WILD RICE

HOTEL



WRITTEN BY

ALFIAN SA'AT & MARCIA VANDERSTRAATEN

DIRECTED BY

IVAN HENG & GLEN GOEI

8 JUN – 8 JUL 2023 | WILD RICE @ FUNAN

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SYNOPSIS

A hotel in Singapore is opened at the turn of the century, when the island is still a jewel in the crown of the British Empire. Each day, new faces appear and swiftly disappear – guests and staff alike.

Every ten years, we check in to meet the hotel's residents: Indian mutineers, Cantonese nannies, Malay film stars, Japanese soldiers, transsexual sex workers, wedding guests, suspected terrorists, and more. They live out the pivotal moments in their personal lives, as empires die and new ones are born from their ashes.

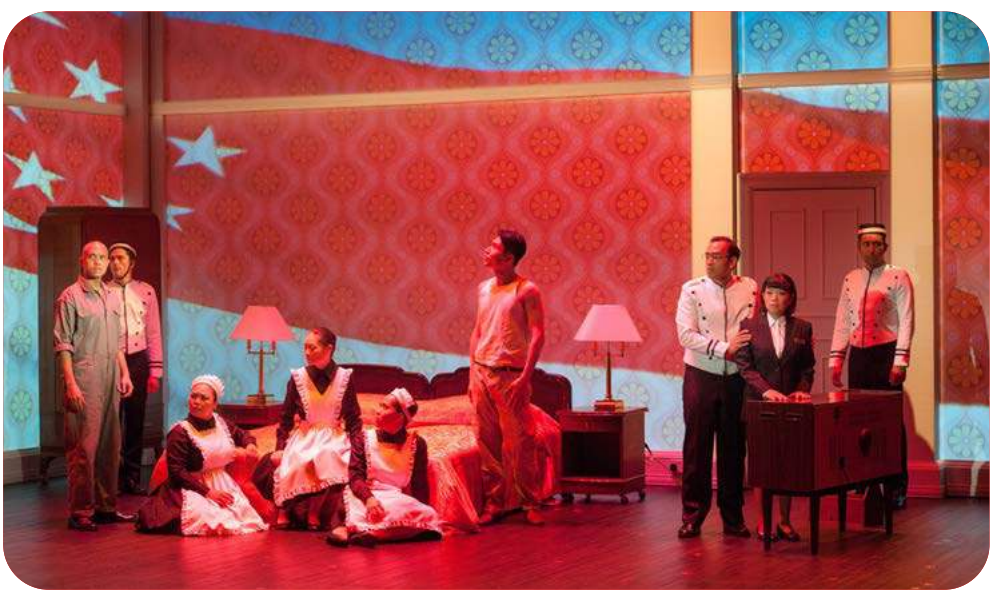
Even though the chambermaids clean up after them, readying the room for the next guests, traces of the past persist, and time reveals its cyclical nature. Ghosts communicate with the living, doubles are separated by decades, and a single moment of decision haunts the generations that come after.

An immersive, multi-generational epic, *HOTEL* explores the notions of empire, nationhood, migration and identity against the backdrop of a shrinking world. Spanning a century and performed over close to five hours in nine languages, this ground-breaking theatrical event highlights the eclectic energies born from the collisions between the old and the new, East and West, tradition and modernity.

IMDA Advisory 16 (Some Mature Content)

Performed in English, Mandarin, Cantonese, Hokkien, Malay, Tamil, Urdu, Tagalog and Japanese, with English surtitles.

PRODUCTION HISTORY



HOTEL (2016)

An epic odyssey through a hundred years of Singapore's history, *HOTEL* made its world premiere at the 2015 Singapore International Festival of Arts. Proclaimed an "instant classic" by *The Straits Times*, the production won four Straits Times Life! Theatre Awards: Production of the Year, Best Direction, Best Original Script and Best Ensemble.

HOTEL headlined Wild Rice's Singapore Theatre Festival in 2016, playing to sold-out houses throughout its limited run.

In 2017, *HOTEL* made its international premiere, winning rave reviews at the OzAsia Festival in Adelaide, Australia.

This new production in 2023 marks the first time Wild Rice is staging *HOTEL* in The Ngee Ann Kongsi Theatre within its own performing arts complex in Funan.

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SCENES

PART 1

Scene 1: 1915

A couple, Henry and Margaret Comber, are on their honeymoon. Henry informs Margaret of a last-minute surprise in their sightseeing itinerary.

Scene 2: 1925

Loy Dai works in the laundry room of the hotel. By chance, she discovers that her long-lost cousin, Ah Ying, is staying in one of the rooms.

Scene 3: 1935

Professor Rao, a world-famous spiritualist, is conducting a séance. He meets Cecil Parker, a British accountant, who is deeply sceptical, until...

Scene 4: 1945

The Japanese Occupation is ending. Captain Matsuda has to tell his lover, Sharifah, of news that will change the course of their lives.

Scene 5: 1955

P. Ramlee is directing his first film. Against the wishes of his producer and mentor, he proposes making a 'realistic' film free of escapist fantasies...

Scene 6: 1965

Oi Leng, a room-service manager, has an affair with Edward, a repairman. But were they right for each other from the start?

PART 2

Scene 7: 1975

Steve, a US army veteran, brings Bridget and Monika from Bugis Street to his room. A wild, hilarious, drug-fuelled fantasia ensues.

Scene 8: 1985

Natsuo, a businessman, tries to locate the woman in a photograph taken in Singapore. His search leads him to a searing confrontation with his past.

Scene 9: 1995

Lisa is getting married, but she is a wreck. A wedding dress sparks off a riotous squabble between two larger-than-life families.

Scene 10: 2005

Hakim, a trader, brings his mother, Azizah, on a nostalgic holiday to Singapore. Little do they realise how much the country has changed...

Scene 11: 2015

A couple, Henry and Margaret Yao, are long-term guests at the hotel. Henry unexpectedly summons the hotel staff for a momentous announcement.

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MESSAGE FROM THE FOUNDING ARTISTIC DIRECTOR



Dear Audience,

Welcome to Wild Rice's *HOTEL*! Whether you have stayed with us before, or are a first-time guest, we are thrilled to have you join us on this adventure exploring a hundred years of Singapore's history.

Ever since we built our own theatre in the heart of Singapore's civic district, where history and politics intersect so seamlessly with our daily lives, we have wanted to revive *HOTEL*. The pandemic scuppered those plans for years.

We are so glad to finally be able to bring this epic play into our own home in Funan. Reimagining every scene and each moment for our theatre's thrust stage has made this epic production more immersive and intimate than ever. Now, you – our audience – will be, quite literally, living and breathing, laughing and crying, in the same hotel room as our characters.

This is a new, transformative way to experience *HOTEL*, which is, after all, history made human. Within the confines of one single hotel room, where the walls have ears, the personal stories of everyday people, the unsung heroes of humanity, unfold. While the invisible army of staff work tirelessly to keep the hotel in shipshape condition, the room itself serves as a sanctuary for its residents, a temporary home away from home, where private moments and life-changing experiences can take place. As our audience, you will bear witness to whispered confessions, heartfelt conversations, and unbreakable bonds of love and friendship, and thereby experience and understand the ebb and flow of our history as it happened to ordinary people.

This is the stuff of life itself, but also an ambitious feat of experimental theatre, with each decade differing in tone, theme, and the form of theatre it explores.

On behalf of Glen and myself, we would like to thank everyone who has played a part in bringing this modern classic to audiences over the years – from its earliest days, when much of this play's structural bones and heart were devised by our original cast in workshops and then captured like lightning in a bottle by our co-playwrights, Alfian Sa'at and Marcia Vanderstraaten, to this reimagined version you will be seeing today. We are deeply grateful for our intrepid company of designers and actors, as well as our production, technical and wardrobe teams, who have all rallied together to make history come to life in ways that we hope will delight, surprise and inspire you.

Special thanks are also due to the Cultural Matching Fund, as well as our Wild Rice Angels and supporters. Without your support, we would not have the wherewithal to create shows like *HOTEL*, which not only dare to question the version of history found within the pages of our textbooks, but which also put Singapore and the theatre we make on the world map.

Over the next few months, we are excited to share with you a powerful line-up of new and original shows by some of Singapore's most exciting playwrights. These include ***Psychobitch***, Amanda Chong's hilariously incisive exploration of gender power dynamics and toxic relationships; ***G*d Is A Woman***, Joel Tan's sidesplittingly funny satire about Singapore's hyperactive cancel culture; and ***Snow White & the Seven Dwarfs***, Alfian Sa'at's brilliantly irreverent take on the classic fairytale that returns to the stage for the first time in 15 years.

Until then, thank you for choosing to join us in our *HOTEL* today. We hope you enjoy your stay!

IVAN HENG

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CHECK INTO HOTEL!

Gaining insight into Wild Rice's two-part epic from its directors and playwrights



Cast of *HOTEL* in rehearsal

What was the inspiration for *HOTEL*?

Ivan Heng: We had been thinking and talking about creating a production about Singapore in the run-up to SG50 in 2015 – discussing what makes a nation when, at any given time, more than half the population is not born here. It was fortuitous that Ong Keng Sen approached us to be a part of the Singapore International Festival of Arts that year with its 'Post-Empires' theme. With our nation celebrating its Golden Jubilee, we took the opportunity to go beyond the very reductive SG50 narrative and explore a hundred years of Singapore's history through *HOTEL*.

Why the framing device of a hotel?

Glen Goei: The hotel serves as a very rich metaphor for Singapore, and for life in general. A grand hotel would have borne witness to the many ups and downs in Singapore's history. The building remains, but the people come and go. Everything about Singapore, as a trading port, echoes these same notions of permanence and transcience. People arrive in Singapore to make money, then they leave. Everything has a price in a trading port or a hotel. Take Raffles Hotel – in recent years, it was owned by American investors before it was sold to the Qatar Investment Authority. And, in 2015, it was sold to the French. It's an icon of Singapore, but it's for sale!

How did you go about crafting *HOTEL*?

Ivan: One of the first things we did was assemble our cast. Then, months before rehearsals started, we had two workshops with the playwrights. We gave the actors homework, asking them each to present their research on a decade in Singapore's history. The playwrights then suggested situations around which the actors improvised characters and dialogue. This devised material inspired our playwrights to write the 11 scenes that make up the show.

Marcia Vanderstraaten: I found it humbling to work with these extremely talented and creative actors. The sheer amount of material we managed to generate in those five days of improvisation was beyond what Alfian and I could have achieved on our own. Every member of the original cast has ownership of some of the ideas that go through the entire play.



Glen and Alfian watching a scene come to life in the rehearsal room

Alfian Sa'at: The workshops with the cast were very fruitful, and made me appreciate the fact that, within our country's borders, there is already a lot of intercultural exchange going on. A few of our original cast members are of mixed heritage, and their experiences contributed to one of the play's themes – Singapore's 'rojak'-ness and hybridity. It's a powerful argument for diversity in casting, because I doubt we could have had so many languages and intercultural encounters represented in the play if we had had a culturally homogeneous cast.

Glen: We're really pushing the envelope with all the languages used in the play. There'll be scenes played in Japanese, Malay and Cantonese. You'll hear so many different accents from all over the world.

What was it like doing research for such a sprawling epic?

Marcia: It was mind-boggling. Every scene, being set in a specific decade, requires an understanding not just of history, but culture, population changes, politics, global innovations and then-current affairs. On top of that, each scene has a new set of characters and a new narrative. It felt like we weren't just writing one play, but many different plays. And yet, they all had to connect and be part of a whole, and not just exist by themselves. As a playwright, I found the challenge exhilarating – although, for months afterwards, I was still collecting bits of my brain off the floor, having had my mind blown by it!

With such a broad perspective of time and history, is there a unifying theme that runs throughout *HOTEL*?

Alfian: The play is a document of the ebb and flow of the power of different empires and how they have left marks behind on our society. To that end, language plays a big part in our play. The dominant *lingua franca* is always a function of power, a clue as to who's really in charge at whichever historical juncture. At the same time, the play also questions whether we've ever achieved any real form of decolonisation, as certain colonial attitudes – towards the exploitation of migrant labour, for example – are replayed in modern-day Singapore.

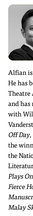
Ivan: Singapore has been a part of so many empires. In the space of the 100 years covered by this play, we can talk about Singapore in terms of the post-British, post-World War, post-Japanese, post-Malayan, post-Malaysian and post-LKY eras. *HOTEL* looks at identity, power and authority; and how power shifts have marked our identity as a nation and as individuals. The grand sweep of history gives us an opportunity to understand change and how the society we live in came to be. The past causes the present, and so the future.



Our cast rehearsing a scene on the stage of The Ngee Ann Kongsi Theatre

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CREATIVE TEAM



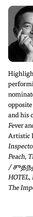
ALFIAN SA'AT
Playwright

Alfian is the Resident Playwright of Wild Rice. He has been nominated at the Straits Times Life! Theatre Awards for Best Original Script 12 times, and has received the award four times. His plays with Wild Rice include *HOTEL* (with Marcia Vanderstraeten), *The Asian Boys Trilogy*, *Cooling-Off Day*, *The Optic Trilogy* and *Homesick*. He was the winner of the Golden Point Award for Poetry and the National Arts Council Young Artist Award for Literature in 2001. His publications include *Collected Plays One*, *Two* and *Three*; poetry collections *One Fierce Hour*, *A History of Amnesia* and *The Invisible Manuscript*; and short story collections *Corridor* and *Malay Sketches*.



MARCIA VANDERSTRAATEN
Playwright

Marcia obtained her MFA in Dramatic Writing from NYU Tisch School of the Arts Asia, and was an associate artist with Wild Rice from October 2014 to January 2016. She is best known for *HOTEL*, which won her and acclaimed playwright Alfian Sa'at Best Original Script at the 2016 Straits Times Life! Theatre Awards. Marcia has also taught writing at diploma and undergraduate levels, and is one-third of the theatre collective Dark Matter Theatrics, with writer-director Christopher Fok and actor-educator Lian Sutton. She currently lives in Italy.



IVAN HENG
Director / Performer

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.



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 *An Inspector Calls*, *Mnemeton* and *the Magnificent Peach*, *The Amazing Celestial Race*, *Merdeka* / 獨立 / மர்தேக்கா, *Emily of Emerald Hill*, *Supervision*, *HOTEL*, *La Cage Aux Folles*, *Cook A Pot Of Curry*, *The Importance of Being Earnest* and *Boeing Boeing*.



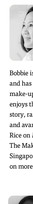
WONG CHEE WAI
Set Designer

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 *An Inspector Calls*, *Pinocchio*, *Tartuffe: The Imposter*, *The Good Citizen*, *Mnemeton* and *the Magnificent Peach*, *Straight Acting*, *The Amazing Celestial Race*, *Mine*, *The Importance of Being Earnest*, *Merdeka* / 獨立 / மர்தேக்கா, *Emily of Emerald Hill*, *Supervision*, *Mama White Snake* and *Monkey Goes West*.



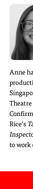
ALBERTA WILEO
Lighting Designer

Alberta is a freelance lighting designer and theatre artist. Over the past 19 years, he has designed for many professional performing arts companies in Southeast Asia - including Singapore Dance Theatre, Singapore Repertory Theatre, Singapore Symphony Orchestra, Bhaskar's Arts Academy, Apsaras Arts, Gigi Art of Dance Jakarta, Safari Indonesia and many more – as well as around the world from Japan to France, India and the USA. He would like to express his gratitude to Wild Rice and directors Ivan Heng and Glen Goei for their trust in bringing him on board to paint *HOTEL* with light.



BRIAN GOTHONG TAN
Multimedia Designer

Brian is best known for his cutting-edge and highly engaging works in theatre, film and installation art. He graduated from California Institute of the Arts in 2005 under the Shell-NAC Scholarship. His works have been featured in numerous productions that have toured successfully in many countries like Italy, the USA, Korea and the United Kingdom. He was conferred the Young Artist Award in 2012 and the Singapore Youth Award in 2015. He is currently the artistic director for T:>Atelier under T:>Works.



THERESA CHAN
Costume Designer

For the past 19 years, Theresa has helmed the wardrobe departments of countless theatre shows in Singapore and has expanded into costume departments for film and TV productions and events, such as *Asia's Got Talent*, Cathay Organisation movie *Our Sister Mambo*, the 2015 SEA Games etc. She runs her self-named wardrobe management company and a costume rental store, The Costume Pad Ltd. She dreams of the day when she will be able to create a costume management legacy by passing on her knowledge to younger generations in years to come.

THE GUNNERY
Sound Designer

Long-time collaborators with Wild Rice, The Gunnery has designed sound and music for productions such as *HOTEL*, *Romeo and Juliet*, *The Asian Boys Trilogy*, *Emily of Emerald Hill* and more. They provide music and sound design all over the world for films, TV, advertising, installations and events. Their team of well-rounded creators loves to tell stories with technology, from sticks and stones to the latest in generative software.

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 the theatre for the past 20 years. She enjoys the challenge of crafting looks that serve the story, ranging from nude and realistic to colourful and avant-garde. Bobbie first collaborated with Wild Rice on *Blithe Spirit* in 2001. Since then, Bobbie and The Make Up Room have worked with several of Singapore's top theatre companies and arts festivals on more than 200 local theatre productions.

JOYCE GAN
Prop Master

Joyce is a prop designer and art director for stage and screen. Recent highlights include Wild Rice's *Pinocchio* and *An Inspector Calls*; The Theatre Practice's almost *home*; and *After Dark*, *Solitude* for television.

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 *Tartuffe: The Imposter*, *Pinocchio* and *An Inspector Calls*. She is immensely grateful to be able to work on *HOTEL* this year!

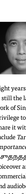
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CAST



GHAFIR AKBAR

Ghafir is a Malaysian actor and director last seen in Singapore Repertory Theatre's *A Midsummer Night's Dream*. Selected credits include *HOTEL*, *Merdeka* / 獨立 / மகத்துதிரம், *Another Country* (Wild Rice), *Loving Mad, Civilised* (The Necessary Stage), *Temple, Medea* (Cake Theater), *Julius Caesar, Guards at the Taj* (Singapore Repertory Theatre), *Gold Rain and Hailstones* (Instant Café Theatre). He was the co-artistic director of a recent US-Malaysia virtual collaboration, *How To Be Alone*. MFA in Acting (Asolo Conservatory/FSU) and BA in Theatre Performance (Western Michigan University).



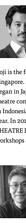
MUNAH BAGHARIB

Munah is a presenter and a prolific actress on both stage and screen. She was nominated for Best Actress in The Straits Times Life! Theatre Awards for her performance in *Lost Cinema* 20/20 (2021). Currently a presenter on Channel NewsAsia's weekly series, *Talking Point*, she is also a travel, beauty and lifestyle content creator. In addition to her work, she is an advocate for issues connected with dementia and mental wellbeing. She is an ambassador for both Dementia Singapore and Singapore Cancer Society.



REBECCA ASHLEY DASS

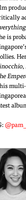
Rebecca is an actor for theatre, television, film and voiceover work. She has had the opportunity to work with many reputable companies, such as Pangdemonium, Sight Lines Entertainment, Singapore Repertory Theatre, Marina Bay Sands and the Esplanade, in equally reputable productions. Rebecca is extremely grateful to be a part of *HOTEL*, her first production with Wild Rice, and thoroughly hopes you enjoy her work.



BRENDON FERNANDEZ

Eight years on from its original staging, *HOTEL* is still the largest, most ambitious, most personal work of Singaporean theatre Brendon has ever had the privilege to perform. He's delighted to be able to share it with a new audience. His other stage credits include *Tartuffe: The Imposter*, *Session Zero*, *The Importance of Being Earnest and Merdeka* / 獨立 / சுதந்தரதினம். Brendon is also an accomplished voiceover artist, and can be heard on numerous commercials, documentary television programmes and audiobooks. Brendon would like to thank YangFa and Alex from Oogachaga and Sherry from Project X for their guidance and support.

www.brendonfernandez.com



ANDRÉ JEWSON

André trained as an actor at Victorian College of the Arts (Melbourne) and Ecole Philippe Gaulier (Paris). From 2018 to 2022, André performed as Zann in the first international tour of Disney's *The Lion King* (Michael Cassel Group/Disney Theatrical Productions). He has worked for Melbourne Theatre Company, Sydney Theatre Company, Queensland Theatre and many independent companies across Australia. His solo work, Mountain - created with writer/director Kit Brookman and co-produced by Performing Lines - premiered at Next Season and Geelong Arts Centre - premiered in 2022.



JO KUKATHAS

Jo is an actor, writer and director of The Instant Café Theatre Company, KL. She last worked with Wild Rice on *Merdeka* / 獨立 / சுதந்தரதினம் (co-director). Acting credits in Singapore include: *Cuckoo Birds*, *The Art Of Living*, *Decimal Points 4.44*, *Being Haresh Sharma* (Cake Theatre); *Occupation* (Checkpoint Theatre); *Romeo and Juliet*, *Julius Caesar* (Singapore Repertory Theatre); *Balek Kampong* (The Necessary Stage); *The Neon Hieroglyph* (Singapore International Festival of Arts); *Cooling Off Day*, *Asian Boys Vol 1*, *The House Of Bernarda Alba* and *HOTEL* (Wild Rice).

DWAYNE LAU

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 Singapore Repertory Theatre's epic musical, *Forbidden City*. Credits with Wild Rice include *La Cage Aux Folles*, *Hansel & Gretel*, *A singapore Carol*, *Peter Pan in Serangoon Gardens*, *The Amazing Celestial Race*, *Animal Farm* and *Pinocchio*.

KOJI MIYOSHI

Koji is the founder and actor of THEATRE BOLEH Singapore. After a year of training, his theatre career began in Japan in 2008, when he established his own theatre company. In 2014, he joined Teatre ENJUKU in Indonesia as an advisor and Japanese coach for a year. In 2019, he came to Singapore and established THEATRE BOLEH, through which he conducts workshops and performs on stage.

MOO SIEW KEH

Moo is a theatre actor based in Kuala Lumpur. His acting credits include *Delusions*, *Breaking Ist Poh Kasi Pecah*, *A Streetcar Named Desire*, *Animal Farm* and *The Game of Polyamory Life*. He has been nominated for Best Supporting Actor at the BOH Cameronian Arts Awards. Moo graduated from the Japan Academy of Visual Arts with a Bachelor's Degree majoring in Script Writing. His screenwriting credits include the radio play *LOCK: Memorial of Tun Tan Cheng Lock*, the television series *Beautiful World* and the telemovie *Without You*.

PAM OEI

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*, *Bent* 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 *Pinocchio*, *Mama White Snake*, *Boeing Boeing*, *The Emperor's New Clothes* and *Hansel & Gretel*. This multi-hyphenate is also the frontwoman of Singaporean rock band Ugly In The Morning. Their latest album can be found here.

IG: @pam_oei

OON SHU AN

Shu An is an actor who has been spreading her natural warmth and energy across the mediums of theatre, television, film and the internet. She recently had the pleasure of playing Mariane in Wild Rice's *Tartuffe: The Imposter* and was the host of *Renovaid* (Season 10). Her notable roles include Jing Fei in Netflix's *Marco Polo*, Stephanie Soeto in Mediacorp's *Code of Law* and W in Singapore Repertory Theatre's *Lungs*.

SITI KHALIJAH ZAINAL

Siti made her debut as a full-time theatre actress after she attended The Necessary Stage's year-long Theatre for Youth Ensemble programme in 2005. She considers herself very lucky to have since worked with a wide range of theatre companies, both locally and internationally. She has won the Best Actress Award twice at the Straits Times Life! Theatre Awards for her performances in *Model Citizens* (2010) and *Off Centre* (2015). She was awarded the Young Artist Award by the National Arts Council in 2014.

YAP YI KAI

Yi Kai has acted in seven languages in Wild Rice's *HOTEL*, *An Inspector Calls*, *Peste Gang* and *Public Enemy*, Buds Theatre Company's *Going Local* 3, Joel Tan's *Mosaic* (M1 Fringe Festival), Eugimia Tan's *Tuition* (Twenty-Something Theatre Festival), *The Rat Trap* (Gateway Theatre) and Checkpoint Theatre's staged readings. She is a drama educator with Singapore Repertory Theatre, Act 3 Theatrics, international schools and more, as well as a special needs educator and sports coach who teaches movement through storytelling and music. Yi Kai sings, plays the guitar and has written a song about fear, imagination and dinosaurs.

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CREDITS

CAST

Ghafir Akbar
Munah Bagharib
Rebecca Ashley Dass
Brendon Fernandez
Ivan Heng
André Jewson
Jo Kukathas
Dwayne Lau
Koji Miyoshi
Moo Siew Keh
Pam Oei
Oon Shu An
Siti Khalijah Zainal
Yap Yi Kai

CREATIVE TEAM

Playwrights	**Alfian Sa'at**
	Marcia Vanderstraaten
Directors	**Ivan Heng**
	Glen Goei
Set Designer	**Wong Chee Wai**
Lighting Designer	**Alberta Wileo**
Multimedia Designer	**Brian Gothong Tan**
Costume Designer	**Theresa Chan**
Sound Designer	**The Gunnery**
Hair Designer	**Ashley Lim**
Make-Up Designer	**Bobbie Ng**
Prop Master	**Joyce Gan**

PRODUCTION TEAM

Head, Production	**Melissa Teoh**
Technical Manager	**David Sagaya**
Production Co-ordinator	**Angela Ee**
Stage Manager	**Anne Lee**
Assistant Stage Managers	**Joanne Ooi**
	Shamirul Aizan
Stage Assistants	**Joyce Gan**
	Lim Shien Hian
	Simon Ong
	Cindy Sng
Stage Crew	**Shafiq Jalaludeen**
Technicians	**Muhammad Azhar Bin Azman**
	Jayant Daniel Singh
Hair Assistant	**Michelle Wai**
Make-Up Artists	**Esther Goh**
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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.

The script for *HOTEL* contains at least nine different languages, and thanks are in order for our translators and language coaches.

They are: Hung Chit Wah and Moo Siew Keh for Cantonese; Ken Takiguchi, Hiroko Takiguchi, Koji Miyoshi and Lina Yu for Japanese; Neo Swee Lin and Brian Liew for Hokkien; Moo Siew Keh for Mandarin; Rajkumar Thiagaras for Tamil; and Hamza Qaiser for Urdu.

Special thanks also to the historians Chua Ai Lin and Thum Ping Tjin for their input into the research process for the play.

THANK YOU!

Christian Byrne

Crispian Chan

Jem Toh

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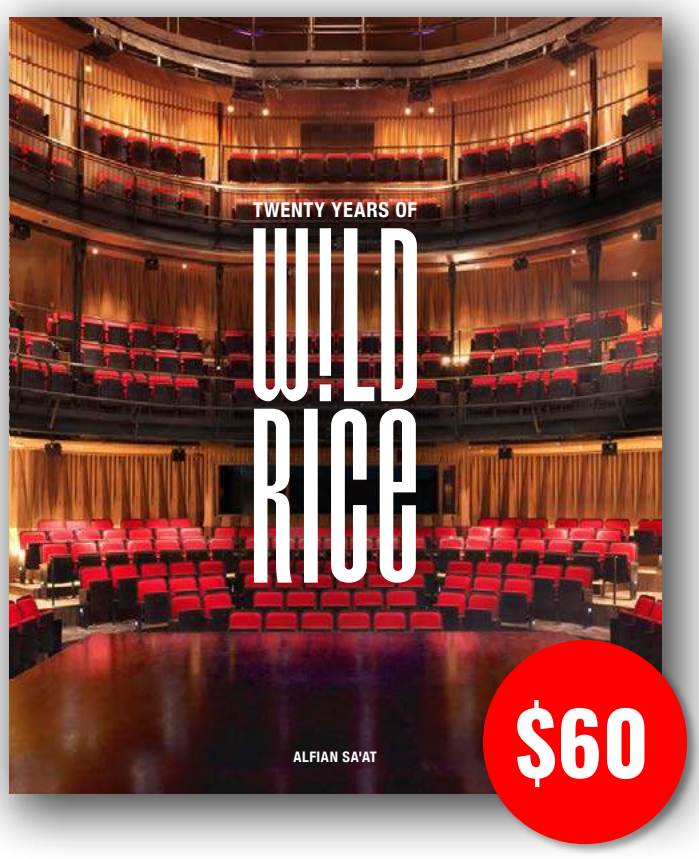
Wild Rice Angels

Wild Rice Ushers

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NOW ON SALE!

TWENTY YEARS OF WILD RICE

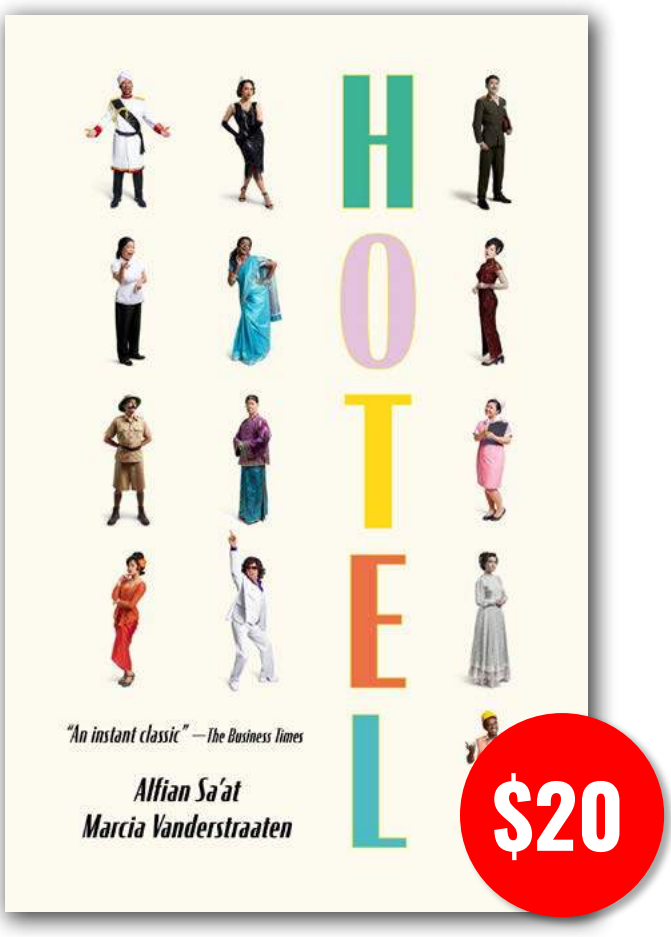


Explore Singapore's identity presented on stage with this complete, detailed look at Wild Rice's beginnings and canonical plays.

A true labour of love, *Twenty Years of Wild Rice* celebrates all the magic and mayhem, the joy and the passion, that have gone into Wild Rice's past 20 years of making theatre for and about Singapore.

Packed with intimate insights, thought-provoking interviews, archival photographs, behind-the-scenes stories and more, this full-colour visual journey is one book no theatre lover should do without.

TAKE *HOTEL* HOME WITH YOU



Hailed as a modern theatrical masterpiece, *HOTEL*'s magic begins from its rich, incisive script by Alfian Sa'at and Marcia Vanderstraaten. For the first time ever, we will be selling the full script of this show – pick up a limited-edition copy today!

AVAILABLE AT WILD RICE @ FUNAN UNTIL 8 JULY!

Tue – Fri: 6.30 to 10pm
Sat – Sun: 1.30 to 10pm

Get your books autographed by Alfian Sa'at after select performances* of *HOTEL* at our theatre foyer!

*every Wed, Fri, Sat & Sun from 9:30pm

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
+ **A Little Wild**, which creates new and original children's theatre to entertain, educate and enrich young audiences

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.

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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 all. 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 *HOTEL*, 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 today.

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!

SIGN UP AS AN ANGEL

We also welcome any donations in support of Wild Rice. Every contribution, large or small, will make a dramatic difference.

All donations above $50 are eligible for 250% tax deduction.

DONATE NOW

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WRITTEN BY **AMANDA CHONG** DIRECTED BY **PAM OEI**
STARRING **SINDHURA KALIDAS**

PSYCHOBITCH

3 – 19 AUG 2023

IMDA ADVISORY 16
(SOME MATURE CONTENT AND COARSE LANGUAGE)

THE VELVETEEN RABBIT

BASED ON THE BOOK BY **MARGERY WILLIAMS**
ADAPTED BY **THOMAS LIM** DIRECTED BY **IAN LOY**

14 – 26 AUG 2023





WRITTEN BY
JOEL TAN

DIRECTED BY
IVAN HENG

G*D IS A WOMAN

8 – 23 SEP 2023
RATING: R18



Fair Play

WRITTEN & DIRECTED BY **THOMAS LIM**

16 – 19 OCT 2023
IMDA ADVISORY (SOME MATURE CONTENT)



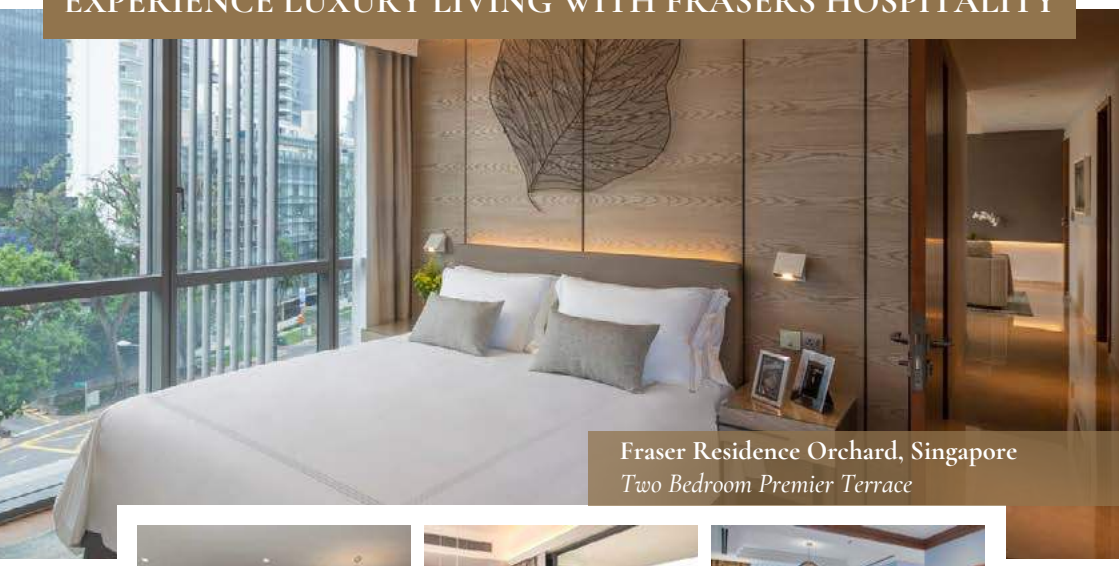
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WILD RICE ACADEMY

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 end-of-year school holiday workshops. 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)





"It's a great programme that enriches our creative world and imaginations, and a great place for us to have a dramatic outlet!"

Lauren (age 11)

“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 *HOTEL*!

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