

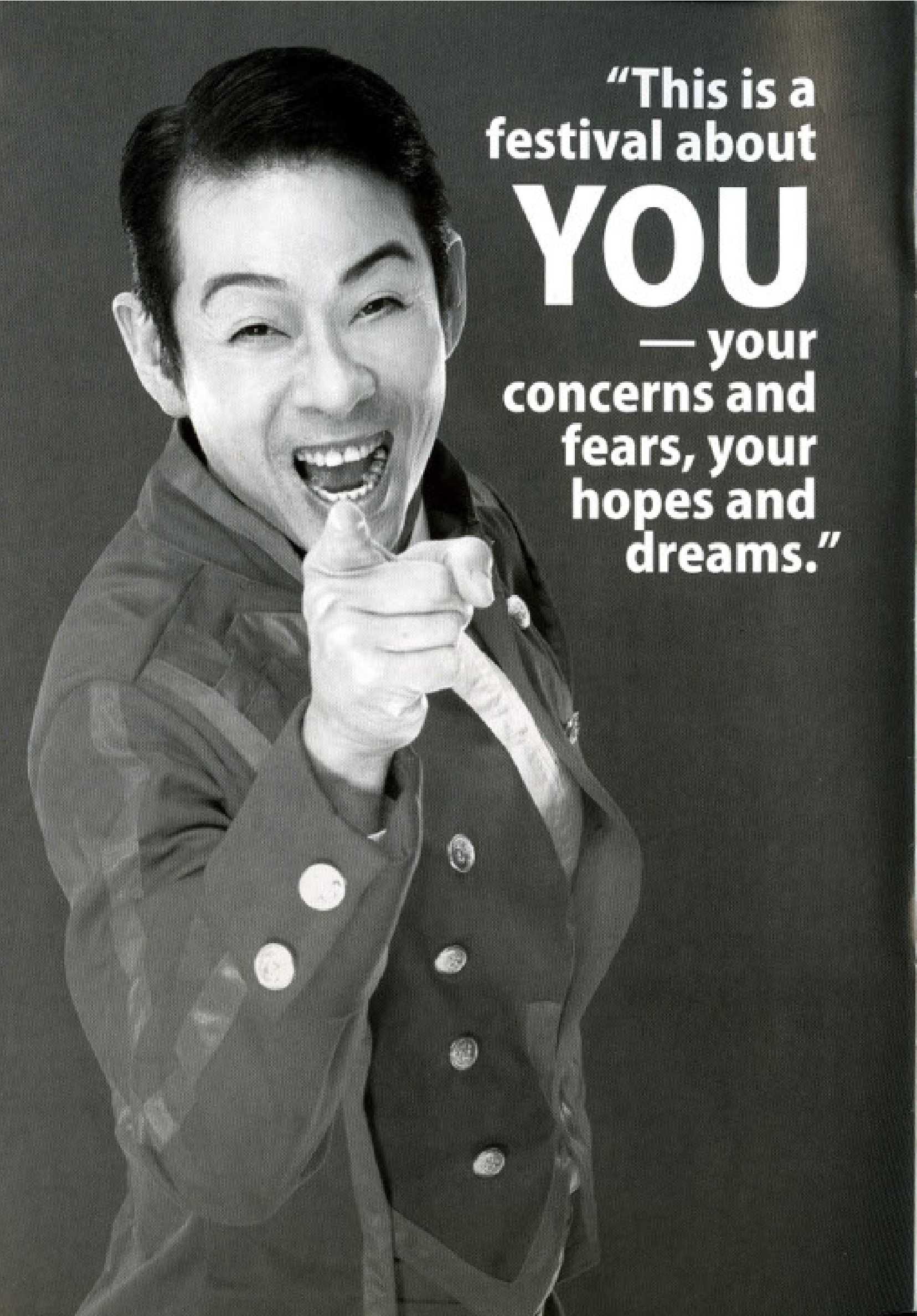
**M** SINGAPORE  
THEATRE  
Man FESTIVAL 2011

# COOLING OFF DAY

10-14 AUGUST 2011 / DRAMA CENTRE THEATRE

PRESENTED BY **W!LDRICE**





**“This is a  
festival about  
YOU  
— your  
concerns and  
fears, your  
hopes and  
dreams.”**

## DEAR AUDIENCE,

It gives me great pleasure to welcome you to the **MAN SINGAPORE THEATRE FESTIVAL 2011**. With 6 productions by four theatre companies, the festival offers some of the most exciting, challenging and thought-provoking plays made in Singapore.

This year's line-up includes three brand-new plays. Alfian Sa'at's *Cooling Off Day* is a timely reflection of the watershed 2011 General Elections. Based on real-life interviews, this production will give voice to the private thoughts of voters and candidates against the backdrop of party rhetoric and public opinion. Huzir Sulaiman's *The Weight of Silk on Skin* offers a searing and intimate reflection on the nature of love and loss, and the value we place on things in our transient and fast-paced lives. First-time playwright Joel Tan's funny and compelling *Family Outing* tests the foundations of unconditional love in a family as instantly recognisable and dysfunctional as our own.

The Festival will also present recent new works as part of the "ENCORE" season. These new works moved me deeply and I believe they deserve a larger audience. Chong Tze Chien's *Charged* (Best Script 2010, The Straits Time Life! Theatre Awards) and Alfian Sa'at's *Nadirah* (Best Script 2009, The Straits Time Life! Theatre Awards) take a brutally honest look at the issues of religion and ethnicity in Singapore.

To enrich your theatre-going experience, there will also be many events taking place in and around the festival. Take on a starring role in *This is Home?*, a stimulating acting workshop by Drama Box, that culminates in a free public performance. Engage with prominent thought leaders and public personalities at "The Art & Life Sessions", and debate issues inspired by the plays in the Festival. Chill out at the new Festival Club, an intimate cabaret where you can meet the artists and discover new talents of stand-up comedy and musical theatre.

Please join us in saluting Man Investments as the Title Sponsor for the 2011 Singapore Theatre Festival and Patron Sponsor of WILD RICE. Man's sponsorship marks a dynamic new partnership between a world-leading independent alternative investment manager and a resolutely independent festival. With this affiliation, Man joins us in making a significant investment in the social, intellectual and cultural capital of Singapore and society at large. Thank you Man Investments.

Ladies and Gentlemen, this is a festival about YOU – your concerns and fears, your hopes and dreams. These plays speak of the Singaporean experience in fiercely passionate and powerful ways. Whether you are a fan of well-written, realistic dramas (*Family Outing*, *Nadirah*), hard-hitting political theatre (*Cooling Off Day*, *Charged*), or intimate reflections on the nature of love (*The Weight Of Silk On Skin*), the MAN SINGAPORE THEATRE FESTIVAL promises a tantalising buffet of homegrown riches.

We look forward to welcoming you to the theatre.

**IVAN HENG**  
Artistic Director

**“Man Investments has been a strong supporter of the Arts around the globe, and this is the first time we have ventured into theatre in Singapore.”**



## TITLE SPONSOR'S MESSAGE

**M**an Investments, in conjunction with WILD RICE, is delighted to present the **MAN SINGAPORE THEATRE FESTIVAL 2011**. The Festival will take place from 3 to 21 August 2011, aspiring to make a contribution to the cultural, intellectual and social life of Singapore.

Man Investments has been a strong supporter of the Arts around the globe, and this is the first time we have ventured into theatre in Singapore. We are deeply committed to fostering literature and literacy around the world, and we do so through a combination of sponsorships and charitable giving.

Our most widely recognized sponsorship is the Man Booker Prize, which we first sponsored in 2002. Here in Asia, we have sponsored the Man Hong Kong International Literary Festival for the past six years, presenting over 40 events built around 50 major authors from around the world every year. And to build upon the success of the festival, we were the founding sponsor of the Man Asian Literary Prize in 2007. The Prize was created to bring new voices onto the world stage by encouraging the publication and translation of Asian works in and into English.

I would like to congratulate the creative talents at WILD RICE who have successfully raised the profile of Singapore theatre internationally over the years with their high quality and innovative productions. With over 19 World Premieres of new Singapore writing produced since 2006 under the lead of Mr Ivan Heng, the Founding Artistic Director, I am confident that the Man Singapore Theatre Festival will continue to be one of the major events in the Singapore Arts calendar, attracting not just local theatre lovers, but audiences from all over the world.

### TIM PEACH

Executive Director and Head of Sales – South East Asia  
Man Investments

### ABOUT MAN

Man is a world-leading alternative investment management business. It has expertise in a wide range of liquid investment styles including managed futures, equity, credit and convertibles, emerging markets, global macro and multi-manager, combined with powerful product structuring, distribution and client service capabilities. Man manages US\$71.0 billion.

Man Group is listed on the London Stock Exchange and is a member of the Dow Jones Sustainability World Index and the FTSE4Good Index. Man also supports many awards, charities and initiatives around the world, including sponsorship of the Man Booker literary prizes and the Man Asian Literary Prize.



# ABOUT THE MAN SINGAPORE THEATRE FESTIVAL



**“The Blockbuster  
Event of the Year”** — TODAY

The MAN SINGAPORE THEATRE FESTIVAL is a biennial festival committed to the development, production and promotion of contemporary Singaporean theatre. Working in collaboration with local theatre companies and artists, the festival aims to provide a creative, nurturing and optimistic environment where new plays can be developed and presented. The Festival takes place in the month of August, when Singapore celebrates National Day and it is in this context that theatre artists and the public are encouraged to engage in a conversation about theatre, Singapore and the world.

## PRAISE FOR THE FESTIVAL

*“It was a year in which ambitious, heart-felt local productions outshone lacklustre, lumbering art imports... the main event in the world of the arts this year was arguably Wild Rice’s inaugural Singapore Theatre Festival in August.”*

— SPH The Straits Times Life!

*“Statistics compact the inaugural Singapore Theatre Festival to three weeks, nine plays and 11,500 sold tickets. But the expanded version is more interesting: as many as 200 people showing up for the various forums held to discuss topics raised by the plays; ...the issues being debated island-wide; and the demonstration that the arts are an integral part of an urban society, not to be relegated to suburbia.”*

— The Business Times

*“The fact that the Singapore Theatre Festival could premiere five new works to intense audience response is testament not only to the wealth of writing talent here but also the audience’s hunger for substantive theatre offerings... Let’s hope that this return to form after the wilderness years is no temporary aberration, but the next big leap in the ever-changing face of Singapore drama.”*

— SPH The Straits Times Life!

## SYNOPSIS



Why do you vote? What issues influenced you? What does citizenship mean to you?

In the electrifying months leading up to the watershed 2011 General Elections, and in the tumultuous months after, playwright Alfian Sa’at interviewed Singaporeans to discover their responses to these searching questions. Boldly putting aside concerns about secrecy, the interviewees opened their hearts to share what they honestly felt and what they truly believe.

Covering a wide social and political spectrum, the candid interviews capture the GE experience through the voices of individual Singaporeans – from election candidates to pro-establishment civil servants; from taxi-drivers to teachers; from diehard opposition supporters to young people casting their virgin votes. From the transcripts of these real-life interviews emerges a script that chronicles the momentous event that not only rocked the boat, but created startling ripples that are still widening even now.

The private clashes behind the public debates... the personal convictions behind the party politics... even that unforgettable moment as they finally stood alone in the polling booth with pen in hand, poised to make their mark. These interviews – some hopeful, some fearful, some hilariously frank, some achingly honest – form a portrait of Singapore confronting the real meaning of democracy and rediscovering their role in shaping the country’s future.

An ensemble of our most versatile actors, playing characters aged 17 to 70, takes on these Singaporean voices – in a playful and poignant piece of testimony theatre that proves how political views are not just the hot air of coffeeshop talk.

PRESENTED BY **WILD RICE**

WRITTEN BY **ALFIAN SA’AT**

DIRECTED BY **IVAN HENG & JO KUKATHAS**

STARRING **JO KUKATHAS / NAJIB SOIMAN / NEO SWEE LIN  
RODNEY OLIVEIRO / PETER SAU / TAN KHENG HUA**

## DIRECTORS' MESSAGE

— IVAN HENG &  
JO KUKATHAS

It has been our great pleasure and privilege to have worked on Alfan Sa'at's *Cooling Off Day* which offers a glimpse and gives voice to a range of people who wanted to share their deeply personal reasons for voting, each believing that their vote would contribute to a better Singapore.

In Singapore, theatre dealing with politics is always viewed with suspicion, but in rehearsing and presenting this play, we are more convinced now than ever of theatre's role in serving the community it represents.

Our task in presenting *Cooling Off Day* was to find empathy with voices and views not our own, and not merely to mimic those who were interviewed. These are the views of our community. We read, researched, listened, interpreted and rehearsed the transcripts of the interviews, trying to find ways of expressing these voices with clarity and honesty. We have come to understand them through their wisdom, their humour, their grievances, their hopes, their worries and their contradictions.

We trust that in the shared experience of the theatre, these points of view will offer us a glimpse into our histories, our geographies, and the problems and possibilities of our times.

Lively debate was a feature of our rehearsal process. We are grateful for the diversity of opinions among the participants of our rehearsal room. Thank you to the actors and to the crew and the interns who freely shared their views and argued passionately for their point of view.

Cooling Off Day is new feature of the electoral process but in a way there is no cooling off day. Even now, months after the elections people continue to debate and argue the merits and demerits of the candidates, the issues and the system.

In working on *Cooling Off Day* we have learnt that politics is not something that merely happens to us, but is something that we can participate and have a say in; not once in four years and in some constituencies, but every day in every constituency.

We hope that *Cooling Off Day* will inspire us to think about our vote, encourage further coffee shop debate and water cooler conversations, and a lively participation and engagement in the question of what it means to be a citizen of Singapore.

## PLAYWRIGHT'S MESSAGE — ALFIAN SA'AT

When I first heard of the term 'Cooling Off Day', my first reaction was one of disbelief. Apparently, Singaporeans needed a day off to properly deliberate on how they were going to vote. The rationale for Cooling Off Day was that the campaigning period that preceded Polling Day would be full of sound and fury, and that Singaporeans would be susceptible to the various kinds of feverish and emotive rhetoric that was blasted at rallies.

In other words, we needed a Cooling Off Day for a restoration of rationality.

This, however, didn't square with my personal observations. If anything, many Singaporeans I knew tended to vote in an irrational manner. By this I mean that quite often, fear would govern their decision-making process. A whole spectrum of fears which one might term 'irrational' in any functioning democracy where voter secrecy is guaranteed: fear of not being promoted at work, of losing their job, of being sidelined in the queue for flats or school placements. Add to that also the fears of Singapore descending into chaos, with investors panicking, a gridlocked Parliament, etc.

It made me curious about how Singaporeans conceived of their voting rights, and the considerations at work when they put that cross on the ballot slip. Did they feel empowered? Fatalistic? When scaremongering becomes the main tune during the campaign season, what other little voices are drowned out?

And so I went around interviewing various Singaporeans, in the hope of getting a portrait of the Singaporean as a citizen voter. Some were very articulate, some less so; some were very certain of their convictions, some were still skirting around inchoate ideas. But the more I listened to the interview transcripts, the more I realised that no matter the mode of expression, Singaporeans did care about being co-authors of the Singapore Story.

I would like to thank Jo Kukathas and Ivan Heng for bringing such a difficult work to fruition on stage. The play would also not have been possible without a versatile ensemble, whose members were willing to stray out of their comfort zones to play characters very different from themselves.

I hope that the voices that you hear tonight speak for themselves.





## BIOGRAPHIES

### IVAN HENG (DIRECTOR)



Ivan Heng is one of Singapore's most prominent and dynamic creative personalities, and the founder and artistic director of W!LD RICE, Singapore's leading professional theatre company.

In a pioneering career spanning more than 2 decades, Ivan has directed and acted in many landmark Singapore theatre productions, which have been performed in more than 20 cities throughout Europe, Asia, America, Australia, New Zealand and Russia.

In 2000, Ivan founded W!LD RICE. Under his leadership, the company is today at the vanguard of creating theatre with a distinctive Singaporean voice and point of view. In 2006, he founded the Singapore Theatre Festival, a new writing festival, which was appraised as "the main event in the world of the arts" (SPH The Straits Times 2006), and the "Blockbuster Event of the Year" (Today, 2008).

Ivan was the Creative Director of the Opening and Closing Ceremonies of the inaugural Youth Olympic Games, Singapore 2010. For its creativity, ambition and technical perfection, it was ranked among the ranked as one of the top three Opening Ceremonies since 1968 by President Jacques Rogge of the International Olympic Committee.

A law graduate from the National University of Singapore, Ivan trained at the Royal Scottish Academy of Music and Drama.

### JO KUKATHAS (DIRECTOR/CAST)



Director of The Instant Cafe Theatre Company, KL - a company beloved for its biting, political comedies. Here she created iconic recurring characters, male and female: YB, the Deputy Minister of Panic, sex kitten Ribena Berry, uncivil civil servant Puan Badariah Tudong Periok, Judge Mental Singh Gall and local wannabe Curry Spice. Other roles: Mercutio (*Romeo and Juliet*), Lady Macbeth (*Macbeth*), Girl (*Ionesco, The Lesson*), Winnie (*Beckett, Happy Days*), Helen (*Fugard, The Road to Mecca*), Paula (*Dorfman, Death and the Maiden*), Sumathi (*KS Maniam, The Sandpit*). One-woman plays: *Atomic Jaya; Election Day* (Huzir Sulaiman); *From Table Mountain to Teluk Intan* (Shahimah Idris/Ann Lee). Recent performances: *Cuckoo Birds; The Art of Living in the In Between* (CAKE/Natalie Henedige); *Balek Kampong* (The Necessary Stage/Haresh Sharma); *Decimal Points 4.44* (Brian Gothong Tan/ CAKE).

Directing/writing/performing credits include: *The Bolehwood Awards; Mass Hysteria; Kurang Manis; 1Sex1Money1Scandal; The Girlie Show* (Instant Cafe Theatre). Directing credits include: *Midsummer Night's Dream, Merchant of Venice, Twelfth Night* (Shakespeare); *M! The Opera* (Saidah Rastam); *Accidental Death of an Anarchist* (adapted, Fo); *Flies and Foreigners* (Ridzwan Othman); *Air Con* (Shanon Shah); *Hero* (Arun Subramaniam), *Nadirah, Pariah/Parah* (Alfian Sa'at). Intercultural collaborations: *The Island In Between* (Tokyo, KL); *Hotel Grand Asia* (Tokyo); *Break-ing/Silence, Please* (KL, Tokyo, Singapore).

**ALFIAN SA'AT** (PLAYWRIGHT)

Born in 1977, Alfiان Bin Sa'at is currently a Resident Playwright with WILD RICE. His plays with the company include *Homesick*, *Landmarks: Asian Boys Vol. 2*, *Happy Endings: Asian Boys Vol. 3*, *Snow White & the Seven Dwarfs* and *Beauty & The Beast*. He is also an Artistic Artist with Teater Ekamatra, a Malay-language theatre company. His published works include two collections of poetry, *One Fierce Hour* and *A History of Amnesia*, as well as a collection of short stories, *Corridor*.

Alfiان has been nominated six times for Best Script at the Life! Theatre Awards, eventually winning in 2005 for his play, *Landmarks*, and later in 2010 for his play, *Nadirah*. He has also been nominated for the Kirayama Asia-Pacific Book Prize and the Singapore Literature Prize for *A History of Amnesia*.

In 2001, Alfiان won the Golden Point Award for Poetry as well as the National Arts Council Young Artist Award for Literature. His plays have been translated into German, Swedish and Danish and have been read and performed in Singapore, Kuala Lumpur, London, Zürich, Hamburg, Munich, Berlin, Copenhagen and Stockholm.

**TEO KUANG HAN** (LIGHTING DESIGNER/TECHNICAL MANAGER)

Kuang Han graduated from the Malaysia Institute of Art's ('MIA') Drama Department, majoring in TV Production with a minor in Theatre. Since graduating from MIA, he has worked extensively in lighting design, video production and stage technical direction.

As a lighting designer or technical manager, his works include, *Manchester United and Malay Warrior* (Manchester, 2002), *Spring Kisses Lovers Tears* (Shanghai, 2002), *Emily of Emerald Hill* (Melbourne Festival, 2002), *Connect The Dots* (Hong Kong City Festival 2006), *Second Link* (Singapore & Malaysia Season, 2006), *Play On Earth* (a TheatreWorks collaboration), *P.Ramlee – The Musical* (Malaysia 2007, Singapore 2008), *Puteri Gunung Ledang – The Musical* (2009), *The Importance of Being Earnest* (2009), *Animal Farm* (New Zealand International Arts Festival 2004, Hong Kong Arts Festival 2010, Singapore 2010), *Singapore Night Festival* (2010), *Boeing-Boeing* (2010), *Conference of the Birds* (Singapore Arts Festival 2011); #7 (George Town Festival 2011), and most recently *Into The Woods*.

**CHRIS YAP** (PHOTO/MULTIMEDIA CURATOR)

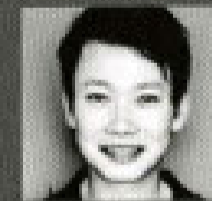
Chris Yap is an artist whose photographic approach to artistic creation is often sensitive and in-depth. As a fine-art photographer he is one of the rare breed of extremely technical and yet critical thinking photographer. He explores many different genres of artistic approaches to get to know the finer details in great depth as to what makes an artwork resonate. He is also a strong believer in the freedom created during the process, before any image or art piece is completed.

His works are usually deemed to be evocative and yet subtle. He incessantly challenges the artistic frontier to expand and explore the diverse possibilities in life. He just did an exhibition with *Baba Bling*, a National level show in Musee du quai Branly, Paris.



As a curator, he is known for his keen sense of space, as well as his unusual and insightful curation methods. Noted ones are those at Esplanade, Arts House, National Library Board Building, 2902, etc. His latest project being a 24 photographers' show at the National Library. He's also done image curation / artists work with theatre in production like *Asian Boys Vol. 2*, and *Second Link: The Singapore-Malaysia Text Exchange*.

He has taught photography at several educational and corporate institutions around Asia Pacific. His commercial works are showcased in genres of fine-art photography, renowned theatrical performances and fashion magazines. He was also on the international judging panels for photography contests in Japan and Singapore.

**ASHLEY LIM** (HAIR DESIGNER)

Ashley started his hairstyling career in 1986 and set up Ashley Salon in 1999, in order to further pursue his dedication towards the art of hairdressing, especially with theatrical work.

Ashley became involved with theatrical work in 1987 and has since, worked with more than 180 productions of local and international standards. Many of these productions were participants of drama festivals, some of which became nominees and/or winners of prominent art awards.

Culminated with 25 years of theatrical projects, Ashley has gained a wide range and depth of experience working with all the leading professional theatrical companies of



Singapore. He had the opportunities to create hair designs ranging from a diversity of different cultures and periodic eras. His skill is thus by far extensive.

Ashley is particularly thrilled to have participated in the inauguration of the Singapore Esplanade in October 2002. He was the Creative Hair Designer for the World Premiere of the musical show *Forbidden City: Portrait of an Empress*, and Selena Tan's *Cabaret Show* which subsequently became the successful *Dim Sum Dollies* annual shows.

Apart from theatre, Ashley also extends his work to TV shows and advertorial works for leading local fashion magazines providing contemporary hair designs for bridal and fashion projects.

The rest of his time while not working with the theatres or commercial projects, Ashley stays put in his salon happily snipping hair for his clients, many of whom have become good friends and long time supporters of his modest business.

#### NAJIB SOIMAN (CAST)



Najib Soiman or better known as bijaN is currently an arts educator, a part-time lecturer in NAFA and a freelance theatre practitioner. His first foray into the Arts in 1993 was in *Dikir Barat* with the group Kelana Purba. Since 2003, he has freelanced for a myriad of theatrical performances, locally and overseas. Najib is also a regular participant in Singapore Arts Festival as playwright, director and performer. He is also very active in the traditional musical scene



and have performed in several festival overseas. He was the President of Teater Ekamatra from 2006-2007 and The Artistic Director of Panggung ARTS from 2008-2009. He was awarded "Best Actor" at the 9th ST Life! Theatre Awards 2009 for his heartbreaking role as a photographer detained without trial from the play *Gemuk Girls* by The Necessary Stage. In 2010, he was again nominated Best Actor by ST Life for his performance in *The Comedy Of The Tragic Goats* by Cake Theatre. Najib has performed in Indonesia, Malaysia, India, Japan, Italy and Austria. He will be also involve in a collaborative work with Trafik Theatre in *Zagreb, Croatia* with The Necessary Stage starting mid this year.

#### TAN KHENG HUA (CAST)



Kheng Hua is a well-known award-winning theatre/television actress/producer in Singapore. She has appeared in more than 50 local theatre productions, including leads in landmark plays such as *Beauty World*, *Lao Jiu*, *Descendants of the Admiral Eunuch* and *Animal Farm*. She produced the critically-acclaimed *Dim Sum Dollies* shows (2004/5/6) and was consultant producer for the recent critical and box office hit, *The Full Monty* with Adrian Pang. On Channel 5, she is a household name as Margaret in the longest running and most successful local sitcom *PCK Pte Ltd* and created *Table for 3* and *Heartland Getaways*. She also fronted high profile TV dramas such as *War Diary*, *The Singapore Short Story Project*, *Sayang Sayang* and *Beautiful Connection*, all of which earned her acting award nominations. On Arts Central, she created and produced the dramas *9 Lives* and *Do Not Disturb*, the latter being the first local TV series to receive the maximum 5-star rating from Straits Times Life! In 2009, she created, produced and acted in her first Mandarin serial, *Mr & Mrs Kok*, with Mark Lee. She starred in Glen Goei's new movie, *The Blue Mansion* and produced her first original stage musical *It's My Life!* by Spare Room, a company she owns. In December 2008, she made her directorial debut with *Do Not Disturb - Late Checkout, Please* and followed that up the year after producing, co-directing and acting in *The Composer*. These productions were held in collaboration with Esplanade-Theatres on the Bay and based on her original premises. Both productions sold out. Next, she will produce three days of dramatized readings for the Singapore Writer's Festival 2011. Kheng is honoured to have been commissioned by the Georgetown Festival 2011 for this production of *#7* and is proud to share this with the writer/director of the project, Kaylene Tan of theatre company spell#7.

#### NEO SWEE LIN (CAST)



Made her stage debut at the age of 5, playing an angel in her kindergarden Christmas pageant. All she can remember from that, was wearing wings and having to pose very still. Her love for performing continued to be nurtured by Sister Josephine, who taught her to sing and dance, Sister Dolores, who taught her speech & drama in her primary school years, and Mrs Marie Bong who groomed her as an actor, in Katong Convent.

After graduating from the National University of Singapore with a LL.B (Hons) in 1986, she "took a year out to try a bit of acting". She worked in advertising and events, as a co-ordinator and radio producer. 5 years later she won a scholarship to study acting at the



Royal Scottish Academy of Drama, and since then she has been a full-time actor in theatre, television & film, in Singapore, Malaysia, India, the UK and Moscow. She won the first Asian Television award for best comedy actress for Ahma in PCK 10 years ago, and finally won her first Life! Theatre Award 2 years ago for best supporting actress in *Nadirah* (also by Alfian), her Malay theatre debut.

She was so consumed by the last general elections, that Alfian (who has been her friend and muse since they first worked together in *Homesick* at the 2006 Singapore Theatre Festival) said to her "you macam political virgin". It was actually more like being "born again" – a political reawakening. The aftermath of the events of 1987, was fear and apathy. Being a part of this show has been a reminder of the past, an examination of the present, and now she sees some hope for the future. Happy National Day & Majulah Singapura!

#### PETER SAU (CAST)



A pioneer graduate from "Theatre Training & Research Programme (TTRP)", Peter has performed in *Nothing*, *Impenjarament*, *A Stranger At Home*, *House of Sins*, *TKK* and also international/festival productions such as *godeatgod* (Hong Kong, Hungary and Romania), *Day I Met The Prince* (Taiwan and Shanghai) and *Tosca* (Japan). To date, he has directed *Bedhaya Layar Cheng Ho* (Indonesian Dance Festival 2004), *Machine* (Singapore Arts Festival 2007), *Big Fool Lee*, *A Madwoman's Diary* (Esplanade The Studios season 2009) and *K Metamorphosis* (Huayi - Chinese Festival of Arts 2010). He has also produced *Sunday*, a bilingual production for NUS Centre for the Arts and TETC's multi-lingual productions, *The Spirits Play* and *The Juggler's Tale*. He was most recently involved in *Herstory* presented by Drama Box, as assistant director and performer, for this year's Singapore Arts Festival. To keep his bread and butter on the table, he feels privileged to be a part-time theatre faculty member at the School of the Arts (SOTA). Peter is very excited to work with WILD RICE (and Ivan) for the first time and hopes to never cool off with theatre-making.

#### RODNEY OLIVEIRO (CAST)



Rodney Oliveiro graduated from the National University of Singapore in 2001 with a degree in Theatre Studies and English Literature and has since been working as a actor, director and scriptwriter with theatre companies and schools.

With over 40 ticketed performances under his belt, Rodney has worked with many leading theatre companies in Singapore. In recent years, he was one half of *The Campaign to Confer the Public Service Star on JBJ* in the inaugural Singapore Theatre Festival and *Own Time Own Target* for WILD RICE. Rodney has also worked closely with The Necessary Stage on *\_\_\_\_\_ Can Change*, *Those Who Can't Teach* and *Singapore*. Rodney is also part of the popular annual comedy sketch series *Chestnuts*.

On the small screen, Rodney was in the main cast of Mediacorp 5's teen-drama *Spin* and on Arts Central in two seasons of the groundbreaking *Singapore Short Story Project*.



#### KEIRA LEE (STAGE MANAGER)



Keira is a recent graduate from LASALLE's Technical Theatre programme. Her most recent credits include: Production Stage Manager for *The Diary Of Alice* (TheatreWorks), Production Stage Manager for *The Vlee Conference* (Running Into The Sun), Sports Presentation Manager for *Gymnastics* (Singapore 2010 Youth Olympic Games), and Stage Manager for *Thoroughly Modern Mille*, *Sweet Charity* and *You're A Good Man, Charlie Brown*, all collaborations with LASALLE's Musical Theatre Programme. While this is her first experience leading the team for a WILD RICE show, she has been involved as the Assistant Stage Manager for a few pantomimes (*Beauty & The Beast*; *Cinderel-LAH!*) and enjoys working with the wonderful team at WILD RICE. She intends to actively pursue Stage Management as her career but will also continue to dabble in sound for which her operating credits include: *Deciphering The Peach Garden Oath* (Toy Factory) and *Own Time Own Target* (WILD RICE).

**KOH BEE BEE** (PRODUCTION MANAGER)



Bee Bee graduated from NTU with an Accountancy degree. She was an auditor with Price Waterhouse before switching her career path to the arts in 2000.

Her production management credits include ACTION Theatre's Mammon Inc (Return Season) and *Proof*; WILD RICE's inaugural Singapore Theatre Festival 2006, *Second Link* (Kuala Lumpur), *Blithe Spirit*, *Happy Endings: Asian Boys Vol. 3*, *The Campaign to Confer The Public Service Star On JBJ*, *Beauty World*, *Snow White & The Seven Dwarfs*, *The Importance of Being Earnest*, *Own Time Own Target* and *Beauty & The Beast*; Opening and Closing Ceremonies of the inaugural Youth Olympic Games; and National Day Parade 2008, 2009 & 2011.

Her producer credits include *Deb Fung In Concert*, *Asia Major's Children's Letters To God*, *Heavenly Gift Concerts* and *He Keeps Me Safe Concerts*, and Faith Methodist Church's 40th Anniversary Celebrations.

**TONY TRICKETT** (FESTIVAL PRODUCER)



Born in Liverpool, Tony moved to Singapore from the UK in 1997. Prior to joining WILD RICE, he worked as a management consultant, specialising in leadership coaching and team-development for multinational companies in London and subsequently in South East Asia.

Tony acted as consultant in the establishment of WILD RICE and became a Director of the company in 2001. In August 2002, he was appointed as Executive Director, responsible for the overall management of the company. His portfolio encompasses finance, administration, marketing, fund-raising and sponsorship.

Tony is the Producer for all WILD RICE shows, both in Singapore and internationally. These include the 10th Anniversary productions of *Animal Farm*, *Boeing Boeing*, *Cinderel-LAH!* and *Emily of Emerald Hill*, and also the recent tour of *Animal Farm* to Tasmania, where it headlined the prestigious *10 Days on the Island* festival. Tony produced the acclaimed 2006 and 2008 Singapore Theatre Festivals, which he conceived together with Artistic Director Ivan Heng.





## ABOUT WILD RICE

WILD 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.

Our 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 WILD RICE's creative work which is first and foremost a celebration of Singapore 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 the World.

### THE COMPANY'S EXCITING AND VARIED PROGRAMMING FOR THE MAIN STAGE INCLUDES:

- + New and original works.
- + New productions of the Singapore repertoire.
- + New interpretations of the World's Classics.

### THE COMPANY'S MISSION TO BUILD A THEATRE CULTURE ALSO EXTENDS TO THE WIDER COMMUNITY THROUGH THE FOLLOWING DIVISIONS:

- + CHILLI PADI, our Education and Outreach division for schools and community audiences.
- + FIRST STAGE!, a project which nurtures young talents from 5 – 16.
- + young & WILD which identifies and develops Singapore's young theatre professionals.

WILD 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 at major international arts festivals in Australia, Canada, Hong Kong, Malaysia, New Zealand and Russia.

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Chairperson ----- Mr Geoffrey Yu

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Directors ----- Mr Bill Ang, Mr Randy Chan, Mr Glen Goei, Mr Ivan Heng, Mr Tony Trickett

### ARTISTIC TEAM

Artistic Director ----- Ivan Heng

Associate Artistic Director ----- Glen Goei

Resident Playwright ----- Alfian Sa'at

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For more information on WILD RICE, visit [www.wildrice.com.sg](http://www.wildrice.com.sg)

## PRODUCTION CREDITS

Director	Ivan Heng & Jo Kukathas
Playwright	Alfian Sa'at
Lighting Designer / Technical Manager	Teo Kuang Han
Photo / Multimedia Curator	Chris Yap
Hair Designer	Ashley Lim
Costume Co-ordinator	Theresa Chan
Cast	Jo Kukathas, Najib Soiman, Neo Swee Lin, Rodney Oliveiro, Peter Sau, Tan Kheng Hua
Production Manager	Koh Bee Bee
Production Co-ordinator	Phua Yun Yun
Stage Manager	Keira Lee
Assistant Stage Manager / Props Mistress	Mirabel Neo
Stage Assistant	Fang Lu
Assistant to Director / Stage Assistant	Barney Gopalakrishnen
Video Operator	Samantha Chua
Wardrobe Mistress	Nurhidayah Mahadi

## FESTIVAL TEAM

Artistic Director	Ivan Heng
Dramaturg	Alfian Sa'at
Producer	Tony Trickett
Festival Production Manager	Koh Bee Bee
Production Manager	Leong Mun Hoi
Production Co-ordinator	Phua Yun Yun

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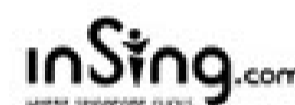
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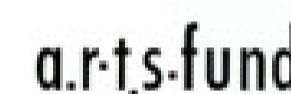
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