

WILD
RICE

MOLIÈRE'S

TARTUFFE

THE IMPOSTER



7 APRIL – 1 MAY 2022

THE Ngee ANN KONGSI THEATRE @ WILD RICE

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T rue to its mission of reimagining the world's classics for today's Singapore, Wild Rice proudly presents *Tartuffe: The Imposter* – a brand-new, darkly comic adaptation of iconic French playwright Molière's satirical masterpiece.

A wealthy family starts to unravel when the head of the household, Orgon, befriends Tartuffe – a charming, seductive con artist masquerading as a man of faith. Everyone else smells a rat, even as Tartuffe weasels his way into Orgon's home, heart and bank account. What will it take for Orgon to finally see the light? Can unholy disaster be averted? Or will blind devotion win the day?

In celebration of the 400th anniversary of Molière's birth, Wild Rice's *Tartuffe: The Imposter* remains trenchantly relevant today, in a world populated by scam artists and false prophets. With an incisive new script by Joel Tan and direction by Glen Goei, this is a classic satire on religious hypocrisy and a warning about the calamity that can follow when we turn a blind eye to the dark deeds of the "pious". Desperately trying to untangle vice from virtue is a stellar ensemble cast led by Ivan Heng and Benjamin Chow.

Get ready for a hell of a good time!

IMDA Rating: R18 (Mature Content and Coarse Language)

Content Warning: This play contains homophobic language and depictions of sexual harassment that may be upsetting to some audience members.



ABOUT *TARTUFFE*



Tartuffe is one of Molière's great masterpieces. To this day, it remains the most performed play in all of French classical theatre. It has enjoyed enduring popularity because its themes of religious hypocrisy and blind devotion are still relevant today, close to four centuries after the play's premiere in 1664. *Tartuffe* has been adapted in multiple languages for the stage, screen and beyond. The play's cultural significance can be seen in how the word 'tartuffe' has entered the French and English lexicon; today, it is used to describe a hypocrite who ostentatiously feigns virtue, especially of the religious kind.

A BRIEF PRODUCTION HISTORY



In its original incarnation, *Tartuffe* was first performed in three acts at the Palace of Versailles near Paris, France, on 12 May 1664. It was reportedly well-received by the public and King Louis XIV himself, but immediately came under attack by various vested interests, including the Archbishop of Paris and the French Roman Catholic Church.

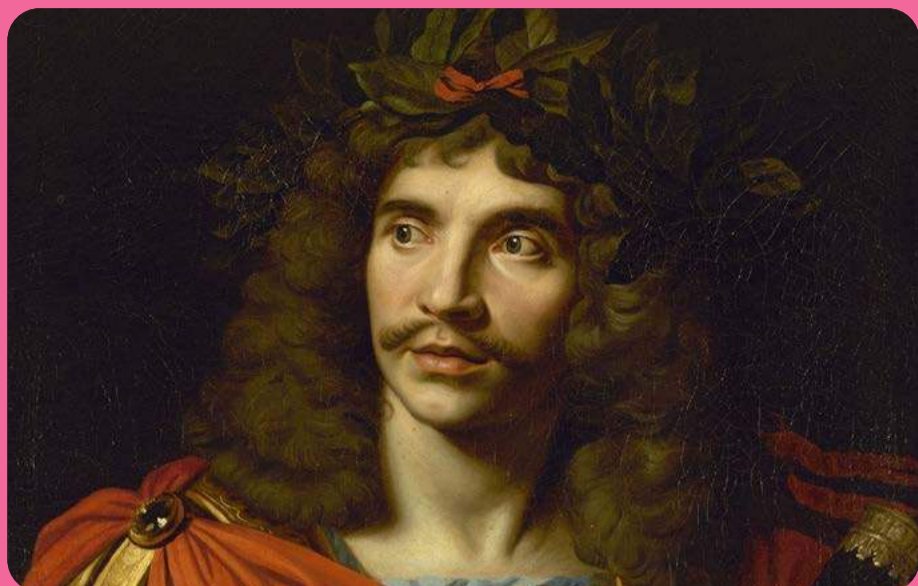
The play's critics took offence at its title character – a seemingly pious man who uses religion to lie, cheat and bamboozle others. As a result, *Tartuffe* was officially censured by the king: it could not be performed publicly, and no text of the original version of the play has survived. Despite the ban, Louis XIV continued to support Molière, who might otherwise have been excommunicated by the church.

Subsequently, Molière produced a second, five-act version of the play, titled *The Imposter*, which was also banned by the Archbishop of Paris after one performance on 5 August 1667.

The final revised version of *Tartuffe* premiered on 5 February 1669 at The Théâtre du Palais-Royal. This production was hugely successful; it is this version that was published and is still performed to this day.



ABOUT MOLIÈRE



Jean-Baptiste Poquelin, better known by his stage name of Molière, was baptised in Paris, France, on 15 January 1622.

Like many Singaporean theatre-makers, he first studied law and practised for six months before he decided to pursue a career in the theatre instead.

Both a playwright and a performer, Molière travelled throughout France for many years as part of various touring theatre troupes. He enjoyed great success at the court of King Louis XIV, who offered Molière's theatre company the patronage of his younger brother and even served as the godfather of Molière's first-born son.

As legend tells it, Molière lived and died by the theatre – on 17 February 1673, he collapsed on stage during a performance of his final play, *The Hypochondriac*, but insisted on finishing the show. He died at home of a tubercular haemorrhage a few hours later.

Today, Molière is renowned as one of the world's greatest writers, so much so that the French language is often referred to as “the language of Molière”.

MESSAGE FROM THE FOUNDING ARTISTIC DIRECTOR



Dear Audience,

As a theatre company, Wild Rice has always set out to tell stories for and about Singapore – whether this means nurturing brand-new and original writing, or reimagining world classics for our audiences.

In the case of *Tartuffe: The Imposter*, we have done both. In celebration of the 400th anniversary of iconic French playwright Molière's birth, we have commissioned a new adaptation of this centuries-old masterpiece, which premiered in 1664. The production you will be watching today features a new script by Singapore's very own Joel Tan, directed by Glen Goei. While remaining faithful to Molière's classic, Joel's version contains barbs, twists and surprises that we can all relate to.

This is emblematic of Wild Rice's ethos. With every show we do, we aim to entertain and enthrall audiences, while also inviting (and sometimes challenging) them to think more deeply about the more serious themes at work. In that vein, *Tartuffe* is a candy-coated confection – a pink strawberry macaron – with a razor blade or two hidden within!

I am deeply gratified to be a part of the company as an actor. Together with Glen, we have had weeks of invigorating rehearsals in which we have dug into Joel's delectable script. We have engaged one another in deep discussions about religious hypocrisy, and how faith is increasingly being weaponised for personal and political gain. At the same time, we are exploring the entire range of comedy – from slapstick and farce, through to parody and satire. It is one of the best ensembles I have ever worked with, and we are excited to experience The Ngee Ann Kongsi Theatre (at full capacity again after almost two years!) filled to the rafters with laughter.

Thank you, dearest Glen, for your direction and your vision of a production that manages to be both grand and intimate.

Thank you, Joel, for your trenchant adaptation, which truly resonates for our times.

Thank you to the cast, the creative team and my Wild Rice family for coming together, as always, to make theatre that ignites conversations, opens minds and, hopefully, changes lives.

I would like to extend a special thank you to His Excellency Marc Abensour, Ambassador of France to Singapore, for your faith in Wild Rice. We trust that this production will be a fitting salute to the very heart and spirit of Molière.

Thank you to our Angels, our donors, our supporters and our patrons, as well as the National Arts Council and the Cultural Matching Fund. Your kindness and support have enabled us to make it through some of the darkest days we have faced as a company. We are grateful to have you at our side as we continue navigating the challenging road to recovery.

Finally, thank you for joining us at the theatre. We hope this show brings you joy, respite and a little enlightenment today.

IVAN HENG

MESSAGE FROM THE FRENCH AMBASSADOR



Ladies and Gentlemen, Mesdames et Messieurs,

Welcome to Wild Rice's production of Molière's *Tartuffe: The Imposter*.

Molière, born Jean-Baptiste Poquelin, is a central figure in the theatrical culture, history and heritage of France. Baptised in Paris on 15 January 1622, he went on to create some of our country's most iconic plays. To this day, his works are performed, taught and loved all over the world. He has become so synonymous with our literary tradition that we refer to French as "the language of Molière".

Indeed, 2022 marks the 400th anniversary of Molière's birth – a landmark event that is being celebrated throughout the year with commemorative performances, exhibitions and more across France.

For this reason, we are honoured to support this brilliant new production of *Tartuffe: The Imposter* – Molière's most enduring and popular classic. Written with sharp wit and remarkable insight, this play is one of France's greatest contributions to the world's theatrical canon. It occupies a prominent place, not only in the debate over the morality of the theatre, which had divided Europe since the previous century, but also in the history of France, which is marked by the unique interweaving of the literary and the political, and of which Molière's play crystallises some of the most cardinal characteristics.

My profound gratitude goes out to Ivan Heng and his team at Wild Rice for bringing Molière and his legacy into the very heart of Singapore's civic district. Their work embodies perfectly Molière's climactic spirit that radiates from his plays – it's not the first time as Molière's *The Hypochondriac* was performed by Wild Rice in 2008 – and the similarities between Molière's positioning close to four centuries ago and Ivan's positioning today are, in some ways, very similar.

Staging *Tartuffe* in Singapore is a celebration of French-Singaporean cultural ties, which strengthens the bonds between two like-minded countries that place culture, creativity and the arts at the centre of their policy. Artists are essential for nations to thrive, create and grow – a fact that I am proud to say both France and Singapore have long acknowledged and affirmed.

Every adaptation of a play is an opportunity for reinvention – a chance to transpose a familiar story into a new environment, to discover new comic potential and emotional resonance within. In that way, this production of Molière's *Tartuffe* enables the play to continue living, to carry on towards eternity.

HIS EXCELLENCY

MARC ABENSOUR

Ambassador of France to Singapore

MESSAGE FROM THE DIRECTOR



The show you will be seeing today is, in many ways, a dream come true.

For years, I have wanted to stage Molière's *Tartuffe: The Imposter*. Although the play is almost 360 years old, its theme of religious hypocrisy remains profoundly relevant today. You don't have to look too hard or too far to find examples of how religion – a powerful and emotional force – can lead to discrimination, oppression and conflict when it is manipulated or exploited by those who claim to profess it. Molière was writing about something we still need to think and talk about these days.

However, in over a decade of reading as many English adaptations of the play as I could find (including a version written 70 years ago!), I could never find a fully satisfying version – one that I felt was contemporary and relevant for Wild Rice's audiences, and for the times we are all living in.

Ivan Heng and I finally decided to commission our very own version of *Tartuffe*. I was keen to work with Joel Tan again after directing one of his first major plays, *Family Outing*, which premiered at the 2011 Singapore Theatre Festival. And so, we invited Joel to try his hand at bringing this almost 400-year-old play home to us here in Singapore.

When I received Joel's script in my email inbox three months ago, I knew that my ten-year search for a version of *Tartuffe* that spoke to me, that will speak to you and to all of us, had come to an end. Joel's script is poetic and lyrical, and is quite unlike anything I've read in many, many years.

And I could not be more proud to share his words, his vision of Molière's classic, with you tonight.

I am so grateful to the entire cast and creative team, everyone on stage and off, who has helped bring this production to life. It's no easy task to reimagine a world classic, and I could not have done it without the boundless belief, passion and ingenuity of every incredible member of the *Tartuffe* family.

Last, but certainly not least, I would like to add a note of caution for our audiences. Today, we are offering you a new interpretation of *Tartuffe*. We believe that the ending of our production is closer in spirit to what Molière himself would have written, if he hadn't had to self-censor and rewrite the play in the face of fierce opposition from the French clergy at the time. We hope you will agree.

Thank you for joining us in the theatre today.

GLEN GOEI

PUTTING A WILD NEW SPIN ON *TARTUFFE*: THE IMPOSTER!

Playwright Joel Tan chats with us about the joys and difficulties of adapting Molière's satirical classic for the Singapore stage, and why the play remains so profoundly relevant today.



How did this project — *Tartuffe: The Imposter*, with *Wild Rice* — come about?

Glen Goei, our director, has wanted to stage a production of *Tartuffe* in Singapore for years. The first I heard of it was in 2020, at the start of the pandemic or just before. At the time, they were working with an adaptation from the 1960s, and Glen was thinking of opening the show with a musical number. He called and asked me if I would write the lyrics. They ultimately shelved that project, but that's how I first got brought in.

Then, a couple of years down the line, Glen and Ivan Heng decided that they would like to do their own adaptation of the play. Ivan asked if I would do it, and I said yes because I've always been fascinated by both Molière and the process of adaptation, and *Tartuffe* cracks me up.

When you started work on adapting this classic play, which is close to 400 years old, what kind of research did you do?

I read a couple of contemporary adaptations, and one from the 1950s and, in the end, the version I referred to the most was a really old and musty English translation from a *Complete Molière* that I found on my bookshelf – I'd bought it at the Strand bookshop in NYC years ago but never opened it. Goes to show it's worth collecting books! I also read up on Molière and his life.

More broadly, I thought about what made the play so controversial in its time, and how that would translate today. How do we bring some of that danger back into this production?



What did you find most challenging about adapting *Tartuffe* for modern-day Singapore?

Constantly second-guessing the decision not to set it in Singapore – which no doubt a lot of people will find odd, and I'm prepared to hear that strand of criticism, but I think there are good reasons.

Also, resisting the temptation not to set it in verse. Molière wrote in a very rigid rhyming metre, and there was a very vain part of me that wanted to rise to that challenge. I wrote the first couple of scenes in free verse, but found rapid-fire dialogue more exciting in the end. Anyway, English doesn't rhyme as easily as French and, after a while, you run the risk of sounding like Dr. Seuss!

What was the most fun/rewarding thing?

Not setting it in modern-day Singapore lol. It freed me up to write the play in a kind of English that gestures towards the artifice and relentless word-play of the original. Singapore English can be all those things, obviously, but, at its most natural, it wants to be pretty dry and rapid and *siap*. The English I chose is very fruity and sticky, full of traps.

What is your favourite thing about this particular production of *Tartuffe*?

A lot of people think of *Tartuffe* as a farce, as a comedy, which is true, of course. But there's also quite a lot of serious and disturbing drama embedded in the play as well. And I love how this production veers from comedy to drama and back again at a breakneck speed. While watching rehearsals, I've felt like I'm being tugged in and out of various states of existence during the show, and that's really exciting for me.

I've also really enjoyed teasing out some of the feminist undertones of the original play and putting them a bit more front-and-centre.



(L-R) Joel with director Glen Goei, as well as cast members Ivan Heng and Dennis Sofian, at our *Tartuffe* table read

This adaptation of *Tartuffe* feels very personal to you. What themes were you particularly interested in exploring, and what do you hope audiences take away from watching the show?

The major theme of the play is obviously religious hypocrisy, which looms large throughout. But what is more interesting to me is what happens when you capitulate to those hypocrites, when you let them determine the practices of your household, and allegorically, your neighbourhood, your town, your entire political system. Molière argues that it's an incredibly destructive and de-humanising force. I think the resonances of this in Singapore are pretty clear.

And, actually, that's why I didn't want to set it in modern-day Singapore – because, to me, there's something humbling and sobering about a French play reaching out from the 17th century and having so much to say about us. There's something, for me, in the theatricality of that four-century gap that feels productive. I wanted to preserve that sense as much as possible.

There are some major departures, but mostly it's a pretty close, practically scene-by-scene adaptation.

Obviously, the fact that *Tartuffe* still resonates today is because hypocrisy follows human beings around. But the more you learn about the conditions around which the play was written and produced in the 1660s – so tied up with questions of patronage, censorship, and moral outrage – the more it begins to feel like a play that could've been written about us, last week.

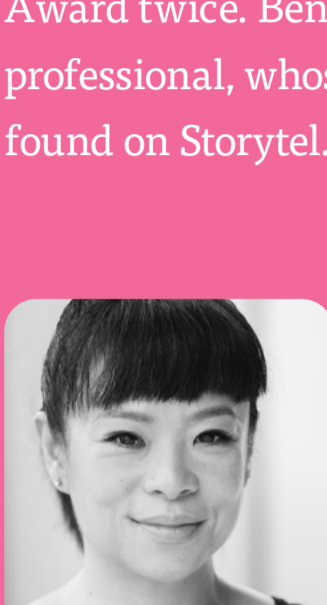
CAST



IVAN HENG

Orgon

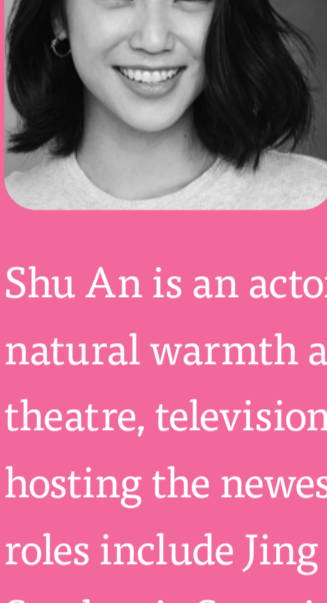
In a pioneering career spanning more than three decades, Ivan has directed, acted in and designed many landmark Singapore theatre productions that have been performed in more than 20 cities around the world. Ivan founded Wild Rice in 2000. Together with Executive Director Tony Trickett, he envisioned a new home for the company – a groundbreaking iconic theatre that opened in the heart of Singapore’s civic and cultural district in 2019. Under Ivan’s leadership, Wild Rice has reached out to an audience of over a million people, and is today at the vanguard of creating theatre with a distinctive Singaporean voice. In 2013, Ivan was awarded the Cultural Medallion, Singapore’s highest cultural honour.



BENJAMIN CHOW

Tartuffe

Benjamin has performed, notably, as ‘Kin Jek’ in *Press Gang*, ‘Bobby Strong’ in *Urinetown*, ‘Mitchell Albom’ in *Tuesdays With Morrie*, ‘Mark’ in *RENT*, ‘Smee/Mermaid’ in *Peter Pan in Serangoon Gardens*, ‘Aw Boon Haw’ in *The Secret Life of Haw Par Villa*, ‘Benmin’ in *Tango*, ‘Prince Tun’ in *Forbidden City* and ‘Lim Chin Siong’ in *The LKY Musical*. He has won the Straits Times Life! Best Supporting Actor Award twice. Benjamin is also a working voiceover professional, whose audiobook work can currently be found on Storytel.



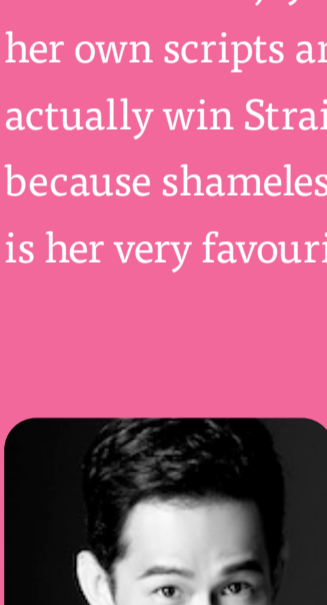
PAM OEI

Dorine

Pam has been in over 100 theatre, television and film productions. Theatre acting credits include the critically acclaimed *Faghag*, *HOTEL*, *Animal Farm*, *Everything But The Brain*, *RENT* and *Boeing Boeing*. She is probably best known for being one third of Singapore’s favourite cabaret trio, The Dim Sum Dollies. Her directing credits for Wild Rice include *Mama White Snake*, *Boeing Boeing*, *The Emperor’s New Clothes* and *Hansel & Gretel*. This multi-tasking wife and mother is also the frontwoman of Singaporean rock band, Ugly In The Morning. Their latest album can be found here:

<https://bit.ly/3omiucui>

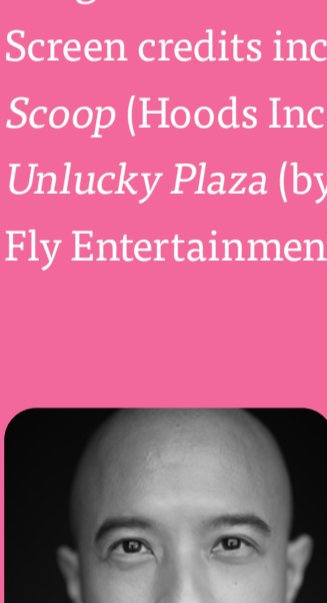
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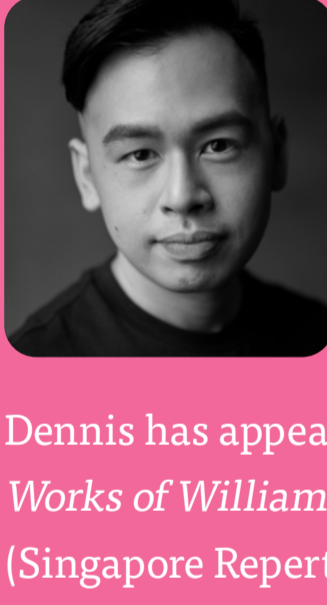
Shu An is an actor who has been spreading her natural warmth and energy across the mediums of theatre, television, film and the internet. Currently hosting the newest season of *Renovaid*, her notable roles include Jing Fei in Netflix’s *Marco Polo*, Stephanie Szeto in Mediacorp’s *Code of Law* and Jeanette the SQ Girl in Wild Rice’s *Boeing Boeing*.



JO TAN

Elmire

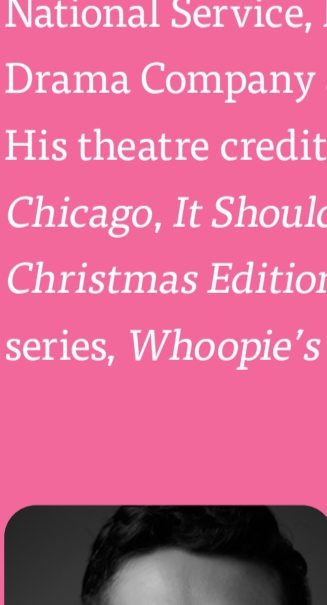
Jo’s eclectic adventures range from attending a French clown school (École Philippe Gaulier, under a National Arts Council residency); to briefly jumping into radio deejaying with zero experience; to writing her own scripts and casting herself in them to actually win Straits Times Life! Theatre Awards, because shamelessness pays in this business. Acting is her very favourite adventure.



SHANE MARDJUKI

Madame Pernelle / Valère

This will be Shane’s third time working with Wild Rice, and he is excited to tread the boards for the first time at the beautiful Wild Rice theatre. Previous appearances with the company include *Boeing Boeing* and *Press Gang*. Recent stage credits include *The Complete Works of William Shakespeare (Abridged)* (Singapore Repertory Theatre) and *Mergers and Accusations* (Esplanade The Studios). Screen credits include *Dualiti* (Adara Pictures), *Scoop* (Hoods Inc), *Sleep With Me* (Akanga) and *Unlucky Plaza* (by Ken Kwek). Shane is managed by Fly Entertainment.

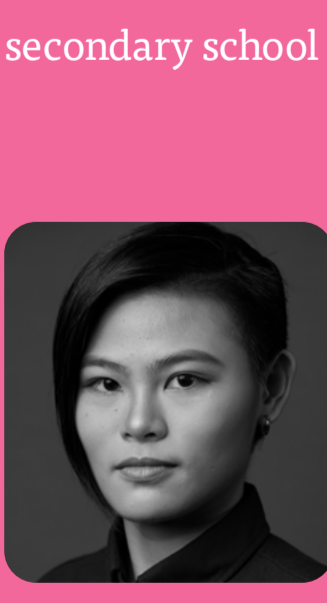


BRENDON FERNANDEZ

Cléante

Brendon has always wanted to cosplay as a French aristocrat. His theatre credits include *Session Zero*, *The Importance of Being Earnest*, *Merdeka / 獨立 / தந்திரம்*, *Displaced Persons’ Welcome Dinner*, *Underclass / 贱民* and *HOTEL*. Brendon is also an accomplished voiceover artist, and can be heard on numerous commercials, documentary television programmes and audiobooks.

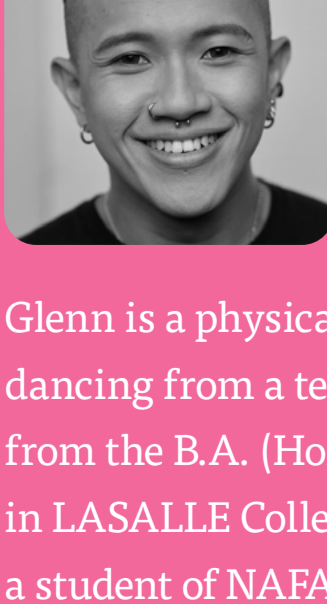
www.brendonfernandez.com



DENNIS SOFIAN

Damis

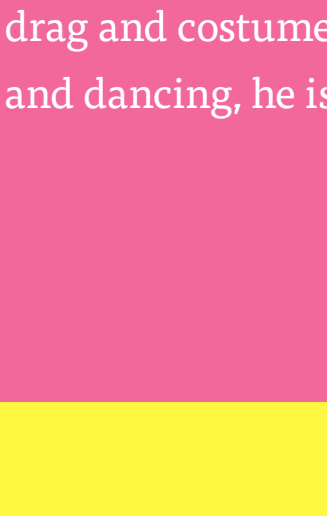
Dennis has appeared on stage in *The Complete Works of William Shakespeare (Abridged)* (Singapore Repertory Theatre), *Fat Kids Are Harder to Kidnap* (How Drama) and *Bull* (Wild Rice). He also writes raps from time to time and you can check them out on his IG: [@densofian](https://www.instagram.com/densofian). Dennis trained at The Royal Central School of Speech and Drama.



SAMUEL CHUA

Ensemble

Samuel is an actor, singer, dancer and acrobat who graduated from LASALLE College of the Arts in 2021 with a B.A. (Hons) in Musical Theatre. During his National Service, he was attached to the Music and Drama Company and is grateful for the experience. His theatre credits include *Seussical the Musical*, *Chicago*, *It Shoulda Been You* and *Circus of Altrades: Christmas Edition*. Samuel also starred in a local TV series, *Whoopie’s World* (Season 4), as Darren.



FADHIL DAUD

Ensemble

Fadhil is an actor, educator and director. His theatrical works include *Candide* (Wild Rice), *Anak Melayu* (Teater Kami), *SKIN* (Toy Factory) and *Pretty Butch* (M1 Fringe Festival). He has also appeared in commercials for Microsoft, Canon and Coffee Meets Bagel, as well as shows such as *Kin* (Mediacorp) and *Sophia* (Adara Pictures). As an educator and director, he works extensively with pre-schoolers and secondary school students.

MEL PEH

Ensemble

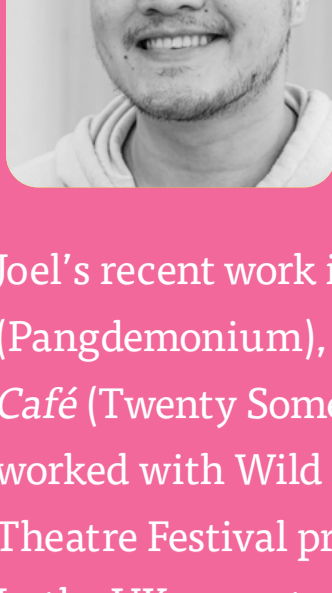
Mel is an actor and writer who graduated from Young & Wild (class of 2019). Her recent works include *Blackout* and forum theatre piece *Ladies’ Night: Our Time to Talk*. In her free time, she enjoys literature, rap music, medieval fencing, and picking up new ways to move. Meanwhile, her expensive time is spent laughing at her own jokes...

GLENN TAN

Ensemble

Glenn is a physically attuned artist who has been dancing from a tender age. He recently graduated from the B.A. (Hons) Musical Theatre programme in LASALLE College of The Arts, and was formally a student of NAFA’s Fine Art Western Painting programme. Apart from theatre, Glenn also does drag and costumes. When he is not singing, acting and dancing, he is also a competitive cheerleader.

CREATIVE TEAM



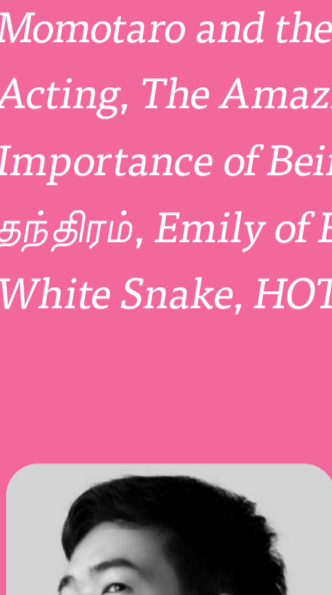
JOEL TAN
Adapter

Joel's recent work in Singapore includes *Tango* (Pangdemonium), *Mosaic* (M1 Fringe Festival) and *Café* (Twenty Something Theatre Festival). He first worked with Wild Rice in 2011 on the Singapore Theatre Festival premiere of his play, *Family Outing*. In the UK, recent productions include *No Particular Order* (Theatre 503), *When the Daffodils* (Orange Tree Theatre) and *Living Newspaper* (The Royal Court). He is on commission with Royal Court Theatre, Headlong Theatre and Almeida Theatre.



GLEN GOEI
Director

Highlights from Glen's storied career in the performing arts include his Olivier Award-nominated lead performance in *M. Butterfly* opposite Anthony Hopkins in London's West End; and his critically acclaimed feature films, *Forever Fever* and *The Blue Mansion*. As Wild Rice's Co-Artistic Director, Glen has directed hits such as *Momotaro and the Magnificent Peach*, *The Amazing Celestial Race*, *Merdeka / 獨立 / தந்திரம்*, *Emily of Emerald Hill*, *Supervision*, *HOTEL*, *La Cage Aux Folles*, *Cook A Pot Of Curry*, *The Importance of Being Earnest* and *Boeing Boeing*. Glen first worked with Joel Tan on *Family Outing*, which premiered at Wild Rice's 2011 Singapore Theatre Festival.



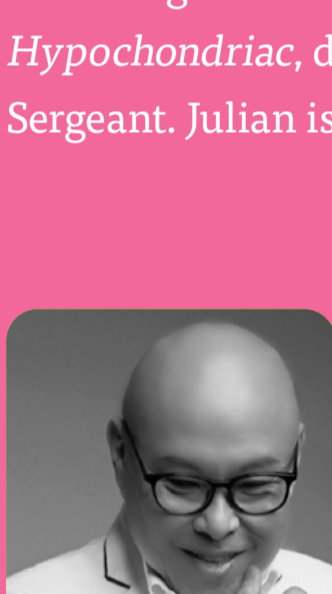
WONG CHEE WAI
Set Designer

Chee Wai is a full-time freelance set designer. He has designed for and worked with various performing arts companies in Singapore. Some of his recent works with Wild Rice include *The Good Citizen*, *Momotaro and the Magnificent Peach*, *Straight Acting*, *The Amazing Celestial Race*, *Mine*, *The Importance of Being Earnest*, *Merdeka / 獨立 / தந்திரம்*, *Emily of Emerald Hill*, *Supervision*, *Mama White Snake*, *HOTEL* and *Monkey Goes West*.



TAI ZI FENG
Lighting Designer

Zi Feng graduated with a B.A. (Hons) degree in Theatre Arts from the University of Essex, East 15. As a lighting designer, he is always drawn to the connection between light and other mediums in our daily life. He believes that light can help invoke emotions and accentuate moments. Some of his recent credits include *Rhapsodies of Spring* by the Singapore Chinese Orchestra and *Roar Talents* by Toy Factory Productions.



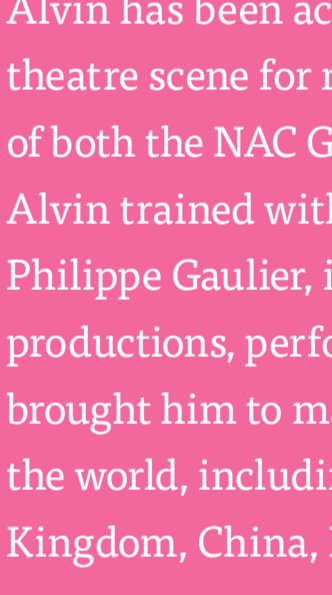
JULIAN WONG
Composer

Julian is a composer, arranger and music director. He has been making music with Wild Rice since 2007. Julian accompanied the first Young & Wild cohort in 2008 and composed the incidental music for their graduation performance of Molière's *The Hypochondriac*, directed by the late Christina Sergeant. Julian is grateful to be a part of *Tartuffe!*



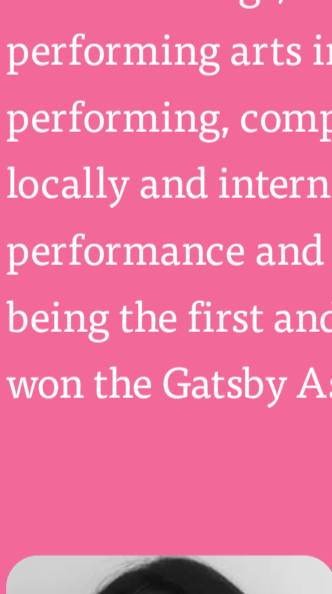
FREDERICK LEE
Costume Designer

One of Singapore's most sought-after designers, Frederick's *couture* fashion-as-performance-art theatricality has garnered him numerous awards and accolades. Most recently, he was named Best International Designer of the Year at Vietnam Fashion Week 2019. To support his friends in the theatre, Frederick has designed costumes for Wild Rice's *La Cage Aux Folles* and *The Importance of Being Earnest*; Dream Academy's *Dim Sum Dollies* and The Theatre Practice's *If There're Seasons*, among others. He has won the Best Costume Design Award at the Straits Times Life! Theatre Awards thrice. Frederick was also the director of costumes for the 2008 and 2009 National Day Parades, as well as the 2010 Youth Olympic Games.



ALVIN CHIAM
Movement Director

Alvin has been actively involved in the Singapore theatre scene for more than 20 years. A recipient of both the NAC Grant and NAC Arts Scholarship, Alvin trained with the French clown master, Philippe Gaulier, in Paris. Alvin's theatre productions, performance and training have brought him to many different places around the world, including cities in Europe, the United Kingdom, China, Macau, Hong Kong and Taiwan.



AMIN ALIFIN
Choreographer

Representing all the hybrids, cross-breeds and underdogs, Amin has been active in the performing arts industry for over 14 years – performing, competing and choreographing both locally and internationally. Amin's extensive performance and competition credits include being the first and only Singaporean who has ever won the Gatsby Asia Finals in Japan.



JOYCE GAN
Prop Designer

Joyce is a prop designer and art director for stage and screen. Recent highlights include *The Amazing Celestial Race* and *Momotaro and the Magnificent Peach* (both with Wild Rice), *Voilà!* 2021's *The Little Prince* and the upcoming zombie television series, *Maraiporul*.



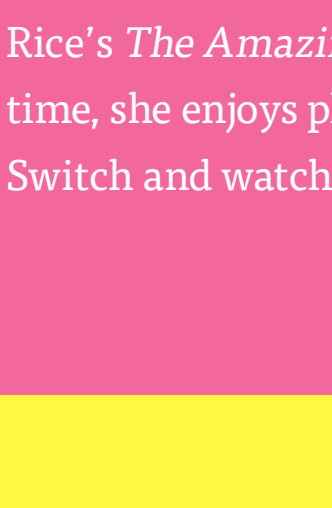
ASHLEY LIM
Hair Designer

Ashley started his hairstyling career in 1986. In 1999, he set up Ashley Salon to further pursue his dedication towards the art of hairdressing, especially for the theatre. He has worked on over 300 productions locally and abroad, and recently took home the Lifetime Achievement Award for Theatre, presented by Mediacorp.



BOBBIE NG
Make-Up Designer

Bobbie is the co-founder of The Make Up Room, and has been passionately involved in designing make-up for local theatre productions for the past 20 years. She first collaborated with Wild Rice on *Blithe Spirit* in 2001. Since then, she has fostered great friendships with many of Singapore's best theatre-makers.



ANNE LEE
Stage Manager

Anne has worked on a variety of theatre productions, including STAGES' *Chestnuts 50*, Singapore Street Festival's *Beauty World*, The Theatre Practice's *Liao Zhai Rocks!* (2016), Double Confirm Productions' *HOSSAN-AH! 50* and Wild Rice's *The Amazing Celestial Race*. In her free time, she enjoys playing games on her Nintendo Switch and watching crime documentaries.

CREDITS

CAST

Ivan Heng
Benjamin Chow
Pam Oei
Oon Shu An
Jo Tan
Shane Mardjuki
Brendon Fernandez
Dennis Sofian



ENSEMBLE

Samuel Chua
Fadhil Daud
Mel Peh
Glenn Tan

CREATIVE TEAM

Playwright
Adapter
Director
Set Designer
Lighting Designer
Composer
Costume Designer
Movement Director
Choreographer
Prop Designer
Hair Designer
Make-Up Designer

Molière
Joel Tan
Glen Goei
Wong Chee Wai
Tai Zi Feng
Julian Wong
Frederick Lee
Alvin Chiam
Amin Alifin
Joyce Gan
Ashley Lim
Bobbie Ng

PRODUCTION TEAM

Producer
Head, Production
Technical Manager
Production Co-ordinators

Stage Manager
Assistant Stage Manager
Technicians

Stage Assistant
Wardrobe Manager
Dressers

Audio Describers

Hair Assistant
Make-Up Assistant
Production Assistants

Technical Assistants

Koh Bee Bee
Melissa Teoh
David Sagaya
Angela Ee
Victoria Anna Wong
Anne Lee
Marilyn Chew
Ahmad Hafriz Bin Berkath
Muhammad Azhar Bin Azman
Daryl Norman Soh
Shamirul Aizan
Theresa Chan
Tan Jia Hui
Tan Jia Min
Seren Chen
Grace Lee-Khoo
Michelle Wai
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THANK YOU!

Jem Toh

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Ruey Loon

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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'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
- + New interpretations of world classics

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

- + Wild Rice Academy and First Stage, which offer drama and training programmes to nurture young talents from the ages of 5 to 12
- + Singapore Youth Theatre, which develops and empowers young people aged 13 to 17 through theatre
- + Young & Wild, which identifies and develops Singapore's young theatre professionals from the ages of 18 to 30

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

Wild Rice @ Funan is our new home in the heart of Singapore's civic and cultural district, featuring the country's only dedicated thrust stage within The Ngee Ann Kongsi Theatre. Our groundbreaking performing arts complex promises to be an iconic destination theatre for Singapore - one committed to leaving a legacy of artistic excellence for future generations by creating and presenting the best of Singapore theatre, as well as nurturing the artists and audiences of tomorrow.



WILD RICE TEAM

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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

Mary Ann Tsao

IVAN HENG

Founding Artistic Director

TONY TRICKETT

Executive Director

ARTISTIC

GLEN GOEI

Co-Artistic Director

ALFIAN SA'AT

Resident Playwright / Co-Artistic Director,
Singapore Theatre Festival

YOUTH & EDUCATION

THOMAS LIM

Associate Artistic Director,
Youth & Education

EDITH PODESTA

Associate Artistic Director,
Young & Wild

EZZAT ALKAFF

Head, Youth & Education

SHALYN YONG

Manager, Children & Young Audiences

BENJAMIN LYE

Administrator, Young & Wild

PRIYANKA SABU

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SHAWNE WANG

Editorial Consultant

CHOO YING TONG

Marketing Executive

RACHEL NG

Social Media Executive

DEVELOPMENT

ANDREA EE

Development Executive

DEBBIE NG

Development Executive

NURASHIKIN BTE OSMAN

Development Assistant

PRODUCTION

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Producer

MELISSA TEOH

Head, Production

ANGELA EE

Production Co-ordinator

VICTORIA ANNA WONG

Production Co-ordinator

NICHOLAS TAN

Production Assistant

GWENDOLYN TEY

Production Assistant

ADMINISTRATION

KATHERINE KHOO

Head, Administration

JASMINE LIM

Accounts Manager

ROSS TOH

Administrative Executive

BI NINGXI

Administrative Assistant

VENUE

KOH WEE GIAP

Venue Manager

MUHAMMAD FADLY BIN NANYAN

Assistant Venue Manager

DAVID SAGAYA

Technical Manager

AHMAD HAFRIZ BIN BERKATH

Technician

MUHAMMAD AZHAR BIN AZMAN

Technician

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Technician

AMETHYST BEH

Technical Assistant

NURUL NADHIRAH

Technical Assistant

WOON YAN TONG

Technical Assistant



HELP US SECURE THE FUTURE OF SINGAPORE THEATRE

Here at Wild Rice, we believe that theatre is a vital communal experience that can open hearts and change lives. Over the years, we have blazed a trail in creating and presenting the very best of Singapore theatre, while continuously striving to make our shows and our venue more inclusive and accessible for people of all ages and from all walks of life. Our comprehensive education programmes nurture and inspire young theatre-makers from the ages of 5 to 35. At the same time, we provide gainful employment to hundreds of artists and theatre professionals every year as one of the largest employers in Singapore's arts industry.

To sustain a performing arts complex on this scale, we need your help.

While many people know of Wild Rice and the important work we do, not many know that we are also a registered charity. As we continue to weather the devastating aftershocks of the COVID-19 crisis, our ability to survive as an arts organisation depends critically upon the generosity of our donors and supporters.

If you enjoyed the show today, if you share our passion for brave and brilliant productions that tell uniquely Singaporean stories, if you believe in the power of theatre as a force for good and for change, please consider making a donation to one of the programmes below.

WAYS TO CONTRIBUTE

PLANT A SEAT



Make your mark on our groundbreaking performing arts venue by sponsoring one or more of our custom-designed seats. A plaque bearing your personalised inscription will be prominently displayed on the seats for 10 years. You will also be entitled to an exclusive discount code for our upcoming shows!

Plant A Seat donations made from now until 9 August 2022 will be eligible for dollar-to-dollar matching.

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Every contribution, large or small, will make a dramatic difference. All donations above \$50 are eligible for 250% tax deduction.

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WILD
RICE

A woman with dark hair styled in a bun, wearing a tiara and a vibrant rainbow-colored qipao. She is wearing long, shiny pink gloves and has a playful expression, pointing her right index finger upwards. The background is a bright pink, filled with various colorful plush toys, including blue ponies with rainbow manes and pink round characters with smiling faces. There are also green and white objects scattered around.

FAGHAG

WRITTEN & PERFORMED BY **PAM OEI**

DIRECTED BY **IVAN HENG**

MUSIC DIRECTION BY **JULIAN WONG**

FROM 12 MAY 2022

WILD
RICE



STRAIGHT ACTING

WRITTEN AND DIRECTED BY **THOMAS LIM**

16 JUN — 2 JUL 2022

**WILD
RICE**

DON'T CALL HIM MR. MARI KITA

THE ZUBIR SAID SONGBOOK



WRITTEN & PERFORMED BY **JULIAN WONG** DIRECTED BY **IVAN HENG**

7 — 23 JUL 2022

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WILD RICE ACADEMY

WEEKLY DRAMA CLASSES FOR KIDS AGED 5 TO 12



LEARNING COMES ALIVE THROUGH DRAMA AND STORYTELLING!

At the Wild Rice Academy, we believe that the theatre is a wonderful place where children can play, grow and learn more about themselves and the world around them. Our mission is to help empower children for the next stages in their lives by developing their confidence, creativity and social-emotional intelligence.

WHAT WE OFFER

In our highly experiential classes, children can partake in a host of fun, stimulating and engaging activities – from drama games and role-playing to performance opportunities.

By sharing the transformative magic of theatre and the arts with participants, we encourage them to experiment and make creative decisions in the ways they express themselves and tell stories. Our programmes are also designed to help children pick up foundational language and literacy skills.

We have programmes running throughout the year – from 10-week terms to school holiday workshops in June and December. Classes are split by age groups (5-8 years and 9-12 years) to cater to children at different stages of their lives.

FIND OUT MORE HERE



“Through the Wild Rice Academy, I learnt to express my feelings. The class made me become a better actor, and be more hilarious!”

Haley (age 8)



“I really liked being given the opportunity to create, write and perform our own performance. I think that our teacher was really amazing. She was so imaginative, fun and patient.”

Mila (age 12)



“Thank you for making this possible and such an amazing experience! All the kids did really well. So glad to see Anna’s enthusiasm at her classes and to see her play her role with such delight!”

Jez, mother of Annamaria (age 5)



SURVEY

Thank you for attending today's performance of *Tartuffe: The Imposter!*

We would love to find out more about what you think about the show. Your feedback will help us create a better theatre experience for everyone.

This questionnaire will take you no more than 2 minutes to complete. Thank you for attending today's performance.

LET US KNOW WHAT YOU THINK!



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WILD
RICE



wildrice.com.sg