

RIDERS KNOW WHEN
IT'S GONNA RAIN



PRESENTED BY
W!LD RICE

W!LD RICE SINGAPORE THEATRE FESTIVAL 2016

30 JUNE – 03 JULY 2016 / CREATIVE CUBE, LASALLE



PRESENTED BY

Hatch
THEATRE



“This
Festival
is about
YOU,
and it’s
about
US.”

DEAR AUDIENCE,

I am thrilled to welcome you to the fifth edition of the Singapore Theatre Festival! At a time when Singapore is poised between its storied past and the uncertain future, the Festival presents eight of the most exciting, ambitious and thought-provoking new plays that have been written in and about today’s Singapore.

In this day and age, many issues surrounding race, religion, politics, sex and gender identity have become divisive and polarising. When it comes to thinking and talking about them, we are frequently paralysed by political correctness and fear.

We need new ways of seeing and thinking. Collectively and individually, the plays in the Festival invite and enable conversation and debate about today’s hot-button topics. Insightful, funny and moving, they challenge and encourage us to imagine possibilities beyond our own biases and prejudices, giving us clues as to how we can live with one another.

Check in to WILD RICE’s *HOTEL*, an electrifying five-hour odyssey through time and history that was unanimously acclaimed as an instant classic following its sold-out premiere at the 2015 Singapore International Festival of Arts. Travel with us through the neon-lit *lorongs* of *Geylang* and the makeshift motorcycle racing lanes near Yishun Dam, where you’ll learn why *Riders Know When It’s Gonna Rain*. Get swept up in the political manoeuvrings playing out in Chai Chee-Commonwealth *GRC*. Watch as faith and sexuality come into conflict when an unconventional love story comes to a premature end in *Hawa*. And listen to the voices of those who are bravely breaking the silence: young people questioning their sexuality and gender in *Let’s Get Back Together*, dialect-speakers cast into linguistic exile in *Grandmother Tongue*, and an older woman discovering buried passions in *My Mother Buys Condoms*.

To enrich your theatre-going experience, we have also planned an exciting range of FESTIVITIES. Engage with prominent public personalities and thought leaders at *The Art & Life Sessions*, a series of lively forums reflecting on the issues of the day. Kick back and relax in the *Festival Club* with *Drag Attack!*, *Songs of Protest* and *Stand Up for Singapore*, a late-night programme that shines a spotlight on emerging and established talents in the respective fields of drag, music and stand-up comedy.

Ladies and Gentlemen, this Festival is about YOU, and it’s about US. From the disarmingly intimate to the startlingly epic, these new plays will open your eyes, touch your hearts and blow your minds. They are immediately relevant to anyone who calls Singapore home. But, far from being insular and parochial, they also speak to the universal experience of being human and the world we live in today.

Thank you very much for supporting Singapore theatre. We hope you enjoy the show!

IVAN HENG
Artistic Director



RIDERS KNOW WHEN IT'S GONNA RAIN

(Riders Tahu Time Nak Hujan)

PRESENTED BY
WILDRICE

SYNOPSIS



Alep, Remy, Nizam and Risha – the only girl in the gang – all love their motorbikes. They remember the day they received their 2B licenses. They can tell bikes apart from the purring of the engines. And they relish the easy give of a kickstarter under the soles of their feet.

Riders Know When It's Gonna Rain is a coming-of-age story of friendship that blossoms in the little-known, frequently misunderstood *mat moto* subculture in Singapore. It captures the bright, reckless spirit of youth: from the desire to rebel and an addiction to danger, to the fierce loyalty that springs up between kindred spirits. When their adventures take an unexpected detour, the four childhood friends learn that the road to adulthood can be bumpy and treacherous.

Written with an insider's intimate understanding of the culture and lingo of Singapore's motorbiking community, Nessa Anwar's tough, tender play is an affecting portrait of youths living in the fast lane.

RIDERS KNOW WHEN IT'S GONNA RAIN was first commissioned for and performed at the 2015 Singapore Writers Festival, as part of Checkpoint Theatre's 'What I Love About You Is Your Attitude Problem'.

Performed in English and Malay, with English surtitles.

R18 (Mature Content)

TAKE FIVE WITH NESSA ANWAR!

Nessa takes five questions from Festival Dramaturg Alfian Sa'at about writing *Riders Know When It's Gonna Rain*

Why did you write *Riders Know When It's Gonna Rain*?

I wrote it as a tribute: to the fallen riders, to my friends. And, well, to put motorcycles on stage, 'cause that's just badass!

As someone who's bilingual, do you prefer writing plays in English or Malay?

There are some things that I can more aptly express in a specific language: certain emotions, expressions or phrases. I would say I prefer writing plays that are sincere. I would write in English if it rings true in English, and write in Malay if that best captures my meaning. I could never choose one over the other. I love the possibilities of the English language, but the strength and culture of the Malay language is in my blood.

What challenges did you encounter in writing something as autobiographical as *Riders*?

I wanted to be truthful to the people I know – and knew – and the lives we lead. That could only be done with some heavy-duty dredging up of memories: painful, beautiful and bittersweet. Someone I loved dearly died, and I hadn't confronted how much it shook me until I wrote the play. Tears ran freely during my late-night writing sessions.

Also, I didn't want *Riders* to be known as a 'Malay' play, but a Singaporean play. One of the biggest challenges was to write something that's genuinely reflective of the Malay biker community, while making sure it remains relatable to the majority of people who have never been exposed to this particular culture.

What's it like to be a female playwright tackling a cultural milieu that's quite male-dominated?

Personally, I didn't want to limit myself to approaching the show from that angle. A dude would have his own perspective, but I wanted to write about the unique relationship riders have with their friends, architecture and society.

As an artist, what do you think are some of the challenges facing Singapore and the world at the moment? What gives you hope?

We're always amongst people who validate us, and sometimes not in a healthy way. We seldom interact with people whose thinking contradicts our own. We don't want to know them, but we should. We should think about what it means to be another person. To be born in another country, to speak another language, to have a different face and body, to have another religion, to be born another gender, to love things you never thought you would. I hold out hope that, some day, we can all better understand the contexts in which other people live and think.

TAKE FIVE WITH ALIN MOSBIT!

Alin takes five questions from Festival Director Ivan Heng about directing *Riders Know When It's Gonna Rain*

What appeals to you about *Riders Know When It's Gonna Rain*?

It's about time we hear from someone who truly understands the *mat moto* culture from the inside out. What's more, we'll get to hear from a lady rider – a scrambler-riding one, no less! In this play, Nessa Anwar bares her heart. I love *Riders* because it is an honest tribute to all riders, fallen or not.

How did you assemble your cast?

I seriously think riders are a misunderstood lot. This play helps people gain insight into the Riders' Mentality. That's why I cast only real-life riders in the play. Nessa, Raimi, Norisham and Riduan are all wonderful and talented artists in their own fields, but they are avid riders too. The unmistakable honesty in their portrayals will draw you in.

How are you and your team pushing the envelope with this production?

When I told the creative and production teams that there'd be real bikes on stage, I was half-expecting them to oppose the idea! But I'm blessed with collaborators who are amazing to work with and genuinely enthusiastic to explore the challenges within the production. Helmi Fita and James Lye ran with the idea and immediately started to conceptualise the look and sound of the performance. To my collaborators, YOU ALL GEREK!

What conversations do you hope the play will start?

I hope our audiences will come out of watching this show and start thinking about becoming better road-users. *Riders* is a great play to start a discourse about how each and every one of us has a responsibility to be good and kind when we are on the road. If our audiences can become more conscious about this, they can begin to understand that road-users are not just statistics. They're people, they're someone else's loved ones, and lives are precious.

As an artist, what do you think are some of the challenges facing Singapore and the world at the moment? What gives you hope?

There's a lack of empathy and kindness, which makes it impossible to have a cohesive society. Increasingly, neuroscientists, psychologists and educators (like myself!) believe that bullying and other kinds of violence can be reduced by encouraging empathy at an early age.

I guess that's why I do theatre and drama. After an acting workshop or after watching plays, I will always ask my students, "How does that make you feel?" If, for a fraction of a moment, they are able to articulate their feelings and empathise with others, there is still hope for mankind.

BIOGRAPHIES - CREATIVE TEAM

NESSA ANWAR - PLAYWRIGHT & CAST



Nessa has acted, written, produced and directed for theatre, television, digital content and short films. She believes in the importance of having an all-rounded experience in the arts, and that this begins with being well-versed in every single aspect of the industry. A philosophy graduate by training, she is currently a multimedia journalist by day.

Nessa's bike goes everywhere with her: on TV, on video, in films and on stage. Her ultimate goal in her pursuit of craft perfection is to develop enough focus to win one measly game of Minesweeper. Bike of choice: HONDA XR400. *Riders Know When It's Gonna Rain* is Nessa's first play.

AIDLI 'ALIN' MOSBIT - DIRECTOR



Alin graduated from Queensland University of Technology and has worked extensively with local companies like The Necessary Stage, Teater Kami, WILD RICE, Cake Theatrical Productions, Toy Factory, The Theatre Practice, Teater Ekamatra and Drama Box. In 2003, Alin published *BISIK*, an anthology of Malay plays, with Noor Effendy Ibrahim and Alfian Sa'at. She has toured with Singaporean theatre productions to Scotland, Australia, Malaysia, Indonesia, Romania, Hong Kong and Hungary. Recipient of the National Arts Council (NAC) Young Artist Award for Theatre in 2008, she is currently working in Temasek Polytechnic as the Section Head of the Arts Division while pursuing her Master of Education.

HELMI FITA - LIGHTING DESIGNER



Helmi is a full-time theatre practitioner and arts educator. With almost 25 years of theatre experience under his belt, Helmi has worked as an actor/performer, production manager, stage manager, lighting designer and technical manager. He has worked with various theatre companies both in Singapore and internationally. Helmi won an Honourable Mention for Special Achievement in Lighting at the 2003 DBS Life! Theatre Awards. He is currently based in Taiwan, where he has collaborated with established companies such as The Puppet & Its Double, ShortOnePlayer Theater and Ex-Theatre Asia. In 2013, he made his directorial debut in Taiwan with *WiFi Lovers*.

JAMES LYE - SOUND DESIGNER



James is an independent music producer, sound artist and guitarist. He has composed scores and designed sound for documentaries and films. As a professional guitarist, he has performed alongside prominent Singaporean musicians such as Babes Conde, Bang Wenfu and Jimmy Ye. James has created several sonic arts installations in Singapore for festivals such as The Singapore Biennale and The

Substation's Septfest. He also worked with The Theatre Practice on its 2014 musical, *If There're Seasons*. James has a first-class honours degree in digital sonic arts and musicology from Keele University. Through his work, he continues to conduct research in these fields.

XU XIN'EN - PRODUCTION MANAGER



Xin'en believes in doing whatever it takes to create magic in the theatre. She first gained invaluable backstage experience as a sound operator, before turning her hand to ticketing and events management. As a producer, Xin'en has worked with Dream Academy and Double Confirm Productions on shows such as *KUMAR: What Makes A Man A Man?*, *Company* and *Hossan-AH!*. More recently, she made her debut as a stage manager for the 2015 revival of *Beauty World*, directed by Dick Lee. She is honoured to take on the role of production manager for the first time with the 2016 Singapore Theatre Festival.

TERENCE LAU - TECHNICAL MANAGER



Terence is a technical theatre professional who has worked in Singapore's arts industry for more than 10 years. He has managed productions for arts companies such as The Arts Fission Company, T.H.E Dance Company, TheatreWorks, The Necessary Stage, WILD RICE and KULT. In his spare time, he is a sound artist who has performed regionally in countries such as the Philippines, Japan, Korea, Vietnam and Hong Kong.



AFIFAH BUANG – STAGE MANAGER



Afifah graduated with a Higher NITEC certification in Performance Production from ITE. She has experience as a sound engineer, lighting designer and dancer. She was the assistant stage manager for *Dan Tiga Dara Terbang Ke Bulan*, directed by Aidli Mosbit; the stage manager and lighting designer for *Sang Lear* (Gamelan Asmaradana); and the stage manager for *Emily of Emerald Hill* (Esplanade's The Studios: fifty). In ITE, she worked on the school's production of *FAME - The Musical*. Afifah also freelances with a few rental companies as part of their set-up/teardown crews. She is currently an audio technical operator at Universal Studios Singapore.

TONY TRICKETT – PRODUCER



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



BIOGRAPHIES - CAST

NORISHAM OSMAN



Norisham is the founder and artistic director of The Kaizen M.D., a performing arts collective of young artists dedicated to creating multi-disciplinary works. With his strong foundation in traditional dance forms and an aesthetic that gravitates towards the experimental, Norisham hopes to be a game-changer in Malay dance circles and the wider performing arts industry. He also actively performs in the realms of music and theatre. Through his own explorative nature and the premium he places on 'process' over 'product', Norisham constantly hones his craft and encourages collaboration with artists of all backgrounds.

RAIMI SAFARI



Raimi is currently a full-time educator who makes time to dabble in theatre and television. His debut as an actor with Teater Ekamatra was accidental: he was working as part of the stage crew before landing his first acting stint. He has since appeared on Suria sporadically over the years, most notably in *Kopi Bujang*, produced by Cokelat Events & Productions. In 2014, Raimi wrote and staged his first play, *LOCKDOWN*, with Hatch Theatrics. Sincerest gratitude to Kak Alin, my fellow cast members and WILD RICE for this opportunity: my heart beams with nothing but love!

RIDUAN ZALANI



One of Singapore's most prominent musicians, Riduan is a passionate ambassador for local Malay music and arts. As a percussionist, he is equally adept at performing on both traditional and contemporary drums. He has performed with numerous local and international performing groups, including Nadi Singapura, OrkeStar Trio, Wicked Aura and New Zealand's Batucada Sound Machine. For his efforts and accomplishments, Riduan took home the Young Artist Award in 2015. He also received the Singapore Youth Award and ASEAN Youth Award in 2013. He is known as 'Uan Abang' among his peers and supporters.



PRODUCTION CREDITS

CAST

NESSA ANWAR
NORISHAM OSMAN
RAIMI SAFARI
RIDUAN ZALANI

CREATIVE TEAM

Playwright: NESSA ANWAR
Director: AIDLI 'ALIN' MOSBIT
Lighting Designer: HELMI FITA
Sound Designer: JAMES LYE

PRODUCTION TEAM

Producer: TONY TRICKETT
Production Manager: XU XIN'EN
Production Co-ordinators: DEENA SHAQINAH & SAI SANDHYA SILVALINGAM
Production Assistant: AUGUSTINA ONGAH
Technical Manager: TERENCE LAU
Stage Manager: AFIFAH BUANG
Assistant Stage Manager: NOH SAPARI
Stage Assistant: MUHAMMAD SYAFIQ BIN KASIM
Show technicians: CHUA YI HAN, FAZREE AZHARIE, FOO CHER SIANG, LIM RUI CONG, MUHAMMAD KAMARUL ARIFFIN, MUHD NUR IZZUDDIN, MUHAMMAD RADHI BIN RAMLI, PEH CHOON HUP & BRIAN TEO HAO LONG
Props Mistress: SHERYL WOO
Props Assistant: JESSY CHOO
Surtitle Operator: AFIQAH FITRIAH
Wardrobe Manager: THERESA CHAN
Dresser: LAUREN ANN SEOW
Production Interns: BRYAN LO & NAY LYNN THANT



HAWA

PRESENTED BY



SYNOPSIS



Siti, a recent convert to Islam, is suddenly tasked with overseeing the funeral arrangements of her close friend and companion. Ahmad, a funeral director, is summoned to perform the last rites. As he learns more about Siti, he begins to question the true nature of the relationship between Siti and her friend. While funeral preparations are being made, a charming stranger – Zaki – arrives unexpectedly. He strikes up a conversation with Siti that gradually reveals his motives and her heartbreak.

Hawa is a play that dares to ask difficult questions about faith, love and sexuality. Even as Siti grieves for the deceased, she has to contend with the societal forces that threaten to deny her of her own existence.

Hawa was first produced by Hatch Theatrics and performed at The Substation in April 2015.

Performed in English and Malay, with English surtitles.

R18 (Mature Content)

TAKE FIVE WITH JOHNNY JON JON!

Johnny takes five questions from Festival Dramaturg Alfian Sa'at about writing *Hawa*

Why *Hawa*?

I wrote *Hawa* as part of my final-year project in NTU. Initially, *Hawa* was supposed to be about a group of female Muslim undergraduates who wanted to set up a Hijab Appreciation Group in their university. But, while researching, I came across an idea that a Muslim 'revert' had shared with a born Muslim: "Even God waits till the end of time to pass judgement, so why are we so quick to it?" From there, *Hawa* evolved to what it is today.

As someone who's bilingual, do you prefer writing plays in English or Malay?

Back when I first started writing, I wrote exclusively in English. But this had a tendency to create a disconnect with my Malay-centric audiences. Writing exclusively in Malay has its own challenges too. You have to balance between cultural baggage and the beauty of the language.

I soon found that writing exclusively in one language encouraged a sense of 'preciousness' about the work. I realised that appropriating other languages can develop empathy and encourage connections. These days, I work towards that. *National Memory Project*, for instance, has scenes written in Mandarin and Hokkien. I haven't tried my hand at Tamil yet, but I'm pretty sure I'll get to it soon enough!

Hawa's themes can be described as 'controversial' – did you have any reservations about staging it the first time round?

It was never even meant to be staged the first time round, let alone re-staged! While at NTU, I realised while working on the play that death, sexuality and religion can be very sensitive topics within the Malay community. So, when Hatch Theatrics approached me in early 2014 about staging *Hawa*, I was quite adamant about not staging it at all.

But I had many conversations with individuals from many walks of life and I realised that *Hawa* isn't just about death, sexuality and religion. It's about compassion and being human. I thought long and hard about it, and here we are!

What research did you have to do for the play?

I did plenty of research that covered the technical aspects of *Hawa* as well as everything that went into the play. I talked to people (and cats), I read up on things, I watched videos and I attended funerals.

As an artist, what do you think are some of the challenges facing Singapore and the world at the moment? What gives you hope?

It baffles me how, in this age of information, we do not know any more about each other than before. In that context, relatively cheap air tickets give me a great sense of hope!

TAKE FIVE WITH FAIZAL ABDULLAH!

Faizal takes five questions from Festival Director Ivan Heng about directing *Hawa*

Tell us about Hatch Theatrics and its mission as a theatre company.

Hatch is made up of theatre-makers who believe in working with one another to create fresh and challenging works. As individuals and as a collective, we are still very young and are still finding our footing. But that should not stop us from making theatre that is meaningful. As the artistic director, I want Hatch to take each production as a learning opportunity, and for us to grow as a collective with each work we create.

Why *Hawa*?

Hawa is very special to Hatch – not only was it our first sold-out show, it was probably the most challenging play Hatch has staged to date. We got positive reviews and wished that more people could have watched it. So we leapt at the chance to re-stage it as part of the Singapore Theatre Festival, which is a great platform for us to reach new audiences. We wanted to stage it again, and stage it better.

What have you learnt during the rehearsal process?

We learned a lot about Muslim funerals. I actually volunteered myself to be shrouded. The experience was... scary! But, at the same time, strangely enlightening. At that moment, I knew that this play had the potential to be quite special.

How has *Hawa* been changed for the Festival?

After the first run, we gathered feedback on the show from our mentors and audiences. Based on that, we tried to keep what worked and change what didn't. Personally, I think we only managed to scratch the surface of the characters' lives in the first run. One year on, I'm seeing sides of the characters that had never crossed my mind before. I'm hoping it's because I'm older and wiser.

As an artist, what do you think are some of the challenges facing Singapore and the world at the moment? What gives you hope?

Funding seems to be an issue that artists are always grappling with. Should we just depend on government funding? My fear is that artists will stop creating meaningful works because it does not make economic sense to them. We need to find a way to let artists create art without having to constantly worry about funding.

What, or rather who, gives me hope are the people amongst us who constantly give us encouragement and 'reality checks' as we pursue the art that we believe in. These people can be your fellow practitioners, your family and friends, even strangers. As long as these people continue to exist, there will always be support for the artists.



BIOGRAPHIES - CREATIVE TEAM

JOHNNY JON JON – PLAYWRIGHT



Jon Jon read English and Creative Writing at Nanyang Technological University. Since he began dabbling in theatre in 2006, he has had the opportunity to work with the industry's best in various capacities. When not musing about the past (*National Memory Project*, *Khabar Kepada Kawan*) and utilitarian utopias (*Orang Utan(Asia)*), Jon Jon writes obituaries for himself.

FAIZAL ABDULLAH – DIRECTOR & CAST



Faizal is an actor and theatre practitioner. After graduating with a diploma from LASALLE College of the Arts in 2005, he pursued further training via the youth programmes of WILD RICE (young & WILD) and Cake Theatrical Productions (In A Decade). Since his professional acting debut in playwright-director Elangovan's *1915*, he has worked with many companies, including ACT 3 International, TheatreWorks, Cake Theatrical Productions and Teater Ekamatra. Faizal directed and designed the sets for *Di Manakah Kau Sorokkan Yusof Ishak* and *Hawa* (both for Hatch Theatrics), among other productions. Faizal is currently the Artistic Director of Hatch Theatrics.

HELMI FITA – LIGHTING DESIGNER



Helmi is a full-time theatre practitioner and arts educator. With almost 25 years of theatre experience under his belt, Helmi has worked as an actor/performer, production manager, stage manager, lighting designer and technical manager. He has worked with various theatre companies both in Singapore and internationally. Helmi won an Honourable Mention for Special Achievement in Lighting at the 2003 DBS Life! Theatre Awards. He is currently based in Taiwan, where he has collaborated with established companies such as The Puppet & Its Double, ShortOnePlayer Theater and Ex-Theatre Asia. In 2013, he made his directorial debut in Taiwan with *WiFi Lovers*.

UZAIR DAUD – SOUND DESIGNER



Uzair is a freelance theatre practitioner who graduated from Republic Polytechnic with a Diploma in Arts Management. He has stage-managed shows such as *Anggota 2000*, *Tahan* (both with Teater Ekamatra) and *International Friendship Day* (The Necessary Stage) while dabbling in sound design for productions like *Times 5* (Panggung Arts) and *Trees, A Crowd* (Irfan Kasban) in conjunction with the 2016 Twenty-Something Theatre Festival. Uzair is currently pursuing a degree in Arts Management at LASALLE College of the Arts.

NADIA CHERIYAN – PRODUCTION / STAGE MANAGER



Nadia explains herself in sounds and pastries. No stranger to the stage, Nadia has performed in *I Love You Because* (NTU Paparazzi), *Where I Belong* (ACT 3 International), *Friends & Co.* (Panggung Arts) and *Transience* (Pedestrian Productions). Her stage management credits include *Ruang: National Memory Project* (Hatch Theatrics) as well as Mini Monsters' *Radin Mas – A Princess of Singapore* and *Danial dan Buku Ajaib*. Nadia has also worked backstage on *Dan Tinggal Tiga Baju Raya* (Panggung Arts), *Project X – Orang Utan(Asia)*, and *Re: Almost Left Behind* at the 2011 Singapore Arts Festival.

TERENCE LAU – TECHNICAL MANAGER



Terence is a technical theatre professional who has worked in Singapore's arts industry for more than 10 years. He has managed productions for arts companies such as The Arts Fission Company, T.H.E Dance Company, TheatreWorks, The Necessary Stage, WILD RICE and KULT. In his spare time, he is a sound artist who has performed regionally in countries such as the Philippines, Japan, Korea, Vietnam and Hong Kong.

NUR KHAIRIYAH – PRODUCER



Khai graduated from LASALLE College of the Arts with a Diploma in Theatre Arts. Since graduating, Khai has worked as a production manager, programme manager, actor and playwright. She has worked with The Necessary Stage, The Substation, Panggung Arts and Hatch Theatrics. Khai is currently the manager of Hatch Theatrics as well as Kulcha Pop, an ethnic-modern fusion music group.



BIOGRAPHIES - CAST

KOH WAN CHING



Wan Ching has worked with companies including Drama Box, Nine Years Theatre and The Necessary Stage. Recent theatre credits include *Manifesto*, directed by Alvin Tan and Kok Heng Leun; *Lower Depths*, directed by Nelson Chia; and *Descendants of the Eunuch Admiral*, directed by Jeff Chen. She was the movement director for *It Won't Be Too Long: The Cemetery*. She has trained with SIT Company as well as the Suzuki Company of Toga, and is a graduate of the inaugural SIT Conservatory Programme – a full time, nine-month immersion programme for international theatre artists in New York.

AL-MATIN YATIM



Al-Matin graduated from the Intercultural Theatre Institute with a Professional Diploma in Intercultural Theatre (Acting). Acting credits include *Ten Thousand Tigers* (Festival Theatreformen 2016, Germany); *Between Consciousness* (TheatreWorks), *The Blind Age* (CHOWK), *Decimal Points 810* (Cake Theatrical Productions), *Balada Tun Fatimah* (Teater Kami) and *It Won't Be Too Long* (Drama Box), which was nominated for Best Ensemble and Production of the Year at the 2016 Straits Times Life! Theatre Awards. In 2011, he wrote and directed his first play, *Race to the End II* (Panggung Arts). He also performed *Ring in the Desert*, a self-penned monologue, at the 2015 Singapore Writers Festival.

SAIFUL AMRI



Saiful is a multi-hyphenated arts practitioner. He made his first foray into the performing arts in Temasek Polytechnic, where he dabbled in *dikir barat*, percussion music, dance and drama. In 2002, Saiful began his acting career in earnest. Since then, he has performed, directed, produced, managed and written numerous performance projects and arts education programmes. Notable productions include *Titisan Cacamerba* (Gentarasa 2007) and *Bagaimana Kalau... Gentar Gagarannya!* (Gentarasa 2012). In 2008, Saiful performed in *Bilik Ahmad* (Teater Ekamatra), which won Best Ensemble at the Straits Times Life! Theatre Awards. Saiful is also a host and voiceover artist.



ABOUT HATCH THEATRICS

Hatch Theatrics is a collective of young and multi-hyphenated theatre-makers that aims to rediscover, reinvent and revitalise Singapore's contemporary Malay theatre. We believe in the potential and beauty of collaboration and in always learning from other theatre practitioners. In addition, we find strength in crafting and negotiating a voice for the youth of our community through the medium of theatre. Through our productions, we hope to continue contributing to the social library of original theatre works produced by young, vibrant and passionate Malay theatre practitioners.



PRODUCTION CREDITS

CAST

KOH WAN CHING
AL-MATIN YATIM
FAIZAL ABDULLAH
SAIFUL AMRI

CREATIVE TEAM

Playwright: JOHNNY JON JON
Director: FAIZAL ABDULLAH
Lighting Designer: HELMI FITA
Sound Designer: UZAIR DAUD

PRODUCTION TEAM

Producer: NUR KHAIRIYAH
Production/Stage Manager: NADIA CHERIYAN
Technical Manager: TERENCE LAU
Assistant Stage Manager: HIDAYAH ADNAN
Production Assistant / Surtitle Operator: HAFIDZ ABDUL RAHMAN
Show Technicians: CHUA YI HAN, FAZREE AZHARIE, FOO CHER SIANG, LIM RUI CONG, MUHAMMAD KAMARUL ARIFFIN, MUHD NUR IZZUDDIN, MUHAMMAD RADHI BIN RAMLI, PEH CHOON HUP & BRIAN TEO HAO LONG



ABOUT W!LD RICE

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

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

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

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

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

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

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

W!LD RICE is a not-for-profit Singapore Registered Charity (Institution of a Public Character No. 000122).

"Singapore's sexiest theatre company!"

- Lonely Planet, Best of Singapore

BOARD OF DIRECTORS

Tan Siok Sun *Chair*
Janice Koh *Vice Chair*
Peter Godfrey *Treasurer*
Bill Ang
Deborah Barker
Randy Chan
Glen Goei
Ivan Heng
Anthonia Hui
Simone Lourey
Tony Trickett

ARTISTIC TEAM

Artistic Director ----- Ivan Heng
Associate Artistic Director ----- Glen Goei
Resident Playwright ----- Alfian Sa'at

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ABOUT THE FESTIVAL

"The blockbuster event of the year!"

— TODAY

Presented by WILD RICE, the Singapore Theatre Festival is an event dedicated to celebrating contemporary Singaporean theatre through the development and presentation of new and original local writing. The Festival takes place in the months of July and August, when Singapore celebrates National Day; it is in this context that theatre artists and the public are encouraged to engage in a conversation about theatre, Singapore and the world.

In four editions since 2006, the Festival has collaborated with local theatre companies and artists to present 25 productions, including 17 world premieres, of new local writing. The Festival prides itself on having collaborated with undiscovered, emerging and established playwrights, including Alfian Sa'at, Eleanor Wong, Huzir Sulaiman, Chong Tze Chien, Ovidia Yu and Joel Tan. In 2013, the Festival launched 'In The Spotlight' to present a season dedicated to the works of a single local playwright. It remains the only festival in Singapore that focuses on presenting fully realised productions of new local writing.

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Artistic Director: IVAN HENG

Dramaturg: ALFIAN SA'AT

Producer: TONY TRICKETT

Production Manager: XU XIN'EN

Production Co-ordinators: DEENA SHAQINAH & SAI SANDHYA SILVALINGAM

Production Assistant: AUGUSTINA ONGAH

Production Interns: BRYAN LO & NAY LYNN THANT

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