

**WILD
RICE**



WRITTEN BY **AMANDA CHONG** DIRECTED BY **PAM OEI**

PSYCHOBITCH 1 2 3 4 5 6 7 8 9 10

3 – 19 AUG 2023 | WILD RICE @ FUNAN

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TAKE OUR POST-SHOW SURVEY



SYNOPSIS

Anya Samuel: Over-Achieving Journalist.

Level of Excellence: Perpetual.

Level of Chill: NIL.

When her tech CEO fiancé accuses her of being “too emotional” and tasks her to explain the four times she has cried in public since they started dating, Anya cannot help but bring her A-game.

As she prepares to deliver a slide deck to save her relationship, complete with animated infographics of her menstrual cycle, Anya is forced to confront harsh truths about who she really is and what she actually wants in clearer light.

Will her life remain a relentless exercise of proving herself in all arenas, including grappling with the expectations of her pastor father? What will it take for Anya to truly come to know her worth?

Written with dark wit and searing insight by Amanda Chong, *Psychobitch* boldly dissects gender power dynamics while exploring the subtle shades of toxic relationships. Directed by Pam Oei, this thought-provoking one-woman show starring Sindhura Kalidas challenges us to examine the concessions we make in our search for love and the secrets we keep in order to live.

Psychobitch was developed under the mentorship of Haresh Sharma as part of The Necessary Stage’s developmental playwriting programme, Playwrights Cove 2022.

IMDA Advisory 16

(Some Mature Content and Coarse Language)

MESSAGE FROM THE FOUNDING ARTISTIC DIRECTOR



Dear Audience,

Amanda Chong's *Psychobitch* left a deep impression on me after I experienced it for the first time as a staged reading in 2022, courtesy of The Necessary Stage's Playwrights' Cove developmental programme. The razor-sharp wit and insights in Amanda's play challenged gender stereotypes and assumptions, while also saying something profound about the universal human experience of searching for love and acceptance.

I was also moved by Sindhura Kalidas, whose performance – albeit with a script in hand – was a revelation. I loved the fact that Amanda had written a one-woman show for one of her best friends to perform. The play is also special because it takes inspiration from and shines a light on Singapore's Tamil Christian community.

In the week following the reading, I approached Amanda to explore the possibility of Wild Rice putting up a full-fledged production of the play. We are deeply grateful she agreed to entrust us with it.

Staging a new play like *Psychobitch*, helping it to find the audience it deserves, is very much in keeping with our mission as a theatre company. We have always believed in the vital importance of championing new writing, new voices and new perspectives – providing a safe space and a platform through which emerging artists can make theatre that better reflects the complex diversity of modern Singaporean society.

We are so grateful for the dedicated efforts and collaborative spirit of every single person who has rallied around *Psychobitch*. Helmed by Wild Rice's long-time collaborator, director Pam Oei, this brilliant company – from our creative team to the production stage management and tech crew – have banded together to breathe life into Amanda's words.

It is vitally important to support emerging playwrights like Amanda. Her distinct voice and original point of view ignites conversations, challenges societal norms and reframes the way we think about issues like gender. The best new plays contribute to Singapore's cultural canon, leaving a lasting legacy that shapes the trajectory of our theatrical landscape in pushing the boundaries of storytelling, staging and performance. With the potential to be studied, adapted or revived in the future, these plays can continue to inspire generations of artists and audiences to come.

Last but not least, audiences are active participants in the premiere of a new play. Their emotional responses, critical feedback, support and advocacy all contribute to the present (and future!) success of a production. You are an integral part of the theatrical experience. We are deeply grateful for your support and encouragement.

IVAN HENG

MESSAGE FROM THE PLAYWRIGHT



Psychobitch is a play written straight from my uterus – saturated with all the pain, rage and radical joy of being a woman.

The genesis was a reunion with an old teacher from our girls' school. After catching up on two decades worth of stories, she observed that we were so smart and accomplished, but we all struggled in romantic relationships. The problem was that we didn't know when to stop trying. We were too used to being the "Good Girls". We believed that, if we applied the same zeal that led us to professional success, we would surely succeed in relationships. But people do not bend through sheer force of will. In fact, they often break.

I knew this play had to be called *Psychobitch*, the unhinged twin inside every Good Girl. Anya Samuel is apologetically honest (an unfortunate symptom of womanhood is apologising repeatedly). She invites you into her supercharged inner monologue, with all its chaos, vulnerabilities and secrets she has suppressed from even herself.

Psychobitch wouldn't exist without Sindhura Kalidas – I have watched her brilliance from when we were Sec 1 students in RGS Drama Club, so she was Anya to me at the very instant of ideation. My gratitude to Haresh Sharma for his mentorship; Director Pam Oei who mothered *Psychobitch* onto the stage with her outstanding talent and heart; all the Creatives who made everything I wrote better (including by actually animating a uterus); and the Production, Technical and Stage Management Teams who are the engine keeping this show running.

My thanks also to Priscilla Raj, Praba Balachandran and Sara Abraham for sharing their rich faith traditions as South Indian Christians – from old family photographs, oral histories and advice on Tamil hymns, to even taking me to Tamil church service. Thank you, Ivan, Bee Bee and Alfian, for believing in this bitch and giving this one-woman show a home at Wild Rice.

Anya Samuel's story is drawn from candid conversations I've had with women in Singapore, London, New York and even rural Washington – the Sisterhood of Psychobitchery is international. Part of my passion in telling women's stories is so that our stories can be properly understood as universal.

Anya Samuel's story belongs to every one of us who has longed to be loved and struggled to feel worthy. I hope you find some of yourself in this *Psychobitch*, and that she gives you permission to laugh, cry, and hope.

AMANDA CHONG

MESSAGE FROM THE DIRECTOR



When I was first approached to direct *Psychobitch*, I said yes immediately because

- What a title! I hear already I also want to watch!

- The playwright is RGS Girl No. 1: Amanda Chong.

She is an extraordinary human – spectacularly smart, crazy talented and a super overachiever on all fronts with much empathy and compassion. She is one of the founders of the charity Readable, which helps underprivileged kids become literate and gain some agency over their lives. For her day job, she is a lawyer with the Attorney-General’s Chambers (!!!) and spent five and a half years as a Deputy Public Prosecutor in the Criminal Justice Division, specialising in sex crimes. I mean, c’mon, wouldn’t you want a person like that on your team? I thank her for writing this wonderful play, which examines so many complex facets of relationships.

- The sole actor is RGS Girl No. 2: Sindhura Kalidas.

Whilst the rest of us mere mortals grappled with lockdown restrictions, this (also) super-overachieving Sindhu went to get a Masters in Dramaturgy and Writing for Performance from Goldsmiths London during COVID. She is one talented, big-hearted, hardworking actor with great instincts and a joy to be with in the rehearsal room. Sindhu was game and willing to try everything and anything and has amazing stamina. I am grateful to her for trusting me, and for letting me lead her down many unfamiliar paths and rabbit-holes.

It may just be one woman on stage but, behind the scenes, we have about 50 people making sure Sindhu makes it to the stage to do what she has to do. I thank the Creative, Production, Technical and Stage Management Teams as well as all at Wild Rice for trusting me with this play and for helping us tell this story. A special thank you to my Stage Manager, Xu Xin’en, who came out of retirement for this show.

Let’s admit it – everyone is a little psycho, some more so than others, in varying degrees, at different times of our lives. I have certainly, in my 51 years, experienced many *Psychobitch* episodes firsthand, which have made me who I am today (hopefully wiser and less psycho).

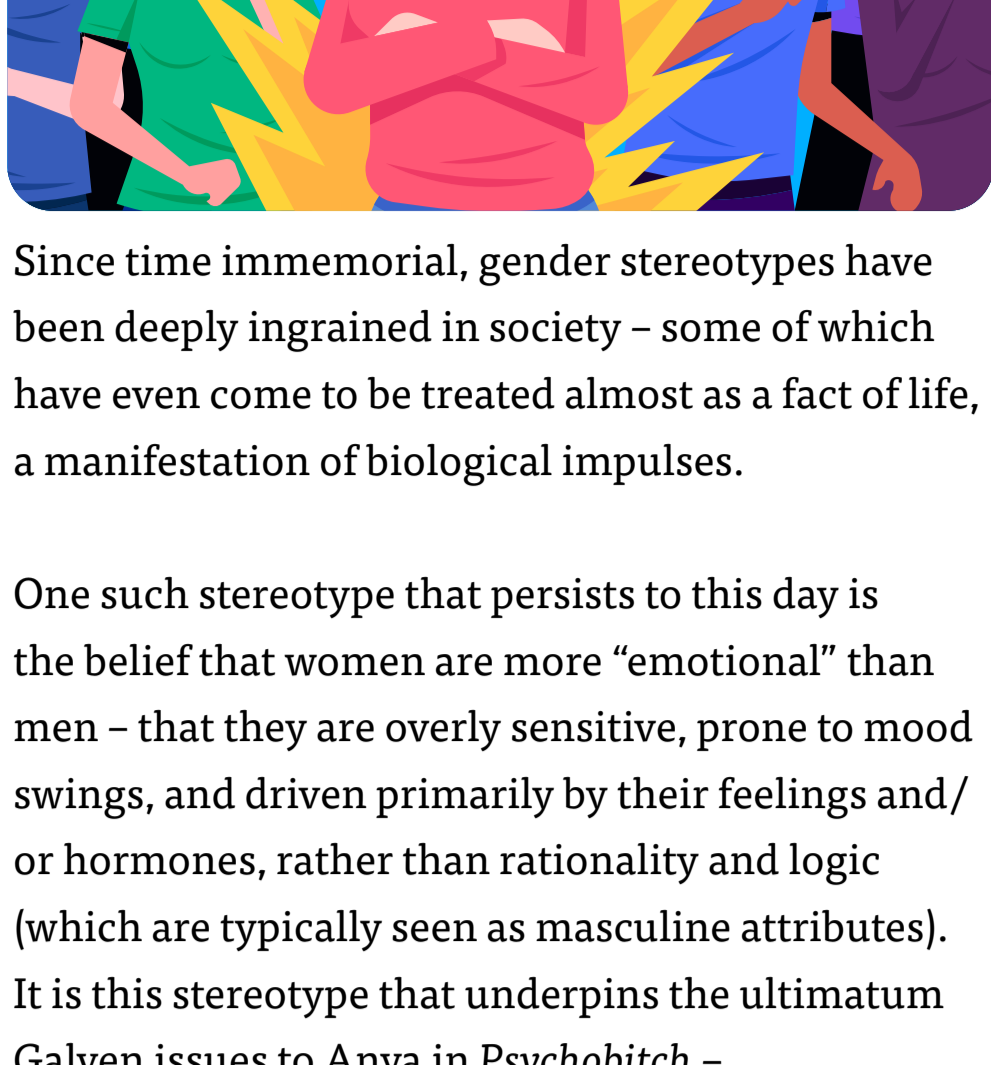
I had a great time putting *Psychobitch* together and I hope you have a *Psychobitch* of a time!

PAM OEI

GOING THROUGH THE EMOTIONS

Are women more emotional than men? Anya's fiancé in *Psychobitch* clearly thinks so. But is there any truth to this popular perception? And how does it affect gender dynamics at home and in the workplace?

BY SHAWNE WANG



Since time immemorial, gender stereotypes have been deeply ingrained in society – some of which have even come to be treated almost as a fact of life, a manifestation of biological impulses.

One such stereotype that persists to this day is the belief that women are more “emotional” than men – that they are overly sensitive, prone to mood swings, and driven primarily by their feelings and/or hormones, rather than rationality and logic (which are typically seen as masculine attributes). It is this stereotype that underpins the ultimatum Galven issues to Anya in *Psychobitch* –

“Galven wants me to explain what exactly happened in the ‘Four Emotional Episodes’. He needs me to convince him that these Four Episodes do not lead to the inexorable conclusion that Anya is pathologically Emotional.

Whatever the hell that means.”

– Anya Samuel, *Psychobitch*

Research has consistently shown that this widely held perception has little basis in reality. Women are no more emotional than men. In fact, they frequently tend to be *better* at regulating their emotions, not worse.

According to a joint University of Michigan and Purdue University study published in the scientific journal *Nature* in 2021, the emotional fluctuations of both genders are “clearly, consistently and unmistakably more similar than they are different,” says Adriene Beltz, the study’s lead author.

“Our takeaway was that we’re all on an emotional rollercoaster, but that’s part of the human experience... Hormones don’t make those ups and downs so great that they overshadow the reasons that emotions go up and down due to other experiences.”

Nonetheless, women continue to be “scrutinised and penalised for their emotions,” says Professor Pragya Agarwal, a behavioural data scientist and author of *Hysterical: Exploding the Myth of Gendered Emotions*. “Research shows that when women are angry, it’s attributed to their personality – ‘She’s just an angry person’ – while, in men, it’s attributed to their circumstances – ‘He’s having a bad day.’”

“‘Emotional’ is a term used to label women whom you don’t want to have a voice in a situation,” explains Matthew Zawadzki, an associate professor of psychological sciences at the University of California. “When a couple is having an argument, even if a woman has a well-thought-out reason for being upset, a guy might say, ‘You’re just being emotional.’ It’s a way to discredit her instead of having to listen; the words ‘you’re acting crazy’ really mean ‘I don’t have to pay attention to you.’”

This observation has been borne out in a study published in *Psychology of Women Quarterly* in October 2022, in which participants viewed a woman’s arguments as being less legitimate when presented with a scenario where she was described as ‘emotional’ or told to ‘calm down’. However, as pointed out by the study’s authors, “this very same evaluation does not appear to have the same consequences for men... [participants] believed the emotional evaluation when it was directed toward women but did not believe it when directed toward men”.

Naturally, such biases have profound real-world implications, and not only when it comes to relationships and gender dynamics at an individual level. Gender stereotypes of emotion also “present a fundamental barrier to women’s ability to ascend to and succeed in leadership roles,” observes Victoria L. Brescoll, an associate professor at the Yale School of Management. There are “complex minefields that female, but not male, leaders have to navigate in order to be successful”.

For instance, female leaders are criticised for displaying emotion (supposedly a sign that they lack reason and self-control), but also come under fire when they appear emotionally unexpressive (thus failing to project enough warmth, as is typically expected of women).

This reflects the no-win situations in which women frequently find themselves in both their personal and professional lives. They are discredited or undermined if they express the true breadth and depth of their emotions, and regarded with suspicion if they are perceived to be defying the stereotype.

As Anya notes in *Psychobitch*, do her ‘Four Emotional Episodes’ – the four moments of her alleged hysteria – tell the whole story of who she is, and what she is worth? Why are women so often and so easily reduced to their emotions, when men do not face the same stereotypes or expectations? Don’t you think dealing with these double standards is quite enough to make anyone a psychobitch?

A (VERY) BRIEF HYSTERY OF THE PSYCHOBITCH

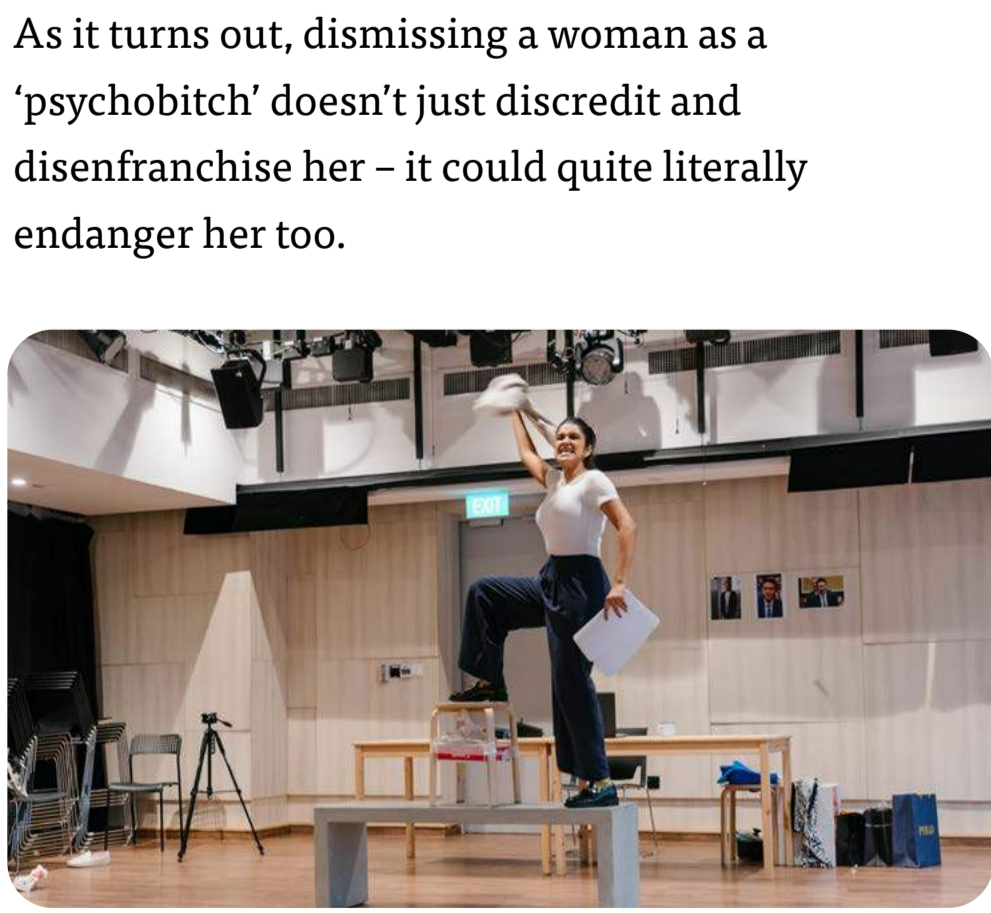


Image credit: Jean-Martin Charcot demonstrating hysteria in a patient at the Salpêtrière, 1887 (Wellcome Collection | CC BY 4.0)

Diagnosing a woman as a ‘psychobitch’, unfortunately, has a long and sordid history that dates back to ancient times.

From around 1900 BC in ancient Egypt, until as recently as the early 1980s, “hysteria” has been offered as a clinical diagnosis for women. (The term ‘hysteria’ is derived from the Greek word, ‘hystera’, which literally means ‘uterus’.)

“The going theory [was] that women’s reproductive anatomy was the source of all kinds of physical, emotional and spiritual problems,” explains Reva Goldberg, producer of the *More Than A Feeling* podcast, in an episode that examines the stereotype of women being more emotional than men.

“Very conveniently for the men who came up with these theories, it appeared to validate how society was organised. If women were so vulnerable to losing control all the time, then men were of course in their rightful place, in charge of everything. And that idea stuck around for a very, very long time.”

In extreme cases, women were committed to asylums or forced to undergo hysterectomies to treat their ‘hysteria’.

While these outdated notions have since been debunked, some pernicious stereotypes remain in the realms of science and medicine. To this day, women are underrepresented in clinical drug trials, due in part to the unsubstantiated belief that fluctuations in female hormones could negatively affect study outcomes. As a result, women are at greater risk of reporting adverse side effects to medications, since recommended drug doses are more likely to be classified as safe based on male physiology.

Even more worryingly, women with heart disease tend to be underdiagnosed relative to men. Studies have shown that women are far more likely to be told by doctors that their cardiovascular symptoms are all in their heads.

As it turns out, dismissing a woman as a ‘psychobitch’ doesn’t just discredit and disenfranchise her – it could quite literally endanger her too.

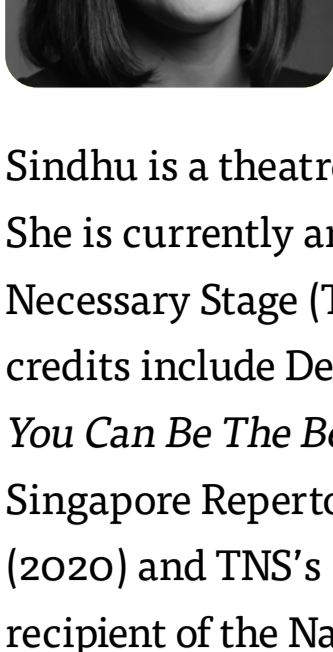
Sindhura Kalidas as Anya Samuel, in rehearsals for *Psychobitch*

RESOURCES & FURTHER READING

- [Stop Telling Women They’re Crazy](#) by Amber Madison
- [Of Course, Calling Women ‘Emotional’ Undermines Their Authority At Work](#) by Lydia Spencer-Elliott
- [Rage: I’m Not Mad](#) – an episode in the *More Than A Feeling* podcast
- [How Women Are Penalised For Their Emotions](#) – a BBC Reel
- [Little Evidence For Sex Or Ovarian Hormone Influences On Affective Variability](#) in *Nature*
- [Words Like Weapons: Labeling Women As Emotional During a Disagreement Negatively Affects the Perceived Legitimacy of Their Arguments](#) in *Psychology of Women Quarterly*
- [Leading With Their Hearts? How Gender Stereotypes Of Emotion Lead to Biased Evaluations Of Female Leaders](#) by Victoria L. Brescoll in *Leadership Quarterly*
- [The Dark History of Hysteria](#) by Alexandra Beguez
- [We Don’t Have Enough Women In Clinical Trials – Why That’s A Problem](#) by Elizabeth Pratt
- [Why Heart Disease In Women Is So Often Missed Or Dismissed](#) by Anahad O’Connor

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OUR TEAM



SINDHURA KALIDAS

Anya Samuel

Sindhu is a theatre practitioner and educator. She is currently an Associate Artist with The Necessary Stage (TNS). Her recent performance credits include Deonn Yang's *Why Be Good When You Can Be The Best?* (M1 Fringe Festival, 2023), Singapore Repertory Theatre's *The Coronalogues* (2020) and TNS's *Off Centre* (2019). Sindhu is a recipient of the National Arts Council Postgraduate Arts Scholarship and holds an MA (Distinction) in Dramaturgy and Writing for Performance from Goldsmiths, University of London. She is thrilled to be performing in one of Amanda's plays – they are old friends who have supported each other through some Psychobitch moments of their own.

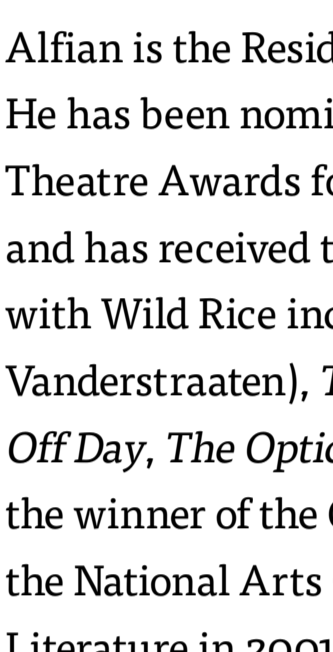


AMANDA CHONG

Playwright

Amanda is a lawyer trained in Cambridge and Harvard who writes when she should be sleeping. Amanda explores themes of gender and power in her work as a poet and playwright. Her poetry collection, *Professions*, was shortlisted for the Singapore Literature Prize, and her poetry is studied in the Cambridge International GCSE Syllabus. Her staged plays include the musical *The Feelings Farm* (The Esplanade, 2021) and *#WomenSupportingWomen* (winner of T>Works' 24-Hour Playwriting Competition in 2021).

IG: [@asenseoffalling](#)

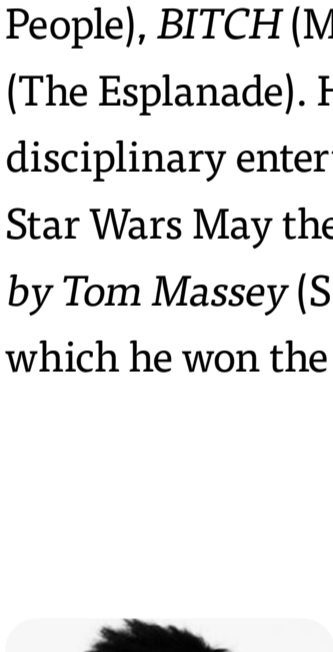


PAM OEI

Director

Pam has been in over 100 theatre, television and film productions. Theatre acting credits include the critically acclaimed *HOTEL*, *Faghag*, *Animal Farm*, *Everything But The Brain*, *Rent* and *Boeing Boeing*. She is probably best known for being one third of Singapore's favourite cabaret trio, the Dim Sum Dollies. Her directing credits for Wild Rice include *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](#)



ALFIAN SA'AT

Dramaturg

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 Vanderstraaten), *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*.



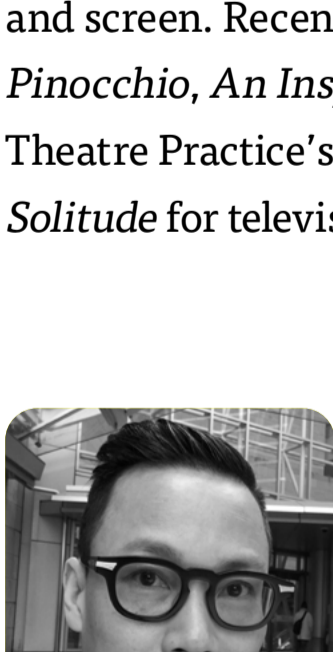
ELIZABETH MAK

Set & Multimedia Designer

Elizabeth is an interdisciplinary theatre artist and designer. She has worked internationally on Broadway and elsewhere in the US, Europe and Asia. Major designs include *Port of Entry* (Albany Park Theater Project), *The Chinese Lady* (The Public Theater), *Miss You Like Hell* (Baltimore Center Stage), *already there* (Kennedy Center) and *Tiny Houses* (Cleveland Playhouse, Cincinnati Playhouse).

Artistic Director of [Rainshadow Studios](#). MFA Yale School of Drama.

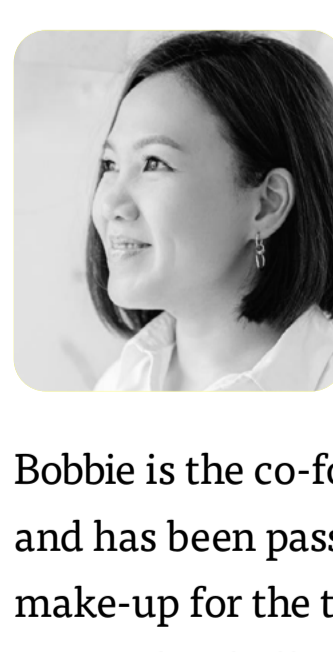
www.elizabethmak.com



ADRIAN TAN

Lighting Designer

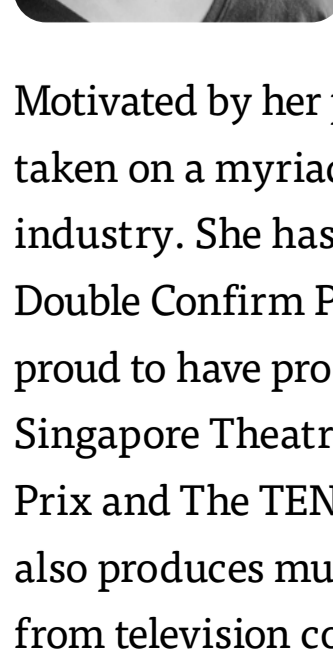
Adrian is one of Singapore's most sought-after lighting designers. Spanning a wide spectrum of the performing arts as well as architectural and outdoor light installations, his designs have been staged all over the world. Notable theatre credits include *Monkey Goes West* and *Another Country* (Wild Rice), *A Cage Goes In Search Of A Bird* (A Group of People), *BITCH* (M1 Fringe Festival) and *Dark Room* (The Esplanade). He has also been involved in multi-disciplinary entertainment projects such as Disney's Star Wars May the Fourth Festival and *Precious Land by Tom Massey* (Singapore Garden Festival 2018), for which he won the Best Indoor Lighting Award.



MAX TAN

Costume Designer

Max started his eponymous label, MAX.TAN, after making a splash at the Singapore Fashion Designers Contest in 2007. Over the past decade, Max has been recognised world-wide for his innovative designs that challenge fashion trends while incorporating his Asian roots. Apart from designing for his label, Max also lectures at Nanyang Academy of Fine Arts and enjoys partnering with different theatre groups in Singapore to design costumes for their main-stage productions.



WEISH

Sound Designer

weish a.k.a. Chew Wei Shan is a multidisciplinary artist whose practice spans composition and production, performance, music directing, dramatic writing and sound design. She is part of electronic duo .gif, prog band sub:shaman, audiovisual collective Syndicate and experimental ensemble RATA Orchestra, and is an associate artist at Checkpoint Theatre. Her works have taken her around the globe – from the Sundance Film Festival to the Golden Melody Awards.

JOYCE GAN

Prop Master

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

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.

XU XIN'EN

Stage Manager

Motivated by her passion for the arts, Xin'en has taken on a myriad of roles within the entertainment industry. She has worked with Dream Academy and Double Confirm Productions as a producer, and is proud to have production-managed Wild Rice's 2016 Singapore Theatre Festival, the Singapore Grand Prix and The TENG Company's 2019 season. Xin'en also produces multimedia and film content, ranging from television commercials and short films to projects such as the National Day Parade.

CREDITS

CAST

Sindhura Kalidas

CREATIVE TEAM

Playwright

Director

Dramaturg

Set & Multimedia Designer

Lighting Designer

Sound Designer

Costume Designer

Prop Master

Hair Designer

Make-Up Designer

Amanda Chong

Pam Oei

Alfian Sa'at

Elizabeth Mak

Adrian Tan

weish

Max Tan

Joyce Gan

Ashley Lim

Bobbie Ng

PRODUCTION TEAM

Head, Production

Technical Manager

Production Manager

Production Co-ordinator

Stage Manager

Assistant Stage Manager

Stage Crew

Set Assistant

Multimedia Assistant

Technicians

Lighting Operator

Followspot Operator

Sound Operator

Multimedia Operator

Captions Operator

Fly Operators

Wardrobe Manager

Dresser

Scent Creator

Melissa Teoh

David Sagaya

Joyce Tay

Nurarina Nasir

Xu Xin'en

Sharlene Lim

Shafiq Jalaludeen

Grace Lin

Ian Lee

Muhammad Azhar Bin Azman

Jayant Daniel Singh

Nurin Hazira Binte Raziz

Faiz Zainuddin

Muhammad Syahin Bin Abdul Samad

Amethyst Beh

Shawne Yzelman

Fauzul Armri

Shaqil Jalaludeen

Theresa Chan

Nur Fatin Nabilah Mohd Rafie

Hanz Medina

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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!

Crispian Chan

Jem Toh

Ruey Loon

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

Janice Koh – *Co-Chair*

Mary Ann Tsao – *Co-Chair*

Choo Chek Siew – *Treasurer*

Bill Ang

Deborah Barker

Randy Chan

Glen Goei

Ivan Heng

Anthonia Hui

Tan Siok Sun

Tony Trickett

IVAN HENG

Founding Artistic Director

TONY TRICKETT

Executive Director

ARTISTIC

GLEN GOEI

Co-Artistic Director

ALFIAN SA'AT

Resident Playwright

JOEL TAN

Artist-in-Residence

YOUTH & EDUCATION

THOMAS LIM

Associate Artistic Director,
Youth & Education

EDITH PODESTA

Associate Artistic Director,
Young & Wild

EZZAT ALKAFF

Head, Youth & Education

SHALYN YONG

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NELLIE QISTINA

Youth & Education Executive

ZAILINA ZAINAL ABIDIN

Audience Development Executive

BENJAMIN LYE

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SOO HUI LIN

Youth & Education Intern

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SHAWNE WANG

Editorial Consultant

CHOO YING TONG

Marketing Executive

RACHEL NG

Social Media Executive

ELLIOT TEO

Marketing Intern

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KOH BEE BEE

Producer

MELISSA TEOH

Head, Production

JOYCE TAY

Production Manager

ANGELA EE

Production Co-ordinator

NURARINA NASIR

Production Co-ordinator

DEVELOPMENT

ANDREA EE

Development Executive

DEBBIE NG

Development Executive

ADMINISTRATION

KATHERINE KHOO

Head, Administration

JASMINE LIM

Accounts Manager

ROSS TOH

Administrative Executive

IVY HENG

Administrative Executive

VENUE

KOH WEE GIAP

Venue Manager

MUHAMMAD FADLY BIN NANYAN

Assistant Venue Manager

DAVID SAGAYA

Technical Manager

MUHAMMAD AZHAR BIN AZMAN

Technician

JAYANT DANIEL SINGH

Technician

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 *Psychobitch*, 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.

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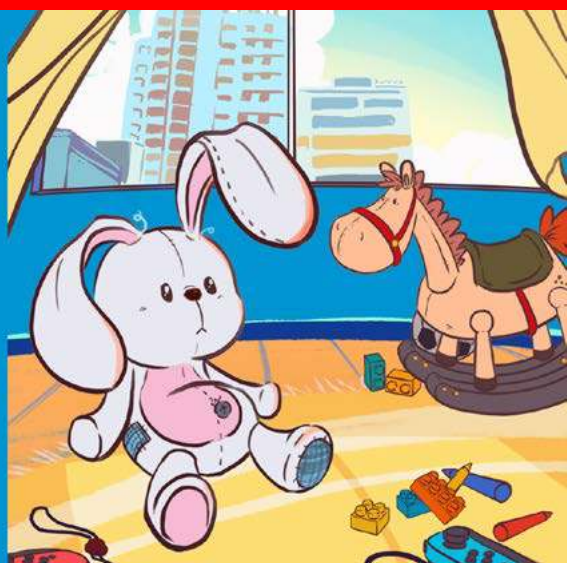
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JOEL TAN

DIRECTED BY
IVAN HENG

8 – 23 SEP 2023

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Fair Play

WRITTEN & DIRECTED BY **THOMAS LIM**

16 – 19 OCT 2023

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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)



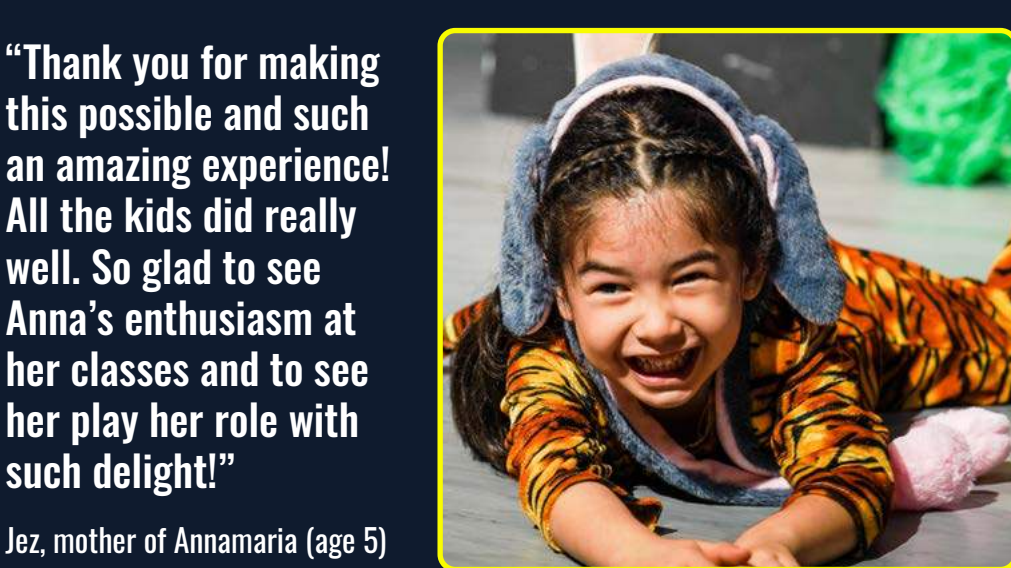
“It’s a great programme that enriches our creative world and imaginations, and a great place for us to have a dramatic outlet!”

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 *Psychobitch!*

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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