / ERHU



Born into a family of opera musicians, Hai Ning received formal musical training from his parents as a child. He studied operatic percussion with renowned percussion master Professor Feng Ying. After graduating from arts school, he joined China's Fujian Yi Xuan Opera Company as a percussionist. In 2001, he was invited to join the Singapore Chinese Opera Institute as an educator and composer. He has lectured on operatic percussion at several educational institutions, including NUS and NAFA. In 2009, he founded Jin Xiu Art Centre. Hai Ning performs actively with local Chinese orchestras, Chinese opera societies, Malay and Indian cultural groups and professional opera troupes.

### RIZAL SANIP – WESTERN PERCUSSION / DRUMS



A live performer and studio musician, Rizal plays the drums, percussion and trumpet. His passion for music brought him into the local musical theatre scene, starting with *Honk!* in 2002. He has since worked with W!LD RICE, Pandemonium, Dream Academy, SRT, Vizpro, Toy Factory, Base Entertainment and LASALLE College of the Arts on productions such as *La Cage Aux Folles* (2012 & 2017) *Jack & The Bean-Sprout!*, *Aladdin*, *Cinderel-LAH!*, *Into the Woods*, *Dim Sum Dollies*, *881 The Musical*, *December Rains*, *Glass Anatomy*, *LKY The Musical*, *RENT*, *Next to Normal*, *Fun Home*, *The Great Wall* and *The Lion King*. Rizal has also played in concerts for Kit Chan, Dick Lee and JJ Lin. Rizal feels blessed to have a career in music and is thrilled to be involved again in another W!LD RICE production.

### COLIN YONG – ACOUSTIC & ELECTRIC BASS / FLUTES (WESTERN & CHINESE) / KEYBOARD IV



This session bass and flute player has managed to beg, bully and brow-beat his way into numerous music/jazz festivals in cities like Toronto, Chicago, New York, Berlin, Cape Town, Mexico City, Tokyo, Shanghai and Beijing. He has also toured with pop artistes Kit Chan and Wallace Chung. Local musical theatre credits include W!LD RICE's *La Cage Aux Folles* (2012 & 2017) and most of their year-end pantomimes, right up to *Monkey Goes West* (2016); Dream Academy's *Dim Sim Dollies* and *Broadway Beng*; The Theatre Practice's *If There're Seasons* and Toy Factory's *Glass Anatomy*. Colin uses exclusively F-Bass and La Bella F-Bass strings. He is very pleased to be clocking in for yet another W!LD RICE production with his music family!



## CREATIVE TEAM



### ALFIAN SA'AT - PLAYWRIGHT



Alfian is the Resident Playwright of W!LD RICE. He has been nominated at the Straits Times Life! Theatre Awards for Best Original Script ten times, and has received the award four times. His plays with W!LD RICE include *HOTEL* (with Marcia Vanderstraaten), *The Asian Boys Trilogy*, *Cooling-Off Day*, *The Optic Trilogy* and *Homesick*. He was the winner of the Golden Point Award for Poetry and the National Arts Council Young Artist Award for Literature in 2001. His publications include *Collected Plays One and Two*; poetry collections *One Fierce Hour*, *A History of Amnesia* and *The Invisible Manuscript*; and short-story collections *Corridor* and *Malay Sketches*.

### PAM OEI - DIRECTOR



Pam has been in over 80 theatre, television and film productions. Her theatre acting credits include the critically acclaimed *HOTEL*, *Animal Farm*, *The Campaign to Confer the Public Service Star on JBJ*, *Titoudao*, *Everything But The Brain*, *RENT* and *Boeing Boeing*. Pam is best known for being one third of the cabaret trio, The Dim Sum Dollies. Her film credits include *Unlucky Plaza*, *Sex.Violence.FamilyValues*, *The Blue Mansion*, *Forever Fever* and *Peggy Su!*. Pam has also directed two of W!LD RICE's pantomimes, *The Emperor's New Clothes* (2015) and *Hansel & Gretel* (2012). She is currently the frontwoman of local rock band Ugly in the Morning, which will release their upcoming album in early 2018.



**ELAINE CHAN** – MUSIC COMPOSER / VOCAL COACH / REHEARSAL PIANIST / KEYBOARDS I & II



This award-winning music director/composer/arranger/vocal coach has music-directed, composed and arranged for several major musicals on the Singapore stage, notably: most of W!LD RICE's pantomimes, the fabulous RICE BALLS and *La Cage Aux Folles* (2012 & 2017); Toy Factory's *December Rains*; and Dream Academy's *Into the Woods*, *Dim Sum Dollies* and *Broadway Beng*. She has also produced arrangements and orchestrations for the National Day Parade (2013, 2005), MOE's *Youth Celebrate!* and Mediacorp's *The Dance Floor*. Her scores for *Cinderel-LAH!* (2010) and *Monkey Goes West* (2015) were nominated for Straits Times Life! Theatre Awards. Elaine is honoured to have received the 2017 Award for Artistic Excellence from the Composers and Authors Society of Singapore (COMPASS). She's happy to once again be part of the happy W!LD RICE Pantomime Family!



“ My goal is always to help audiences arrive at a better understanding of the story and the characters through music. Even better if, along the way, the music can also touch audiences' hearts. For *Mama White Snake*, I researched songs from Chinese movie scores, opera and pop. It was challenging to find the perfect music to accommodate the cast members' different vocal abilities. But it's also incredibly rewarding when we strike the right balance, and can hear the actors really enjoy singing their songs! ”

**ANDY BENJAMIN CAI** – CHOREOGRAPHER



Andy started his professional dancing career after graduating with a Diploma in Dance from LASALLE College of the Arts in 2005. Shortly after, he won the Best Dancer Award in Mediacorp dance competition *The Dance Floor*. As a dance instructor/choreographer, he has won top awards for his work in the Singapore Youth Festival (from 2007 to 2015) as well as competitions in Italy, France and Russia. Andy has performed in and/or choreographed several local theatre productions, including *La Cage Aux Folles*, *Fun Home*, *梁Ju*, *Victor/Victoria*, *Crazy Christmas*, *Dim Sum Dollies*, *The LKY Musical* and *Monkey Goes West*. He was the Chief Choreographer for the 2017 National Day Parade.

“ As *Mama White Snake* is a fusion of musical theatre and classical Chinese opera, I studied a couple of Chinese operas for inspiration. I wanted to better understand the movement restrictions that the cast would experience while performing in their elaborate and heavy costumes. I hope audiences will be able to spot the snake-like movements I've incorporated into the dance numbers – not to mention a little comedy! It was a joy merging Pam's story direction, Elaine's music and Gordon's *wushu* moves into the final choreography. ”



**GORDON CHOY** – MARTIAL ARTS & FIGHT CHOREOGRAPHER / CAST



Gordon is an actor and choreographer renowned in the local theatre industry for his skills in *wushu*, stilt-walking, lion/dragon dance and pugilistic acrobatic stunts. Well-known in Singapore's Chinese opera scene, especially for playing the role of the Monkey God, Gordon was formerly a member of Singapore's national *wushu* team and an artiste with the SAF Music & Drama Company. Presently the artistic creative director of Martial House, Gordon has fight/dance-choreographed for large-scale events, including 11 National Day Parades and theatre productions such as SRT's *Romeo & Juliet* and *Forbidden City*. In 2014, he was part of the award-winning ensemble of Nine Years Theatre's *Twelve Angry Men*. This is Gordon's 10th pantomime with W!LD RICE!

“ I've been inspired in my fight choreography for this pantomime by Jackie Chan – I've always been a fan of the way in which he incorporates comic relief into his fight sequences. It's been challenging as many members of the cast, including the kids, don't know *wushu* and have to be taught the basic techniques before they can learn the choreography. But everyone is so professional and hardworking, and Pam Oei's direction is so clear. That makes everything easier. ”



**CHOY YIEN CHOW** – CHINESE OPERA CHOREOGRAPHER



Yien Chow is a multi-talented performer who specialises in *wushu*, Chinese opera, stilt-walking and lion/dragon dance. Kicking off his career with The People's Association, he was one of the founders of Chinese Theatre Circle in 1980 and served also as its martial arts instructor. In 1989, he founded Choy's Brothers Opera Troupe. Currently, he leads his students in professional performances of Chinese opera, lion/dragon dance, stilt-walking and other martial arts. His other choreography credits include national events such as the Singapore Tourism Board's participation in the World Expo (1990-2005), the annual Chingay Parade (40 performances from 1973 to 2016) and the 1990 National Day Parade (directing 150 secondary students in the opening item).

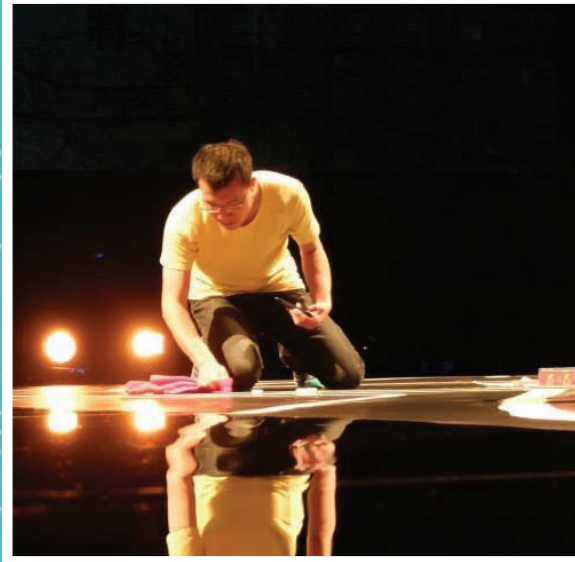


“ In my 60-year career, I've always believed in the importance of educating audiences about the beauty of Chinese opera – it's a versatile art form that can say so much through a character's movements, costumes and props. It took twice the effort to teach two male actors, Glen and Ivan, how to perform Chinese opera female roles, but it was worth it. They really respected the craft, and were very willing to put in the effort to learn it all from scratch. ”

## WONG CHEE WAI – SET DESIGNER



Chee Wai is a full-time freelance set designer. He has designed and worked with various performing arts companies in Singapore. Some of his recent works include W!LD RICE's *HOTEL*, *Monkey Goes West*, *Public Enemy* and *The House of Bernarda Alba*, as well as The Necessary Stage's *Those Who Can't, Teach* and Sight Lines Productions' *Lord of the Flies*.



“ As the story is set in ancient China, I looked at Chinese paintings, furniture and architecture for inspiration. My goal was to incorporate these elements into my designs, while ensuring everything retained a clean and contemporary feel. Getting the sets designed and built in time for the show was tough, but I'm glad to be a part of such a fun and heart-warming story! ”

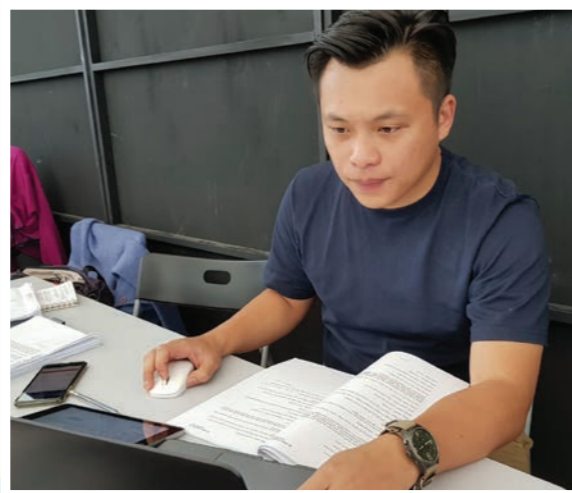


## ADRIAN TAN – LIGHTING DESIGNER



Since graduating from LASALLE College of the Arts in 2006, Adrian has designed shows that have been staged locally and internationally. His work spans a wide spectrum of the performing arts as well as outdoor light installations. He has created designs and spaces for most of Singapore's major theatre and dance companies, including W!LD RICE, Dream Academy, The Necessary Stage, Singapore Lyric Opera, Singapore Dance Theatre, T.H.E Dance Company and Re:Dance Theatre. He has worked on several award-winning theatre productions, including *Monkey Goes West* by W!LD RICE, *A Cage Goes In Search of a Bird* by A Group Of People; and *Dark Room x 8*, which was commissioned by The Esplanade.

“ For this show, I want the visuals to be simple but also striking and emotionally powerful. I based much of my design on the visual aesthetics of modern operas, studying the work of London's Royal Opera House, The Dutch National Opera and Teatro di San Carlo in Naples. I've always firmly believed that lighting has the ability to dictate the emotions conveyed by a show, so I hope I can help audiences to experience joy, sorrow, pain and love, all in the space of three hours! ”



## BRIAN GOTHONG TAN – MULTIMEDIA DESIGNER



Brian is best known for his cutting-edge and highly engaging works in theatre, film and installation art. His work has been featured in numerous theatrical productions with companies such as W!LD RICE, The Necessary Stage, Cake Theatrical Productions and Pangdemonium. Since 2005, he has won Best Multimedia Design at the Straits Times Life! Theatre Awards four times. He has worked on films like *Pleasure Factory* (Un Certain Regard, Cannes 2007), *Lucky 7* and *Invisible Children*. He was also the Director of Film and Visual Effects for Singapore's National Day Parade (2009, 2011, 2016), the 2010 Youth Olympic Games Opening and Closing Ceremonies, and the 2015 SEA Games.

“ It's been a very interesting design process for me, as this pantomime – a very English tradition – has Chinese opera elements and Peranakan-inspired sets and costumes. To create a hybrid of these two styles in my projections, I researched Chinese opera backdrops and Peranakan architecture and artefacts. It's been a pleasure to work with this creative team. We're constantly pushing one another to create something new, meaningful and fun for audiences, so that, when they leave the theatre, they will remember what they've seen for years! ”



## SHAH TAHIR – SOUND DESIGNER



Shah has worked as a sound engineer and designer on projects such as the 2009 National Day Parade, the 2016 SEA Games and Child Aid (2010 to 2014). He has designed and mixed audio for several major theatrical productions in Singapore, including *The Importance of Being Earnest* (2009), *Beauty World* (2008, Esplanade Theatre), *If There're Seasons* (2009) and *Forbidden City*. He has also worked with renowned musicians like Laura Fygi (and the SSO Orchestra), Dick Lee, Jacintha, Prema Lucas and Sheila Majid. In 2015, he was given the Artistic Excellence Award in Sound Engineering by COMPASS.



“ When designing the sound for a show, my goal is always to ensure that the audience can really hear – and therefore feel – the different nuances in emotion in the story-telling. Although we're always pressed for time in our work, I'm glad to return to the theatre for *Mama White Snake* because the best part of it all is the people you meet and work with! ”



## TUBE GALLERY – COSTUME DESIGNER



Tube Gallery comprises two dynamic designers, Saksit Pisalasupongs and Phisit Jongnarangsin. This new-generation Bangkok fashion house has showcased its pieces at renowned fashion shows all over the world. Tube Gallery has also designed costumes for several stage productions in Singapore, Thailand and Korea. Singapore credits include *Kumarajiva*, *Romeo & Juliet* and *The Emperor's New Clothes*. Tube Gallery's designs for *881 The Musical* and *Monkey Goes West* were both honoured with the Best Costume Design Award at The Straits Times Life! Theatre Awards. It was also the costume and puppet designer for the Opening and Closing Ceremonies of the 2015 SEA Games, as well as the costume designer for Singapore's 51st National Day Parade.

“ The legend of *Madam White Snake* is well-known in Chinese culture. With this production, which has been adapted for the Singapore stage, we wanted to see the influence of local culture in the costumes. That's why we took inspiration from both Chinese opera costumes as well as distinctly Peranakan clothes, patterns and decorative items. We've chosen a candy colour palette that fits well with the light-hearted nature of a pantomime. We hope our costumes can help bring joy to audiences of all ages and genders! ”



## ASHLEY LIM – HAIR & HEADGEAR DESIGNER



Ashley started his hairstyling career in 1986 and set up Ashley Salon in 1999 to further pursue his dedication towards the art of hairdressing, especially for the theatre. Since 1987, he has worked on over 300 productions locally and abroad. He is privileged to be widely recognised by the local theatre community as a veteran in his artistry. Some of Ashley's most memorable creations include his headpieces for *Forbidden City* and *Monkey Goes West*. Recent credits include W!LD RICE's *Boeing Boeing*, *La Cage Aux Folles* and *HOTEL*; *The Great Wall*; Michael Chiang's *Army Daze 2* and Pangdemonium's *Fun Home*. He recently took home the Lifetime Achievement Award for Theatre, presented by Mediacorp.



“ Personally, I love Chinese opera – it's very familiar to me and close to my heart. So working on *Mama White Snake* has transported me back into my past! While designing for this show, my inspiration really was the Chinese operas of my youth – I took those looks and refined them to make them more current. It was tough to make wigs for the kids in the show, as they need to be smaller than the usual adult sizes! ”

## THE MAKE UP ROOM – MAKE-UP DESIGNER



Comprising Bobbie Ng and Low Jyue Huey, The Make Up Room has been passionately involved in designing make-up for local theatre productions for the past 13 years. Some of The Make Up Room's recent projects include W!LD RICE's *Boeing Boeing*, *La Cage Aux Folles* and *Monkey Goes West*, Dream Academy's *Broadway Beng*, SRT's *Romeo & Juliet*, Toy Factory's *Kumarajiva*, The Theatre Practice's *Liao Zhai Rocks!*, the 2016 National Day Parade and various shows at the 2016 Singapore International Festival of Arts. Their make-up artistry also extends to weddings and an academy through which they share their skills and knowledge with aspiring make-up artists.



“ The make-up for the two snakes is heavily influenced by 1960s looks, which favoured pastel colours with more emphasis on the eyes. The final effect is bold yet feminine, and helps Ivan and Glen look like real women. Conversely, I designed more androgynous looks for characters like Fahai and Madam Ngiao, which are played by female actors. This creates a contrast between the two sets of characters (snake spirits vs humans), while conjuring up illusions that make audiences wonder: who are the real females here? ”

## FRANKIE MALACHI – PUPPET DESIGNER



Director of Mascots and Puppets Specialists, Frankie is a professional puppeteer who has created puppets for film, television, theatre and schools. He won the Best Puppet Design Award at the 2013 Wayang World Puppet Carnival and the Gold Awards for Best Performance and Best Artist at the 2010 International Marionette Festival in Vietnam. Frankie's creations have been featured in many productions and national events, including the mascots in the inaugural 2010 Youth Olympics and the giant puppets in the 2009 and 2011 National Day Parades. He has also taught puppetry at institutions such as LASALLE College of the Arts and NUS.

“ I love puppetry because it lends itself very well to creating moments that can't be reproduced by actors. For *Mama White Snake*, I took reference from the costume design and then integrated actual snake textures and skin patterns into my own designs. I also had to make sure that the puppets in this show could be manipulated by non-puppeteers and children in a convincing way. I'm so privileged to be a part of this wonderful team as it works to inspire audiences! ”



# LET'S GO SNAKE-HUNTING!

Did you know that there are more than 3,000 species of snakes in the world?  
Can you find some of the more commonly known types of snakes?

U A C H E R Y L C E W  
 A F A P P Y T H O N I  
 N A S A L B I X B U F  
 D M I R A C L E R A H  
 R A T T L E S N A K E  
 E V I U S R G O E I N  
 W E A R G A R T E R G  
 I A V M Q B O A Z A W  
 L G I V E M E I T D H  
 D A P A N A C O N D A  
 T S E A Z E L D A E T  
 G O R E N G S M O R E

## HUNT FOR THESE SNAKE SPECIES IN THE PUZZLE!

COBRA

PYTHON

ANACONDA

RATTLESNAKE

GARTER

VIPER

BOA

SEA

ADDER

### FRANCIS ANG – MAGIC / SPECIAL EFFECTS CONSULTANT



Making his theatrical debut alongside Kiki Tay in *Mama White Snake*, Francis is a consultant on many magical projects, including in television and advertising. An entrepreneur in the youth education and entertainment industry, he is most well-known for his series of fun and experiential learning workshops, which use magic as a tool to inspire students to fall in love with learning. For more information, please visit [FrancisAng.sg](http://FrancisAng.sg).

### KIKI TAY – MAGIC / SPECIAL EFFECTS CONSULTANT



Kiki is one of the most sought-after magic/special-effects consultants in Singapore, designing magic and special effects for television, theatre and numerous large-scale corporate and national events. Credits include the 2017 National Day Parade, the 2011 ASEAN School Games Opening Ceremony, the 2009 Asian Youth Games Opening Ceremony and the 2008 Singapore Youth Festival Opening Ceremony.

“ We’re so excited to bring our magic and special effects to the stage! We love what we do because magic constantly entertains and surprises us and our audiences. It gets us to re-evaluate our presumptions of what we think is possible. The true magic, of course, is the combined efforts of all the brilliant minds on the creative team - we’re turning our vision into a reality so we can share it with you! ”





## PRODUCTION TEAM

### TONY TRICKETT – PRODUCER



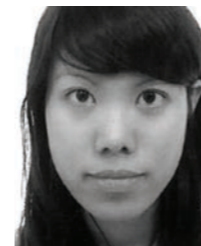
Born in Liverpool, Tony moved to Singapore from the UK in 1997. Prior to joining W!LD RICE, he worked as a management consultant, specialising in leadership coaching and team development for multi-national companies. Tony acted as a consultant in the establishment of W!LD RICE and became a director of the company in 2001. In August 2002, he was appointed Executive Director, responsible for the overall management of the company. Tony is the producer for all W!LD RICE shows, both in Singapore and abroad. He also produced the acclaimed 2006, 2008, 2011, 2013 and 2016 Singapore Theatre Festivals, which he conceived together with Founding Artistic Director Ivan Heng.

### KOH BEE BEE – ASSOCIATE PRODUCER



A trained accountant and a former Price Waterhouse auditor, Bee Bee has worked in various positions in the theatre industry without any theatrical training, thanks to the bosses who have always believed and trusted her. She has worked as General Manager (ACTION Theatre); Production Manager (W!LD RICE and various freelance projects including the Opening and Closing Ceremonies of the inaugural Youth Olympic Games and National Day Parades 2008, 2009, 2011 and 2012); General Manager/Producer (Checkpoint Theatre); and Marketing Manager (W!LD RICE). Bee Bee is now the Associate Producer for W!LD RICE.

### PEBBLE TAN – PRODUCTION MANAGER



After panicking over a can of spray paint that wouldn't stop sputtering backstage in June 1998, Pebble has never looked back. Apart from building up her experience in production and stage management, she loves to construct set models and props. She studied scenic design and production at Carnegie Mellon University, before moving on to building themed rides at Hong Kong Disneyland and Shanghai Disneyland with Walt Disney Imagineering. Thanks to her son Jamie, the past 16 months back in the land of the little red dot have been the ride of a lifetime!

### STANLEY NG – STAGE MANAGER



Stanley has accumulated years of passion and experience in the local theatre industry. Over the course of his career, he has worked with established companies like W!LD RICE, Toy Factory, Singapore Lyric Opera, The Necessary Stage, TheatreWorks, Dream Academy and SRT. Recently, he tried his hand at producing an independent work – a Mandarin monologue titled *My Mother's Chest*. Some of his recent credits include production stage manager for *Pioneer Girls Generation* by The Necessary Stage and stage manager for *Chestnuts 50* and *Ah Boys To Men: The Musical*. Stanley was also one of the main show-callers for the 2017 National Day Parade.

### HATTA SULAIMAN – TECHNICAL MANAGER



After years of doing *sai kang*, Hatta has finally reached a new level of *sai kang*-ness – he is officially a *sai kang* warrior. He has attained this status by working with numerous production companies such as W!LD RICE, I Theatre, Cake Theatrical Productions, Dream Academy, Gateway Entertainment, Singapore Lyric Opera, Singapore Dance Theatre and Checkpoint Theatre. Hatta has also toured with various theatre/production companies to Shanghai, Taiwan and Hong Kong, as well as the Edinburgh Festival Fringe, Napoli Teatro Festival Italia, Yeosu Expo and Asian Children's Theatre Festival in Okinawa, Japan. Hatta made his acting debut in Alin Mosbit's *Impenjarament* in the 2005 Singapore Arts Festival.

# PRODUCTION CREDITS

## · CAST ·

GLEN GOEI ..... MADAM WHITE  
 IVAN HENG ..... AUNTIE GREEN  
 ANDREW MARKO ..... MENG  
 ZELDA TATIANA NG ..... MADAM NGIAO  
 SITI KHALIJAH ZAINAL ..... FAHAI  
 CHERYL TAN ..... MIMI  
 GORDON CHOY ..... THE BOATMAN / GENERAL WUGUI

## · FIRST STAGE! KIDS ·

JEFFREE CHENG, EMILIA FRANCIS KLEIN, NADIM SAZWAN BIN SALAM, RIZQ ANAQI BIN SUHAIMI,  
 BEE ROGERS, ZOE ROWE, MATTHEUS SIAU, SRI QASEH NURAI SYAH BINTE ABDULLAH,  
 ASHLEIGH CLARISE TAN, IAN TAN KA JUNG, JOSIAH TAN, GABRIELLE TAY YUET LING, BERNICE TEO, ARIA ZHANG

## · MARTIAL HOUSE KIDS ·

JOSHUA GOH, KOH JING WEI, KOH LE BON, KOH LE ON, SHANNON LEE YU EN,  
 LEO JUN JIE, MATTHEW TAN, LUCAS TEO JIA HAO



## · MUSICIANS ·

DANIEL CHAI ..... ACOUSTIC & ELECTRIC GUITARS / KEYBOARD III  
 ELAINE CHAN ..... KEYBOARDS I & II  
 HAI NING ..... CHINESE PERCUSSION / ERHU  
 RIZAL SANIP ..... WESTERN PERCUSSION / DRUMS  
 COLIN YONG ..... ACOUSTIC & ELECTRIC BASS / FLUTES (WESTERN & CHINESE) / KEYBOARD IV

# PRODUCTION CREDITS

## · CREATIVE TEAM ·

BOOK & LYRICS ..... ALFIAN SA'AT  
 DIRECTOR ..... PAM OEI  
 MUSIC COMPOSER / VOCAL COACH / REHEARSAL PIANIST ..... ELAINE CHAN  
 CHOREOGRAPHER ..... ANDY BENJAMIN CAI  
 DANCE CAPTAIN ..... NICHOLAS LONG  
 MARTIAL ARTS & FIGHT CHOREOGRAPHER ..... GORDON CHOY  
 CHINESE OPERA CHOREOGRAPHER ..... CHOY YIEN CHOW  
 SET DESIGNER ..... WONG CHEE WAI  
 LIGHTING DESIGNER ..... ADRIAN TAN  
 MULTIMEDIA DESIGNER ..... BRIAN GOTHONG TAN  
 SOUND DESIGNER ..... SHAH TAHIR  
 COSTUME DESIGNER ..... TUBE GALLERY BY PHISIT & SAXIT  
 HAIR & HEADGEAR DESIGNER ..... ASHLEY LIM  
 MAKE-UP DESIGNER ..... BOBBIE NG (THE MAKE UP ROOM)  
 PUPPET DESIGNER ..... FRANKIE MALACHI  
 MAGIC / SPECIAL EFFECTS CONSULTANTS ..... FRANCIS ANG & KIKI TAY  
 SIGN-LANGUAGE INTERPRETERS ..... NUR AMIRAH BINTE OSMAN,  
 SITI ROHANNA BINTE OMAR & TEO ZHI XIONG

## · PRODUCTION TEAM ·

PRODUCER ..... TONY TRICKETT  
 ASSOCIATE PRODUCER ..... KOH BEE BEE  
 PRODUCTION MANAGER ..... PEBBLE TAN  
 PRODUCTION CO-ORDINATOR ..... SAI SANDHYA SILVALINGAM  
 PRODUCTION ASSISTANT ..... AUGUSTINA ONGAH  
 STAGE MANAGER ..... STANLEY NG  
 TECHNICAL MANAGER ..... HATTA SULAIMAN  
 ASSISTANT STAGE MANAGERS ..... CAT ANDRADE & CHONG WEE NEE  
 LIGHTING PROGRAMMER ..... PEK LIMIN  
 MULTIMEDIA OPERATOR ..... SEAH WEI YANG  
 PROPS SUPERVISOR ..... JOYCE GAN  
 STAGE ASSISTANTS ..... AMEER GHANI, STEFANIE CHAN, MUHAMMAD DANIAL BIN MARDI, JOY LEE & BEVERLY LIANG  
 FOLLOW SPOT OPERATOR ..... HAKEEM KASBAN  
 SOUND ENGINEER ..... SANDRA TAY  
 SOUND OPERATOR ..... DEENA SHAQINAH  
 WARDROBE MANAGER ..... THERESA CHAN  
 DRESSERS ..... EUGENIA LAM, LIM ZHIYING, SITI NUR ATIQA BTE RAMLEE,  
 TAN JIA HUI & WAN SYUKRINA BTE WAN ABU BAKAR  
 HAIR ASSISTANTS ..... JANE NEO & MICHELLE WAI  
 MAKE-UP ARTISTES ..... LOW JYUE HUEY, ESTHER NG SHUEN WAI,  
 EILEEN TANG YOKE YAN & AMBER ZHENG KE XIN  
 CHAPERONES ..... CHEN RUIYU, CHANTEL GOH, PAMELA LAI & LESHAN NARESH MANSUKHANI  
 PRODUCTION INTERNS ..... MUHAMMAD DANIAL BIN MARDI, WINNIE NEO & TEO HUI YING

# THEATRE FOR EVERYONE!



As part of our commitment to being the most inclusive and accessible theatre company in Singapore, W!LD RICE has been working with charities to bring joy to people in our community who might not ordinarily have the opportunity to experience the transformative power of theatre.

The theatre is a wonderful place. It gives people the space to imagine new worlds and possibilities and challenges them to think and to empathise with those who are different from themselves.

This year, we are thrilled to be able to share this special gift of theatre with close to 400 invited guests from Down Syndrome Association, Pathlight School, RunningHour, St. Luke's Eldercare and Yayasan Mendaki, amongst other charities.

Our support for the community would not be possible without donations from our generous donors and we would like to extend our special thanks to:

JUDITH BOLLINGER

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WHAT'S THEATRE

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# ACKNOWLEDGEMENTS

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**THANK YOU!**

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CARENA CHEU / CHOY'S BROTHERS OPERA TROUPE / CK CHIA / DRAMA CENTRE THEATRE STAFF & USHERS  
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W!LD RICE FRONT-OF-HOUSE VOLUNTEERS



# ABOUT W!LD RICE

W!LD RICE was founded in 2000 by Ivan Heng, an internationally acclaimed and award-winning theatre practitioner, and is recognised today as one of Singapore's leading professional theatre companies.

Its mission is to provide an open forum for the shared experience of theatre: celebrating our diversity, reflecting on the problems and possibilities of our times, and presenting productions that inspire, challenge and entertain.

A commitment to the highest standards informs every aspect of W!LD RICE's creative work, which is first and foremost a celebration of Singapore's theatrical talent. By producing and touring productions that are distinctively local in flavour and yet universal in vision and concerns, the company creates memorable experiences for audiences in Singapore and across the world.

The company's exciting and varied programming for the main stage includes:

- + New and original works;
- + New productions of the Singapore repertoire; and
- + New interpretations of world classics.

The company's mission to build a theatre culture also extends to the wider community through the following divisions:

- + FIRST STAGE!, a project that nurtures young talents from the ages of 5 to 12; and
- + young & W!LD, which identifies and develops Singapore's young theatre professionals.

W!LD RICE is committed to touring its shows internationally to raise the profile of Singapore theatre, to create an international awareness of its unique productions, and to engage its artists and collaborators in creative dialogues with the international arts community. Its distinctively Singaporean productions have won great acclaim in major international arts festivals in Australia, Canada, Hong Kong, Macau, Malaysia, New Zealand and Russia.

In August 2006, W!LD RICE presented the inaugural Singapore Theatre Festival, an event dedicated to celebrating contemporary Singaporean theatre through the development and presentation of new and original local writing. Over 10 years and five editions, the Festival has collaborated with local theatre companies and artists to present 32 productions, including 19 world premieres, of new local writing. In 2013, the Festival launched 'In The Spotlight' to present a season dedicated to the works of a single local playwright. The Festival has been hailed as "the main event in the world of the arts" (SPH The Straits Times) and the "Blockbuster Event of the Year" (TODAY).

# THE W!LD RICE TEAM

## BOARD OF DIRECTORS

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Janice Koh *VICE CHAIR*  
Bill Ang  
Deborah Barker  
Randy Chan  
Chan Ying Lock  
Glen Goei  
Ivan Heng  
Anthonia Hui  
Simone Lourey  
Tony Trickett

## ARTISTIC TEAM

Ivan Heng  
*FOUNDING ARTISTIC DIRECTOR*  
Glen Goei  
*CO-ARTISTIC DIRECTOR*  
Alfian Sa'at  
*RESIDENT PLAYWRIGHT*  
Thomas Lim  
*ARTIST-IN-RESIDENCE*

## ADMINISTRATIVE TEAM

Tony Trickett  
*EXECUTIVE DIRECTOR*  
Katherine Khoo  
*COMPANY MANAGER*  
Ross Toh  
*ADMINISTRATIVE EXECUTIVE*  
Jasmine Lim  
*FINANCE EXECUTIVE*

## DEVELOPMENT TEAM

Gemma Byrne  
*HEAD OF DEVELOPMENT*  
Helen Tsao  
*DEVELOPMENT MANAGER*  
Fatin Rossida  
*DEVELOPMENT EXECUTIVE*

## MARKETING TEAM

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*ASSOCIATE PRODUCER*  
Linda Tan  
*MARKETING & COMMUNICATIONS MANAGER*  
Shawne Wang  
*EDITORIAL CONSULTANT*  
Elsy Ng  
*MARKETING EXECUTIVE*  
Muhammad Shameel Bin Saharudin  
*MARKETING INTERN*

## PRODUCTION TEAM

Pebble Tan  
*PRODUCTION MANAGER*  
Sai Sandhya Silvalingam  
*PRODUCTION CO-ORDINATOR*  
Augustina Ongah  
*PRODUCTION ASSISTANT*  
Muhammad Danial Bin Mardi  
*PRODUCTION INTERN*  
Winnie Neo  
*PRODUCTION INTERN*  
Teo Hui Ying  
*PRODUCTION INTERN*



## WE NEED YOUR SUPPORT!

Dear Audience,

We hope you have had a thoroughly enjoyable time and have been inspired by the kaleidoscope of Singaporean talent that has just performed on stage for you.

We believe that the theatre is a public arena for a community to share experiences: to identify dilemmas, negotiate differences, mourn great losses and celebrate triumphs. Every WILD RICE show looks to excite and delight audiences – creating laughter, provoking thought and challenging assumptions.

Over the past 16 years, WILD RICE has provided a forum for people to come together to share experiences. Our work has been, first and foremost, a celebration of Singapore's theatrical and creative talent.

We have presented 159 productions, 2,065 performances, 76 new and original works, 5 theatre festivals and 17 tours to 10 cities, as well as education and outreach programmes, reaching out to an audience of more than half a million people in Singapore and around the world. We feel privileged to have provided gainful employment for our theatre practitioners and all who work in the industry.

But there is so much more that needs to be done. We want to develop and present new work in a safe and optimistic environment through the Singapore Theatre Festival. We want to nurture young talents through our FIRST STAGE! and young & WILD programmes. We want to keep sharing the magic of theatre with families and children through our annual musical pantomimes. And, in spite of rising production and operational costs, we are determined to keep ticket prices affordable.

As an Angel, your financial contribution will give us the stability, confidence and freedom to keep doing what we do best.

Every Angel donation, large or small, makes a real difference! All funds raised will go directly towards supporting the company's artistic and educational programming. You will be making a critical investment in our city's cultural, intellectual and social life, while securing the future of a home-grown creative enterprise.

Thank you very much for your kind consideration. We look forward to welcoming you to the theatre!

My best, as ever,

**IVAN HENG**  
Founding Artistic Director

## THANK YOU, WILD RICE ANGELS!

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Ms Kay Kuok

### ARCHANGEL

AL Wealth Partners Pte Ltd

### GOLDEN ANGEL

Mrs Betty Chen

### PINK DIAMOND

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Prof William Lim S.W.  
Mr William Randall  
& Ms Simone Lourey  
Dr Finian Tan & Fiona Tan

### YELLOW DIAMOND

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Stella T. East  
Conrad Lim & Andrea Giam  
Ms Paige Parker & Mr Jim Rogers

### DIAMOND

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Mr Andrey Berzins  
Mr. Chong Chan Meng  
& Ms Lim Sing Yuen  
Mr. Anthony Huray  
Mr Terry Tan  
Mr Kris Taenar Wiluan  
Ms Eleanor Wong Siew Yin  
Mr Hugh Young

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Elisabeth de Rothschild  
Dr Russell Heng Hiang-Khng  
Mr Kenneth Kan  
Ms Kuah Eng Hua & Mr Patrick Kwek  
Kishore Moorjani  
Pacific Century Group  
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Mr David Harris Zemans  
& Catherine Poyen

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& Mdm Yoon Lai Cheng  
Mr Dorian Goh  
Mr Ronald Gwee  
Ms Susanna Kang Lee Cheng  
Mdm Koh Geok Khing  
Mr Lim Sin Teck  
Mr & Mrs Lim Sze-Liang  
Mr & Mrs Darren & Jill Murphy  
Ms Kamini Sathananthar  
Dr Agi Slater  
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Ms Cindy Chua  
David & Lesley  
Mr Arnoud De Meyer  
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Harry Fok  
Mr Foo Chwan Jye  
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Mr Terence Lim Chee Wen  
Mr Jeffrey Loke Sin Hun  
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Mr & Mrs Kevin and Tiffany Tam  
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Dr Glenn Tan  
Mr Kenneth Tan Wee Kheng  
Ms Melissa Tan  
Ms Jennifer Tay  
Eddie Teo

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Ms Rogerio Bernardo  
Mr Andrey Berzins  
Mr. Chong Chan Meng  
& Ms Lim Sing Yuen  
Mr. Anthony Huray  
Mr Terry Tan  
Mr Kris Taenar Wiluan  
Ms Eleanor Wong Siew Yin  
Mr Hugh Young

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Mr Ronald Gwee  
Ms Susanna Kang Lee Cheng  
Mdm Koh Geok Khing  
Mr Lim Sin Teck  
Mr & Mrs Lim Sze-Liang  
Mr & Mrs Darren & Jill Murphy  
Ms Kamini Sathananthar  
Dr Agi Slater  
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We aim to develop the most inclusive and accessible theatre in Singapore. It will serve as a welcoming community space that will

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