

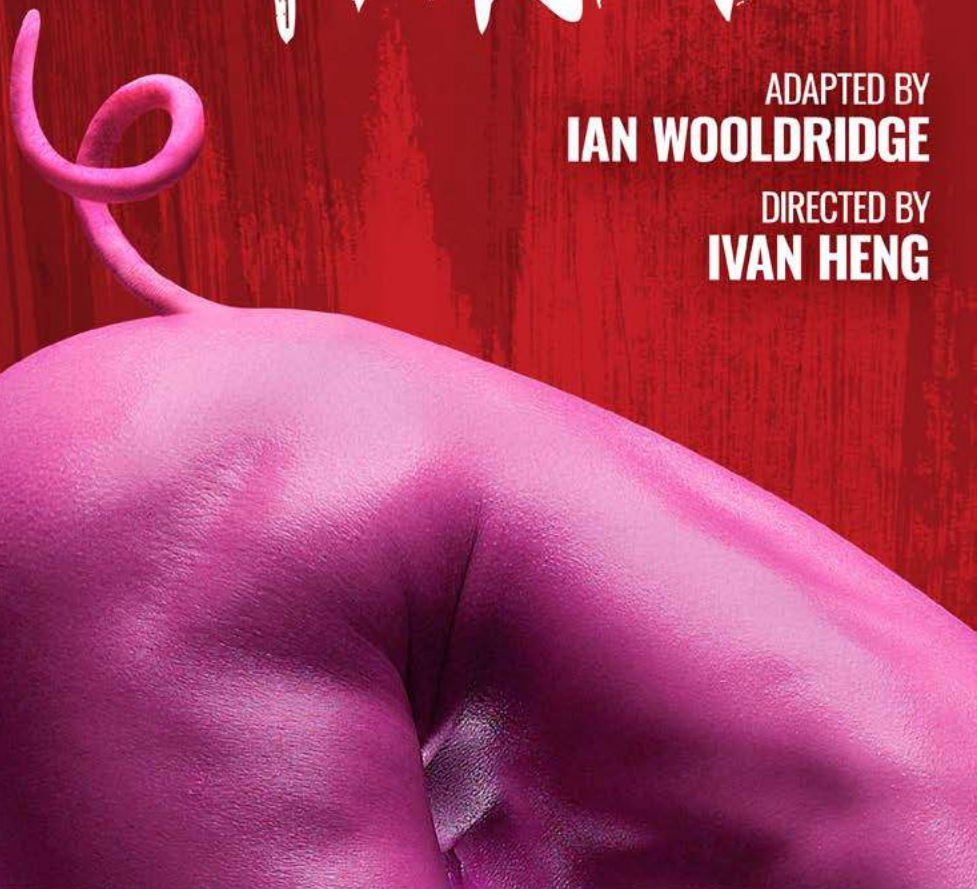
**WILD
RICE**

GEORGE ORWELL'S

ANIMAL FARM

**ADAPTED BY
IAN WOOLDRIDGE**

**DIRECTED BY
IVAN HENG**



18 AUGUST – 10 SEPTEMBER 2022

THE Ngee ANN KONGSI THEATRE @ WILD RICE

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**Take A Moment To Complete
Our Post-Show Survey**



“All animals are equal.
But some animals are
more equal than others.”

Something is going on at Manor Farm. The animals have overthrown Farmer Jones and, with the pigs as their leaders, have created a new state for themselves called Animal Farm.

Vowing to eliminate the terrible inequities in the system, the pigs write a set of commandments as a guide for animal life. However, cunning propaganda hides their true agenda, as the ideals of the revolution are gradually subverted.

Animal Farm, George Orwell’s most celebrated novel, is a timely reminder that absolute power corrupts and that totalitarian regimes inevitably betray the trust of ordinary citizens.

Combining physical theatre, live and original music, and innovative design, Wild Rice’s 20th-anniversary production of *Animal Farm* is more than just a tale of barnyard betrayal. Vital, sexy and wickedly funny, it invigorates a world classic with humour, integrity and clarity – proving that Orwell’s dark fairy tale is as relevant today as it was 80 years ago.

This adaptation of *Animal Farm* was first performed by TAG Theatre Company at the Citizens Theatre, Glasgow, in March 1982 and was directed by Ian Wooldridge.

Animal Farm was revived by Northern Stage at the Gulbenkian Studio Theatre, Newcastle-upon-Tyne, in February 1993, and subsequently toured throughout the UK and Europe.

Published by Nick Hern Books

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Message From The Founding Artistic Director



Dear Audience,

To revive this production again, 20 years on, is to realise how timeless and universal *Animal Farm* truly is.

Whilst originally written as a reflection on the Russian Revolution of 1917, George Orwell's classic novel has since become a haunting allegory about the corrupting influence of unchecked power.

Close to 80 years later, we have seen the rise and fall of any number of would-be Napoleons, and the expulsion and scapegoating of as many Snowballs.

Corrupt politicians continue to cling to power in any way they can — from fear-mongering and silencing dissent, to manipulating truths, rewriting history and waging wars — against a stark backdrop of climate, food and energy crises, increasing social and economic inequality, and escalating tensions in a deeply divided world.

Through it all, they count on the masses to wilfully ignore the warning signs and the injustices that are hidden in plain sight. After all, it works better for them when they are faced with a nation of sheep, not citizens.

As Orwell intended, this production should serve as a warning to us all about the dangers of totalitarianism — that we will forever be exploited by corrupt authorities, unless we think and act with authority ourselves.

To demonstrate that very little separates us from the Beasts, we have eschewed floppy ears and animal suits in this production. I thank and salute every member of this very fine company of actors, who have literally gotten down on all fours, in this most physically demanding of plays, to rise to the challenge of breathing life into an entire barnyard.

I would like to express my deepest gratitude to Ian Wooldridge for inspiring me over the many decades of our friendship and with his fine, faithful adaptation of *Animal Farm*; the very special breed of actors "more equal than others" who have played a part in this production over the years; and the creative designers, old and new, who have come together in our shared re-imagination of Orwell's "fairy story".

Special thanks must also go to the Cultural Matching Fund, as well as our Wild Rice Angels and supporters. Your support has allowed Wild Rice to press on with this production and so much more in spite of the many challenges we have faced over the past few years.

Last, but certainly not least, thank you for joining us in our theatre today. The original meaning of a classic, in the time when it was written, can rarely be recovered or revived. It must be recreated, re-interpreted for the times, and rediscovered with an audience. It comes alive when it collides with new social, political and intellectual experiences. We are excited and curious to find out how this show will live again and find new currency with you.

IVAN HENG

Founding Artistic Director

Message From The Adapter



THE 2 I'S: CHRONOLOGY OF A THEATRE-MAKING ADVENTURE

1993 – I meet Ivan Heng in Glasgow, Scotland, where he is completing his training as an actor at the Royal Scottish Academy of Music and Drama. He auditions and I cast him as Richard III, the title role in William Shakespeare's play. The production visits Singapore and plays at Raffles Hotel, a truly thrilling moment to witness a young Singaporean actor play an English king in front of his home audience!

Some time later, having founded Wild Rice, Ivan asks to see my adaptation of Orwell's *Animal Farm*. I send it to him by snail mail.

2002 – I am back in Singapore teaching young actors and attending rehearsals of Wild Rice's first production of *Animal Farm*. An extraordinary delight to see the work transfer so brilliantly to another culture - the physicality, the rhythms of language, the humour and the dark cruelty so powerfully expressed by the combined imaginations of Ivan and his entire company. Audiences of all ages buzz with connections.

2010 – *Animal Farm* is part of Wild Rice's 10th Anniversary season and, in the same year, visits the Hong Kong International Arts Festival, after presentations in New Zealand in 2004, and ahead of performances in Australia in 2011. Truly trans-continental, and, dare I say it, "This piece has legs!"

2022 – the 20th Anniversary production of *Animal Farm* is here! Exciting to be revisiting the work, staged for the first time in Wild Rice's iconic new Funan theatre. Back in the UK, our latest personification of Napoleon, the blond boar, has just left the farm, and we wait with bated breath to see who will step into those trotters. Here in Singapore, the story unfolds again, with the prospect of former spectators re-encountering it, and new audiences experiencing the tactics of yet another group of animals elbowing their way to power.

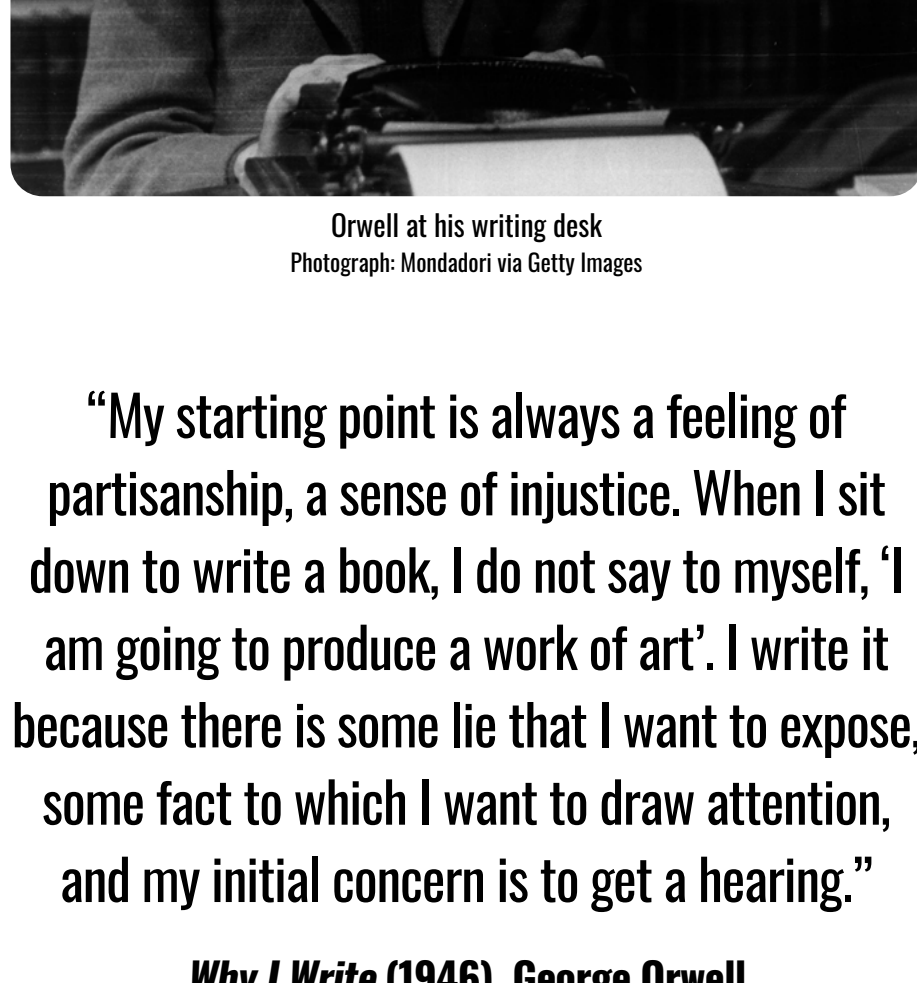
For Ivan and myself (the 2 I's), the adventure has reached nearly 30 years, the longest lasting relationship in my working life – and long may we continue to "dream and scheme" in the theatrical farmyard!

IAN WOOLDRIDGE

George Orwell's *Animal Instincts*

What inspired George Orwell to write *Animal Farm*, and why does this tale of barnyard betrayal continue to resonate today? Read on to find out!

BY SHAWNE WANG



Orwell at his writing desk
Photograph: Mondadori via Getty Images

“My starting point is always a feeling of partisanship, a sense of injustice. When I sit down to write a book, I do not say to myself, ‘I am going to produce a work of art’. I write it because there is some lie that I want to expose, some fact to which I want to draw attention, and my initial concern is to get a hearing.”

***Why I Write* (1946), George Orwell**

In the decades since its publication in England on 17 August 1945, George Orwell’s *Animal Farm* has become a literary classic — a novel celebrated as much for its rich, complex and challenging themes, as for the deceptively simple allegorical fashion in which its story is told.

In this novella, we meet a barnyard of farm animals who resolve to take control over their destinies. Together, they overthrow the human farmer who profits off their labour, in favour of a society where they can all be equal, happy and free. But reality never quite lives up to the ideals of the revolution and, soon, a cult of dictatorship grows and gains ground around a pig named Napoleon.

Animal Farm is a reflection of Orwell’s political outlook. He was a passionate opponent of totalitarianism – a dictatorial system of governance that strictly curtails individual freedom and independent thinking in favour of complete subservience to the state.



George Orwell (tallest in the centre) and his wife, Eileen Blair, seated in front of Orwell, with members of the Abraham Lincoln Brigade at the front near Huesca, Spain, March 1937.

Photograph: Hoover Institution Archives/Harry Milton Papers

Orwell’s anti-fascist views were reinforced by his experiences during the Spanish Civil War (1936 – 1939). For a few months in 1937, until he sustained a bullet wound to his neck, Orwell fought as part of a militia against a brutal coup led by General Francisco Franco.

At the same time, he bore witness to another more insidious form of totalitarianism – the Spanish Communists were ostensibly on the same side against Franco, but were funded by and loyal to their Soviet counterparts. Their beliefs were far closer to those of Russian dictator Joseph Stalin, who co-opted socialist ideals like equality and fairness during his political ascent, only to betray them all in favour of consolidating his own power.

“I saw a little boy, perhaps ten years old, driving a huge cart-horse along a narrow path, whipping it whenever it tried to turn.

It struck me that if only such animals became aware of their strength, we should have no power over them, and that men exploit animals in much the same way as the rich exploit the proletariat.”

Preface to the Ukrainian edition of *Animal Farm* (1947), George Orwell

Orwell started writing *Animal Farm* in November 1943, completing the manuscript by February of the next year.

In Orwell’s own words, he wrote *Animal Farm* “primarily as a satire on the Russian Revolution” of 1917 — a revolution that ultimately delivered Stalin to power and never resulted in a material change for the people of Russia. Orwell astutely pointed out that, far too often, revolutions can “only lead to a change of masters”; a true “radical improvement” for ordinary people was unlikely unless they were themselves “alert” to what was going on and could genuinely hold their political representatives accountable.

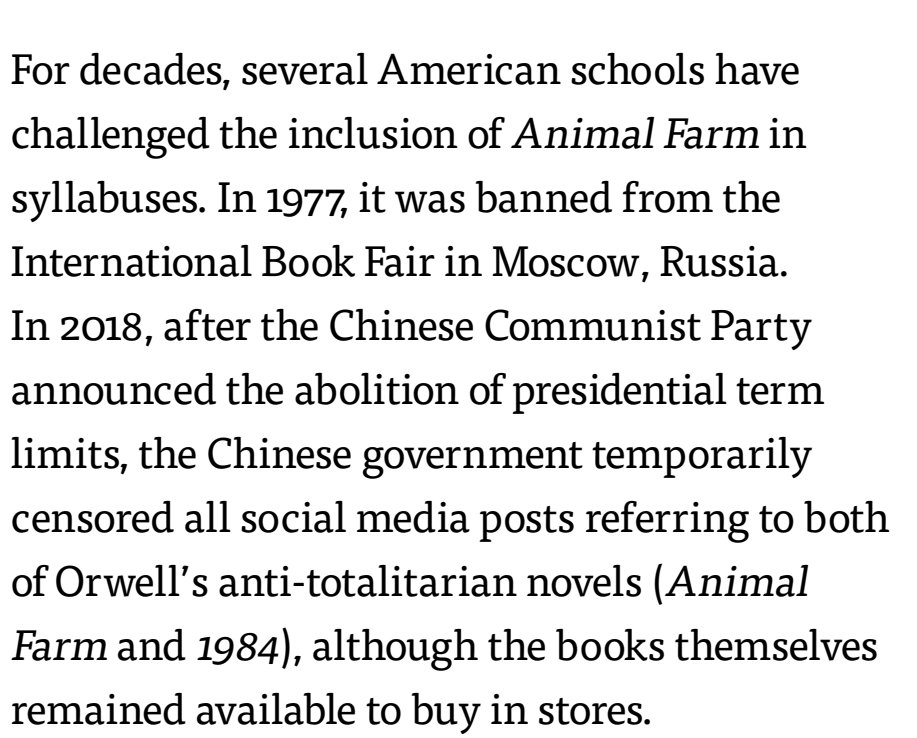
“For the past ten years, I have been convinced that the destruction of the Soviet myth was essential if we wanted a revival of the socialist movement,” explained Orwell in his Preface for the Ukrainian edition of *Animal Farm*. “On my return from Spain, I thought of exposing the Soviet myth in a story that could be easily understood by almost anyone and which could be easily translated into other languages.”

“The really frightening thing about totalitarianism is not that it commits atrocities but that it attacks the concept of objective truth: it claims to control the past as well as the future.”

***As I Please* (1944), George Orwell**

Orwell likely decided to write *Animal Farm* as a work of fiction because he felt it was the best way to get people to actually read it and thereby become more aware about the dangers of totalitarianism. He had no doubt been disappointed by the public response to his memoir on his experiences during the Spanish Civil War, *Homage to Catalonia* (1938), which sold only 800 copies in its first print run.

Even so, he ran into difficulties when trying to get *Animal Farm* published. Four publishers refused to touch his manuscript, concerned that the book might upset the war-time alliance between Britain, the United States and the Soviet Union.



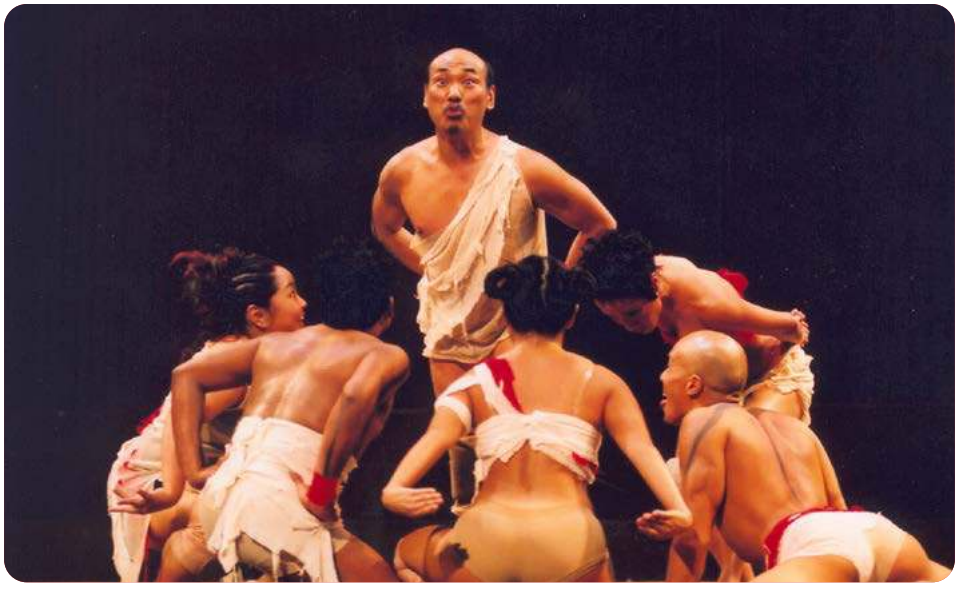
Cover to first edition of *Animal Farm* by George Orwell

Censorship of this novel – even after it has become one of the most popular and beloved classics of the English literary canon – continues to this day.

For decades, several American schools have challenged the inclusion of *Animal Farm* in syllabuses. In 1977, it was banned from the International Book Fair in Moscow, Russia. In 2018, after the Chinese Communist Party announced the abolition of presidential term limits, the Chinese government temporarily censored all social media posts referring to both of Orwell’s anti-totalitarian novels (*Animal Farm* and *1984*), although the books themselves remained available to buy in stores.

It’s a stark reminder that Orwell’s *Animal Farm* still resonates, still matters, today. Originally written to excoriate one particular totalitarian regime, it continues to haunt and unsettle those eager to stifle independent thought or retain their positions of power at all costs.

Production History



Lim Kay Siu in *Animal Farm* (2002)

Wild Rice's groundbreaking production of *Animal Farm* first opened to rave reviews at Singapore's Jubilee Hall in 2002, garnering three DBS Life! Theatre Awards for Best Director, Best Ensemble Acting and Best Music.



The Cast of *Animal Farm* (2002)

L-R: Selena Tan, Lim Kay Siu, Tan Kheng Hua, Pam Oei, Lim Yu-Beng, Ferlin Jayatissa

Some of the finest actors in Singapore and the region have gotten down on all fours to breathe life into *Animal Farm's* menagerie of characters, including Abdul Gani Karim, Lim Kay Siu, Lim Yu-Beng, Pam Oei, Tan Kheng Hua, Selena Tan, Yeo Yann Yann and more.



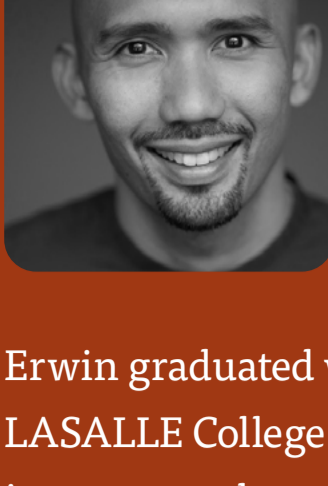
The Cast of *Animal Farm* (2010)

L-R: Pam Oei, Yeo Yann Yann, Denise Tan, Lim Yu-Beng, Gene Sha Rudyn, Gani Abdul Karim

Animal Farm has since proudly flown Singapore's flag overseas, playing to rapturous full houses and standing ovations in New Zealand (2004), Hong Kong (2010) and Australia (2011).

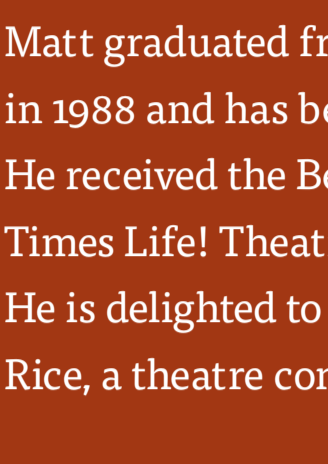
This 20th Anniversary production marks the first time Wild Rice has staged *Animal Farm* in over a decade, and features a brand-new ensemble cast of the country's most promising young actors.

Our Cast



ERWIN SHAH ISMAIL
Snowball / Benjamin

Erwin graduated with a BA(Hons) in Acting from LASALLE College of the Arts in 2011. Today, he is a stage and screen actor, stuntman, singer and voice artist, as well as an emerging playwright and director. Erwin has performed in over 50 professional shows, including musicals in English, Malay and Mandarin. He has appeared in over 20 different television series locally and internationally (AXN, HBO Asia), and voiced cartoons as well as commercials. You'll find more of him [@erwinist](#) on Instagram.



MATT GREY
Mr Jones

Matt graduated from the Guildford School of Acting in 1988 and has been living in Singapore since 1998. He received the Best Actor Award at The 13th Straits Times Life! Theatre Awards for *Freud's Last Session*. He is delighted to be acting in *Animal Farm* for Wild Rice, a theatre company he greatly admires.



TIA ANDREA GUTTENSOHN
Mollie / Moses

Tia is a multicultural actor, host, teaching artist and co-founder of theatre collective The Assembly Point. Being Singaporean and Austrian, and having grown up in Singapore, Switzerland and Hong Kong, she finds a piece of home wherever she goes. Tia trained at LASALLE College of the Arts and began her journey in the local theatre scene with Shakespeare in the Park in 2018. Credits include *Rubber Girl on the loose* (Cake), *The Complete Works of William Shakespeare (Abridged)* (Singapore Repertory Theatre) and *Muswell Hill* (Pangdemonium). She is delighted to be horsing around (pun intended) with Wild Rice again!



DWAYNE LAU
Boxer / Old Major

A graduate of NUS' Theatre Studies Programme, Dwayne teaches drama and regularly performs in children's theatre and comedy. He also played the Record Keeper in SRT's epic musical, *Forbidden City*. Credits with Wild Rice include *HOTEL*, *La Cage Aux Folles*, *Hansel & Gretel*, *A Singapore Carol*, *Peter Pan in Serangoon Gardens* and *The Amazing Celestial Race*.



AUDREY LUO
Clover

Audrey is an established stage and screen actress, as well as a bilingual singer, host and voice-over artist. She was named Best Supporting Actress at the 12th Straits Times Life! Theatre Awards for her role in *881 The Musical*. Other notable credits include the titular role in Toy Factory's *Titoudao* (2015) and 'Mrs Wong' in feature film *Our Sister Mambo*.



JOHNNY NG
The Visitor

Since his graduation from Practice Performing Arts School's Acting course in the 1970s, Johnny has taken centre stage in Singapore's Mandarin theatre scene, playing challenging roles in many of Kuo Pao Kun's plays over the years. In 2014, he won Best Supporting Actor at the Straits Times Life! Theatre Awards for *Twelve Angry Men*. Credits include *Who's Afraid of Virginia Woolf?* (2011), *Utter* (2012) and *Legends of the Southern Arch* (2015). He has appeared in television series *Right Frequency* (1998) and feature films such as *Unarmed Combat* (2005).



VESTER NG
Napoleon

Vester has performed in numerous films and theatre productions. As an actor, Vester is committed to character-building, always giving more than what the director demands. Along with his undeniable talent, Vester is a real livewire. He has the ability to bring out the best in all of his fellow actors, regardless of age or experience.



SUHAILI SAFARI
Squealer

Suhaili is a stage actor and musician. She has worked in over 30 plays locally and internationally since 2005. Her recent work includes her first independent play entitled *Kepaten Obor - Igniting a Withered Torch*, commissioned by The Esplanade in 2022.



RIDUAN ZALANI
Musician & Sound Designer

One of Singapore's most prominent artists, Riduan has demonstrated great versatility throughout his career as both a performer and producer in the field of drums and percussion. He is the Co-Founder and Artistic Director of Nadi Singapura, an ensemble that is determined to etch its brand of traditional Malay drums and music performance into the hearts and minds of audiences.

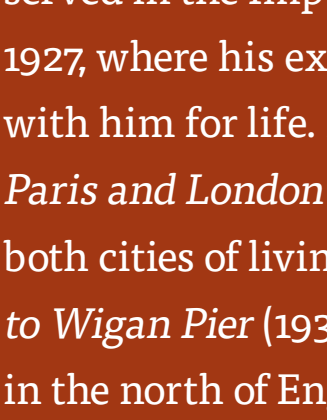


Creative Team



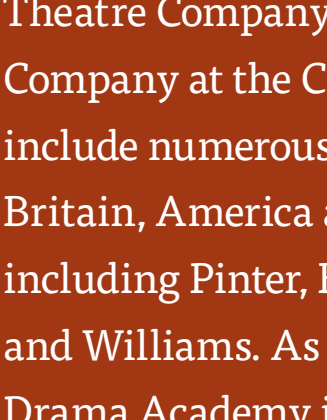
IVAN HENG
Director, Set Designer
& Movement Director

Ivan is one of Singapore's most prominent and dynamic creative personalities. In a pioneering career spanning three decades, Ivan has directed, acted in and designed many landmark Singapore theatre productions. Ivan founded Wild Rice in 2000. Under his leadership, the company has reached an audience of over a million people, and is today at the vanguard of creating theatre with a distinctive Singaporean voice. Its groundbreaking theatre complex opened in September 2019 with a mission to create and present the best of Singapore theatre, nurture young artists and audiences, and leave a legacy of artistic excellence for generations to come. In 2013, Ivan was awarded the Cultural Medallion, Singapore's highest cultural honour.



GEORGE ORWELL
Author

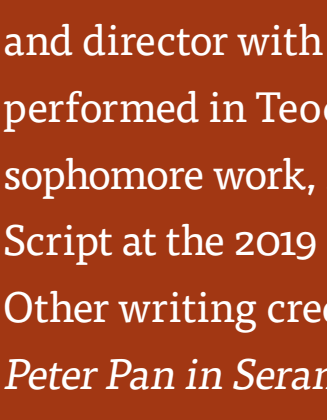
George Orwell, whose real name was Eric Blair, was born in 1903. He won a scholarship to Eton, then served in the Imperial Police in Burma from 1922 to 1927, where his experiences of colonialism stayed with him for life. His first book, *Down and Out in Paris and London* (1933), described his experiences in both cities of living on the poverty line. In *The Road to Wigan Pier* (1937), he wrote about the unemployed in the north of England but, before it was published, he left for Spain and fought for the Republicans in the Civil War, as described in his *Homage to Catalonia* (1938). He had by then also written three realistic novels, but it was the allegorical *Animal Farm* in 1945 that won him widespread acclaim, which was redoubled with the publication in 1949, just before his death the following year, of his most famous novel, *1984*.



IAN WOOLDRIDGE
Adapter

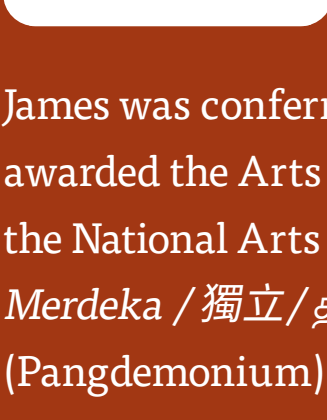
Ian was the Artistic Director of The Royal Lyceum Theatre Company, Edinburgh, and TAG Theatre Company at the Citizens Theatre, Glasgow. Credits include numerous Shakespeare productions in Britain, America and Chile, plus modern classics including Pinter, Beckett, Chekhov, Kane, Miller and Williams. As the Dean of the British American Drama Academy in London, he worked alongside leading theatre practitioners in training American theatre students. He has taught acting throughout North America and the UK, and also in Chile, Mexico, Singapore and Russia. His adaptation of George Orwell's *Animal Farm* is published by Nick Hern Books.

www.ianwooldridge.com



THOMAS LIM
Assistant Director

Thomas made his professional debut as a playwright and director with *Grandmother Tongue*, which is performed in Teochew, English and Mandarin. His sophomore work, *Supervision*, won Best Original Script at the 2019 Straits Times Life! Theatre Awards. Other writing credits include *Straight Acting* and *Peter Pan in Serangoon Gardens*. He has worked as a drama educator in secondary schools and junior colleges across Singapore, and is currently the Associate Artistic Director for Youth and Education at Wild Rice.



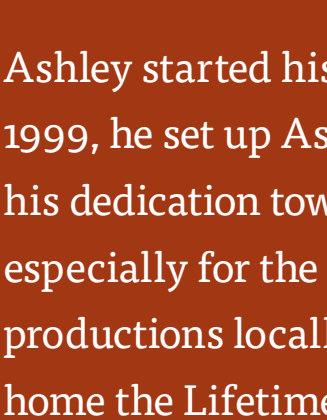
JAMES TAN
Lighting Designer

James was conferred the Young Artist Award and awarded the Arts Professional Scholarship by the National Arts Council of Singapore. Theatre: *Merdeka / 獨立 / தந்திரம்* (Wild Rice), *Dragonflies* (Pangdemonium) and *God of Carnage* (Singapore Repertory Theatre). Events: National Day Parade 2022 and *From Singapore to Singaporean: The Bicentennial Experience*. Public Artwork: *Yellow @ Lorong Halus Bridge*.



LAI CHAN
Costume Designer

Lai Chan is a fashion designer who designs costumes for the theatre as well. Some of the shows he has designed include *Emily of Emerald Hill*, *Animal Farm*, *Boeing Boeing*, *Spring Awakening*, *Fried Rice Paradise* and *Romeo & Juliet*. His eponymous boutique is located at Paragon Shopping Centre, Singapore.



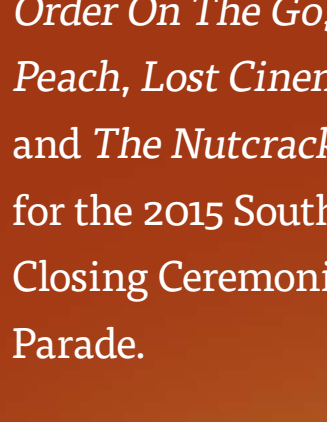
ASHLEY LIM
Hair Designer

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.



JURAIDAH RAHMAN
Stage Manager

Juraidah is excited to be back on Wild Rice's *Animal Farm* since she first stage-managed it in 2004 as part of the New Zealand International Arts Festival. Over the past eighteen years, she has managed the stage for a variety of shows, such as *Devil's Cherry*, *Order On The Go*, *Momotaro and the Magnificent Peach*, *Lost Cinema 20/20*, *HOTEL*, *Manon Lescaut* and *The Nutcracker*. Juraidah was the show-caller for the 2015 Southeast Asian Games Opening and Closing Ceremonies, as well as the 2016 National Day Parade.



Credits

CAST

Erwin Shah Ismail
Matt Grey
Tia Andrea Guttensohn
Dwayne Lau
Audrey Luo
Johnny Ng
Vester Ng
Suhaili Safari

MUSICIAN

Riduan Zalani

CREATIVE TEAM

Director / Set Designer/ Movement Director
Author
Adapter
Assistant Director
Lighting Designer
Sound Designer
Costume Designer
Hair Designer
Make-Up Designer
Additional Music

Ivan Heng
George Orwell
Ian Wooldridge
Thomas Lim
James Tan
Riduan Zalani
Lai Chan
Ashley Lim
Bobbie Ng
Julian Wong

PRODUCTION TEAM

Producer
Head, Production
Technical Manager
Production Co-ordinators

Stage Manager
Assistant Stage Manager
Props Master
Physiotherapist
Stage Assistants

Technicians

Hair Assistant
Make-Up Assistant
Wardrobe Manager
Dresser
Lighting Operator
Fly Operator
Stage Crew

Koh Bee Bee
Melissa Teoh
David Sagaya
Charlinda Pereira
Victoria Anna Wong
Juraidah Rahman
Chong Wee Nee
Joyce Gan
Jasmine Xie
Joy Lee
Gwendolyn Tey
Ahmad Hafriz Bin Berkath
Muhammad Azhar Bin Azman
Michelle Wai
Amber Zhang
Theresa Chan
Nur Fatin Nabilah Mohd Rafie
Amethyst Beh
Jayant Daniel Singh
Danial Zulqarnain Putra Bin Hashim
Nur Aliff Bin Osman



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WILD RICE LTD IS SUPPORTED BY THE NATIONAL ARTS COUNCIL UNDER THE MAJOR COMPANY SCHEME FOR THE PERIOD FROM 1 APRIL 2022 TO 31 MARCH 2025.

THANK YOU!

Alan Seah

Crispian Chan

Jem Toh

Ruey Loon

SISTIC.COM Pte Ltd

Tuckys Photography

Wild Rice Angels

Wild Rice Ushers

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

BOARD OF DIRECTORS

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Janice Koh – *Vice Chair*

Bill Ang

Deborah Barker

Randy Chan

Chan Ying Lock

Choo Chek Siew

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

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PRIYANKA SABU

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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

KOH BEE BEE

Producer

MELISSA TEOH

Head, Production

ANGELA EE

Production Co-ordinator

CHARLINDA PEREIRA

Production Co-ordinator

VICTORIA ANNA WONG

Production Co-ordinator

GWENDOLYN TEY

Production Intern

ADMINISTRATION

KATHERINE KHOO

Head, Administration

JASMINE LIM

Accounts Manager

ROSS TOH

Administrative Executive

VENUE

KOH WEE GIAP

Venue Manager

MUHAMMAD FADLY BIN NANYAN

Assistant Venue Manager

DAVID SAGAYA

Technical Manager

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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

BE AN ANGEL



For as little as \$350, you can get closer to the drama with complimentary tickets, special discounts, priority booking, exclusive events and the best seats in the house!

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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.

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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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RICE

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ISLAND AT THE END



WRITTEN BY
ALFIAN SA'AT
DIRECTED BY
EDITH PODESTA

FROM 15 SEP 2022

**WILD
RICE**

PINOCCHIO



**DIRECTED BY
PAM OEI**

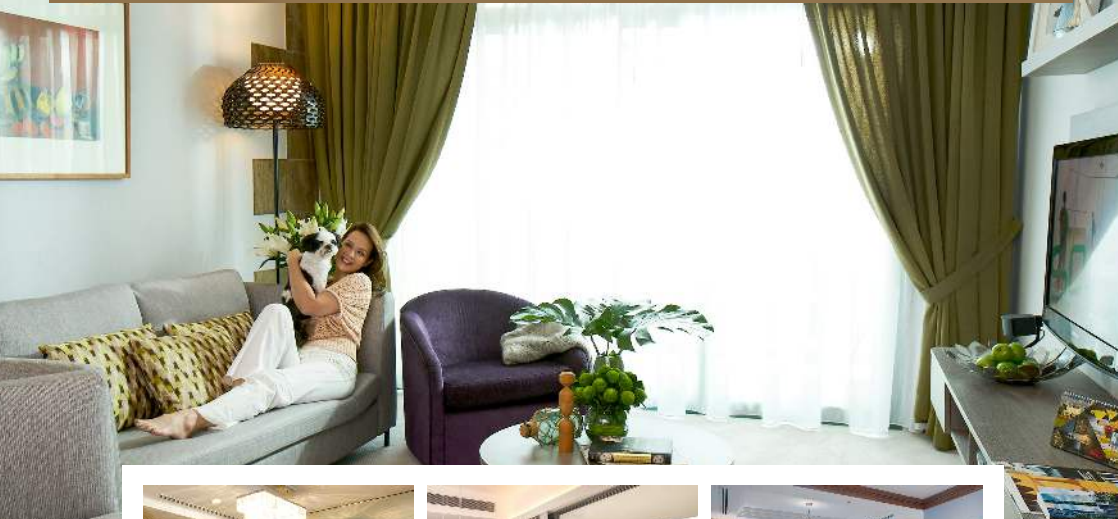
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WILD RICE ACADEMY

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 *Animal Farm*!

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