

The Almighty Sometimes Pre-show Notes

Welcome to this introduction to *The Almighty Sometimes*. This multi-award-winning play is written by UK playwright Kendall Feaver, directed by Daniel Jenkins, and presented by The Singapore Repertory Theatre.

This audio described performance is at 3pm on 26th November, and runs for about two hours and 30 minutes, including a 15-minute interval. The touch tour will begin an hour before the show, at 2pm. Your audio describers will be Seren Chen and Shalni Doshi.

Anna has been on medication for so long she can't remember who she is without it. All she knows is that once, as a little girl, she was a prodigious writing talent, in possession of a thrilling imagination. Now twenty-one, Anna wants to know what life would be like without pills and prescriptions. However, as Anna tries to find out who she really is, her mother remains determined to protect her – even when Anna's treatment is no longer her decision. This is a heartfelt family drama about loving someone with a mental illness - about the difficult choices parents make in a child's best interests, and what happens when you no longer have a say.

The play was written by Kendall Feaver, and is directed by Daniel Jenkins.
The Set Designer is Eucien Chia, accompanied by Associate Set Designer, Grace Lin.
The Costume Designer, Leonard Augustine Choo.
Lighting Designer, Gabriel Chan.
Sound Designer, Daniel Wong.
Stage Manager, Justina Khoo, accompanied by Assistant Stage Manager, Dilys Ang.
Finally, the Costume Coordinator is Tan Jia Hui.

There are 4 main cast members and 4 ensemble characters.

Anna is the protagonist and her mother is Renee. Oliver is Anna's boyfriend and Vivienne, her psychiatrist.

Arielle Jasmine Van Zuijlen makes her SRT debut as Anna, a young woman struggling to find herself without the aid of medication. When we are first introduced to Anna, she is dressed in a grey tank top, green flannel shirt worn over it. The sleeves of the shirt are rolled to her elbows. She also wears black skinny pants, grey sneakers with black ankle socks, her long hair tied back in one ponytail.

At the opening of the second half, Anna is seated in a wheelchair. She is dressed in an army green t-shirt, light grey long sweatpants and a dark grey hoodie. On her feet she wears a pair of light grey socks with blue tips and heels. Later she is seen without the hoodie.

Anna's mother, Renee, is played by Karen Tan, a veteran of the Singapore stage. Loyal and long-suffering, she has suppressed her own desires and dreams to give her full attention to her only child.

As it is nighttime, Renee enters stage dressed in a light grey t-shirt, loose pink long pants and a long blue bathrobe. The calf-length robe is worn closed and tied at the waist. She wears grey bathroom slippers. Renee is also seen without the robe.

For daytime scenes, Renee is dressed in a white short-sleeved t-shirt with horizontal brown stripes and khaki pants and beige flat pumps. On her left hand she wears a brown leather strap watch. In some scenes, she wears a long pink cardigan over this ensemble.

In the second half of the play, we see Renee in a short-sleeved calf-length denim shirt dress, tied around the waist. Her accessories and footwear remain unchanged. She also carries a big reddish-brown handbag.

Shona Benson plays Anna's long-time psychiatrist, Vivienne, or 'Vivi' as Anna calls her. Anna is Vivi's oldest and most complex patient, and she struggles between not caring too much and a selfish need to keep treating her. Vivi has two looks. In the first half, she is dressed in a light blue cotton shirt and a long checked skirt ending mid-calf, a slim black belt around her waist. She wears black heels and a rose gold watch. In most scenes, she carries a maroon briefcase handbag or has it at her side.

Later, in the second half, Vivi is dressed in a pink silk sleeveless blouse and navy pantsuit. Both the jacket and pants have a slim tapered fit. Her accessories and footwear remain the same.

Anna's love interest, Oliver, is played by Salif Hardie. Oliver is a simple uncomplicated young man whom Anna knows from school. This is reflected in the generally casual vibe of his clothes. He has 4 different variations of costume. He is initially dressed in a khaki t-shirt with a grey sweatshirt over it and khaki cargo pants. He wears black socks and sneakers.

When he stays over at Anna's place, Oliver wears the same khaki t-shirt and black socks, but with checkered boxer shorts instead of pants.

Later, as a dinner guest at Anna's home, Oliver is dressed in the khaki pants and t-shirt, but with a navy flannel shirt in place of the pullover.

In the second half, he wears a blue pullover over the khaki t-shirt and pants.

There is a 4-member ensemble cast. They act as manifestations of Anna's inner thoughts and anguish, doubling as stage hands to bring in elements of the set.

In the first half of the play, the ensemble cast is dressed in black tank tops with navy flannel shirts over them, black pants, ankle socks and sneakers. Their hair is tied in a ponytail.

In the second half, the group wears dark grey t-shirts and hoodies, with dark grey pants and black knitted socks.

As the play revolves primarily around Anna and the people around her, it is set mostly in the places Anna occupies. Throughout the play, we accompany her from her living room to her bedroom, from her therapist's office to a rooftop outside with her boyfriend. Sometimes, the space transforms into her mental stage, and occasionally, we find ourselves in places where she may not be present in person, but where her impact lingers.

All these places are suggested by the finessing of the versatile set, designed by Eucien Chia and Grace Lin. The floor is panelled with long planks of wood, like parquet, in shades of dark chocolate streaked with pale brown. The left and right sides of the space are bordered by floor-to-ceiling glass panels in two layers, with each panel the size of a door, and framed in between, serving as both doors and windows. The left-side panels are slanted almost 45 degrees from the bottom left corner of the stage towards the back, while the right-side panels are slanted inwards only slightly. On both sides, the top layers of panels are static, while the bottom layers are outfitted with hinges so the actors may enter and exit through the panels like doors. In addition to this, there are venetian blinds behind each panel, giving the impression of darkness beyond. However, sometimes, when the area behind the blinds is lit, and the main stage is dark, silhouettes are visible through the gaps in the blinds.

The back wall, when fully closed, is a series of sliding panels the same size as the glass panels, but in a mottled grey. The size and shape mimics the first layer of glass door-windows, but these are opaque. Behind these panels is a narrow space where larger pieces of furniture sometimes reside - a fridge and stovetop, for example, or a bookshelf. When the panels slide open, these become visible. However, these furniture elements are not always present - sometimes a panel slides open simply into a doorway towards darkness, through which actors come and go, and sometimes multiple consecutive panels are open to reveal a series of tall grilled windows before a dark city view.

While the second layer of glass panels on the sides extend upwards to disappear into darkness, above the back wall panels is a single long, rectangular panel that extends across the back wall, half the height of the panels below.

Finally, suspended over the entire space are five bars of fluorescent lighting, arranged in a narrow checker formation. They are lifted away, lowered in, and turned off or on in different configurations depending on the setting.

SRT aims to provide an excellent experience and service for all patrons who may require additional support to access our venue and enjoy our events.

For accessible booking options, please contact us at 6733 8166 from 10am to 6pm Monday to Friday.

The nearest parking options are Robertson Quay Hotel, located at 15 Merbau Road, Singapore 239032, opposite the theatre's front door, or the Robertson Walk Carpark at 11 Unity Street, Singapore 237995.

For Public Transport options, the nearest bus stop is UE Square (13109), serving buses 64, 123, and 143.

The nearest MRT station is Fort Canning (DT20) on the Downtown Line.

The Touch Tour will commence at 2pm, 1 hour before the show begins. Please inform the staff at the front door that you are there for the Touch Tour and they will bring you to the assembly point.

Please have your mobile device and headset with you. The Box Office will have headphones and devices on standby if needed.

KC Arts Centre, the home of SRT, is assistance dog friendly. It is also accessible for wheelchair use from both the front and rear entrances. There is currently 1 wheelchair space on row Q in the theatre stalls.

If you require a wheelchair space, or would like to understand more about transferring options, please contact our venue team via email at boxoffice@srt.com.sg or call 6733 8166.

We look forward to welcoming you and hope you have a wonderful time with us!

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