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IN THE park
macbeth

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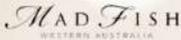
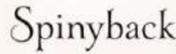
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shakespeare
IN THE park
macbeth

CREATIVE TEAM

Direction and Script Adaptation
Guy Unsworth

Music
Mervin Wong

Production Design
Richard Kent

Choreography
Tan Rui Shan

Lighting
Design
Gabriel Chan

Puppets, Puppetry
Design & Direction
Matt Hutchinson

Sound
Design
Lee Yew Jin

Fight Choreography
Peps Goh

Hair Design
Ashley Lim

Makeup Design
**Bobbie Ng - The
Makeup Room**

Co-Lighting
Designer
Genevieve Peck

Associate Sound
Designer
Jean Yap

Assistant
Director
Eric Larrea

Assistant Fight
Choreographer
Danish Dasuki

Vocal Coach
Jingyun Ng (Jyn)

Intimacy
Director
Rayann Condy

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We're proud to be supporting SRT as part of our commitment to enriching Singapore's arts and culture landscape.

ARTISTIC DIRECTOR'S MESSAGE

Welcome to this very special edition of Shakespeare in the Park.

Every time we stage this production, I say that it might be our last—because it is, without doubt, the hardest thing we do (and yes, the one that loses the most money). It demands years of planning, months of preparation, and countless hours building a village under the tropical sun, just to share a few magical nights under the stars.

So why do we keep doing it? Because it is one of the most important investments we can make—for our audiences, for our artists, and for the cultural fabric of Singapore. Because when was making money ever the true role of theatre?

Shakespeare in the Park is the largest locally produced outdoor theatre event in the region. It is an extraordinary platform for learning and growth—not just for our artists and crew, but for everyone who works alongside us. Nowhere else in this part of the world is Shakespeare staged on such a scale. It's also a rare opportunity to animate our parks, break down the barriers between audience and actors, and invite everyone to experience theatre as it was meant to be—alive, immediate, and communal.

It is, without doubt, the most social experience of SRT's theatrical calendar—where friends gather, picnic baskets are shared, and the city breathes with the life of performance. And at the heart of it all lies our mission: to reimagine the classics as a cornerstone of audience development. Many will be seeing Shakespeare performed for the very first time tonight—and discovering that these plays are not relics to be studied, but living works that still reflect, challenge, and inspire the world we live in.

I am deeply grateful to our outstanding creative team, cast, crew, and the entire SRT family for their passion and perseverance in bringing this vision to life.

A special thanks must go to Chris Fussner and Trans-Tec, who have been unwavering supporters of Shakespeare in the Park across so many years. And to all our season sponsors—you have our heartfelt thanks for believing in the power of theatre.

Finally, thank you to you, our audience. Without you, none of this would be possible. Thank you for bringing your picnic baskets, your laughter, and your open hearts. Thank you for being here tonight—and for making this tradition your own.

Despite the scale, the sweat, and the challenges, I would not trade a moment of it. And I hope you love every second as much as we do.

Enjoy the show.

GAURAV KRIPALANI



Helping future stars *fulfil their potential*

Deloitte is proud to partner SRT and their work in developing young talent through the arts to improve and empower our community.

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DIRECTOR'S MESSAGE

Macbeth has always been a story of epic proportions: power, ambition, fate, gender and the supernatural, to name but a few - all colliding with a kingdom on the edge of chaos. In reimagining it for today's audience, especially young people in Singapore, I wanted to retain that scale while transporting us away from medieval Scotland to a world that feels just as vast, spiritual and relevant.

The pronunciation of "Scotland" has changed since the play was written in 1603, so it seems fitting to welcome you not to Scotland but to Scoalan: a parallel universe of history, spirituality and magic. It is a world built by everyone involved, drawing from the aesthetics of epic cinema, gaming and fantasy fiction - genres that offer both an escape from, and a reflection of, our reality.

At its heart, the play explores a deeply human journey of the endless pursuit of control, truth and happiness - pressures familiar in our hyper-capitalist, social media-driven world. In Scoalan, the witches become personifications of AI: all-knowing entities that recognise patterns in the sand and shape destinies - less cauldron and cackle, more algorithm and inevitability!

If you've never studied Shakespeare, or have found it hard to access on the page or in the classroom, welcome! SRT's Shakespeare in the Park is truly like no other. This production is fast-paced, cinematic and designed to be clear and compelling, even if it's your first time engaging with his work. *Macbeth* is a timeless story about the human condition: our pursuit of the dream, and the desperate lengths we go to hold on to it or chase the next one.

GUY UNSWORTH



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hakluytandco.com

SYNOPSIS

Macbeth is Scoalan's most loyal warrior. After securing victory for his king in battle, a fateful encounter with three mysterious witches predicts that he will become Thane of Cawdor, and in turn King of Scoalan.

Immediately, Macbeth receives honours for his bravery and a promotion to Thane of Cawdor. The witches' prophecy awakens his ambition and Macbeth begins to thirst for the crown. Spurred on by his wife, Lady Macbeth, he murders the king and takes the throne for himself.

But power comes at a price. As power corrupts, paranoia grows, and Macbeth takes control of his own destiny. When his world begins to crumble, guilt, madness and bloodshed spiral out of control.

WELCOME TO SCOALAN

In this world, there is no external creator, no divine intervention, no moral force shaping events. There is no watching presence - only something vast, woven through all things. The wars, the rituals of blood, the shifting sands, the rise and fall of kings - all are part of the necessary, unfolding reality of an indifferent yet ever-present sacred substance.

The people do not pray to the heavens. They forge, walk upon, shatter, and breathe the fruits of the land. Keepers of sacred substances.

Scoalan is the land closest to the source - not because it is favoured, but because it is. To conquer Scoalan is to conquer the living essence itself. To reclaim it is to reclaim proximity to the sacred, to walk again on the original wound that birthed all nations.

The world-building process for 'Scoalan', formerly Scotland, has involved all departments and cast. This introduction to Scoalan is written by Benjamin Koh and Feroz J. Malik.



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P A R T N E R S

Clifton Partners is committed to preserving Singapore's heritage by revitalizing conserved shophouses, fostering community engagement, and uniting people to celebrate creativity and shared experiences.

We are proud to support SRT in enhancing Singapore's arts and culture scene.

CAST

MACBETH	Ghafir Akbar
LADY MACBETH	Julie Wee
BANQUO	Daniel Jenkins
KING DUNCAN	Andy Tear
MACDUFF	Shane Mardjuki
LADY MACDUFF	Gaby Rae
WITCH	Melissa May Garcia
WITCH	Vanessa Kee
WITCH	Inch Chua
MALCOLM	Arielle Jasmine
LENNOX	Victoria Mintey
ROSS	Selma Alkaff
ANGUS	Benjamin Koh
MENTEITH	Feroz J. Malik
CAITHNESS	Charlotte Elizabeth

ENSEMBLE

Adrina Bang (also Gentlewoman & Lady Macduff understudy), Priyanka Darshini (also Witches understudy), Charlotte Greenall (also Gentlewoman understudy), Amir Haziq, Alysha Kaisah, Sim Kee Joo (also Fleance), Audrian Tan (also Macduff's Son), Jeoshua Wang (also Servant & Angus understudy)

CAST

Ghafir Akbar as Macbeth



Ghafir is a Malaysian actor and director recently seen in *Accidental Death of an Activist* (Wild Rice) for which he won Best Actor (2025 Straits Times Life Theatre Awards). He received the same award in 2024 for his role in Shakespeare in the Park - *A Midsummer Night's Dream* (SRT).

Selected credits include *Disgraced*, *The Lifespan of a Fact*, Shakespeare in the Park - *Julius Caesar*, *Guards at the Taj* (SRT); *HOTEL*, *An Inspector Calls*, *Merdeka/இலட்சுமி/சுதந்திரம்* (Wild Rice); *Three Years in the Life and Death of Land*, *Acting Mad*, *Civilised* (TNS); *Kingdoms Apart* (Esplanade); *Temple*, *Being Haresh Sharma*, *Medea* (Cake Theatrical); and *Gold Rain and Hailstones* (Instant Café Theatre).

Directing credits include *Fault Lines* (Protagonist Studio; Best Director Cameronian Arts Awards 2023); *The Language Archive* (PH7 Productions); *OlaBola The Musical* (Enfiniti); and *Ombak!* (Rhythm in Bronze).

Ghafir holds an MFA in Acting (Asolo Conservatory/FSU), and a BA in Theatre Performance (Western Michigan University).

Selma Alkaff as Ross / Laby Macbeth Understudy



Selma graduated from the Royal Central School of Speech & Drama BA Acting course. Her theatre credits include *Bull* (Wild Rice); *Dragonflies*, *Circle Mirror Transformation* (Pangdemonium); *Ma'ma Yong - About Nothing Much To Do*, *Bunny Finds the Right Stuff* (Esplanade) and *The Cave* (The Twenty Something Theatre Festival). Screen credits include *MindBlown!* (CNA); *Birthday Boy* (NFTS) and *A Bloody Wet Mess* (NSFTV). Video game acting includes *Unknown 9: The Awakening* (Reflector Entertainment). Selma wrote and acted

in the audio play, *Batu* part of Centre 42's Sound Plot series.

Inch Chua as Witch



Born in Singapore, educated in Fine-arts, and inducted into the music industry in Los Angeles, Inch has made a career as an international award-winning multi-disciplinary artist. Her passion for the arts, wild places, and technology has led her to play at numerous festivals around the world and to experiment in a variety of art forms such as music, theatre and the culinary arts. An appreciator of good cocktails, random animal factoids and post apocalyptic sandbox video games, Inch is a recipient of the National Youth Award in 2018 for her

contributions in the arts, awarded Best Sound at the 2020 Life Theatre Awards for her multi-sensory theatrical music production, *'Til The End Of The World, We'll Meet In No Man's Land*, honoured with the Artistic Excellence Award at the 26th Annual COMPASS awards and recently awarded the Woman Of The Future Award in Asia. She is currently based in Singapore with her two cat overlords and a nursery of overwatered plants.

CAST

Charlotte Elizabeth as Caithness / Malcom, Ross & Lennox Understudy



Charlotte Elizabeth is a theatre maker who slays both on stage and backstage. As an actor, stage manager, producer, director, pilates instructor and advanced scuba diver, there's nothing Charlotte loves more than a long list. Her recent credits include: Production Manager for *The Dream Emporium* (ChildAid 2024), Director for *Escaped the Art* (Strawberries Inc), Producer for *Pixel Paradise* (Singapore Night Fest), Assistant Stage Manager for *The Invisible Pangolin* (Gateway Theatre) and was a Teaching Artist with WildRiceAcademy. She hopes

to inspire audiences to always look forward to tomorrow and tomorrow and tomorrow...

Melissa May Garcia as Witch



Melissa May Garcia is a passionate musical theatre performer with a BA (Hons) in Musical Theatre from LASALLE College of the Arts. With a love for storytelling through both music and performance, she is dedicated to creating impactful experiences that resonate with audiences. Melissa's diverse work includes her role as the lead puppeteer in *Little Shop of Horrors* (SingTheatre) and performances with Esplanade's Playtime. She is also the music director for *The Popsicals*, a personal passion project that allows her to explore her

creative vision. Currently in the early stages of her acting and music career, Melissa is committed to growing as an artist and contributing meaningfully to the arts scene through her work in theatre and music.

Arielle Jasmine as Malcolm



Arielle graduated in 2020 from the School Of The Arts Singapore, with an International Baccalaureate Career-Related Programme (IBCP) Excellence Award for her specialisation in Theatre. Since then, she has been blessed to work on a variety of exciting projects as an actor in the theatre industry.

Her credits include working with *(un)becoming* (TheatreWorks); *Survivor Singapore* (The Necessary Stage); *No Particular Order* and *How I Learned To Drive* (Esplanade Theatres); *Crack the Case: RED* (Sight Lines) and most notably, *The Almighty Sometimes* (SRT) for which she won Best Actress at the 2023 Straits Times Life Theatre Awards.

Arielle is immensely grateful for the talented creatives she has been surrounded by, and the wonderful opportunities she has had thus far. She is excited to be working with SRT again, as a part of this year's production of Shakespeare in the Park - *Macbeth*.

CAST

Daniel Jenkins as Banquo



As Deputy Artistic Director at SRT, Daniel's recent directing credits include *The Last Five Years*, *Disgraced*, *2:22: A Ghost Story*, *The Almighty Sometimes*, *Threads: The Emperors New Clothes Musical*, *The Princess and the PEA*, *A Super Happy Story About Feeling Super Sad*, *Afterlife*, *C-O-N-T-A-C-T*, *The Complete Works of William Shakespeare – Abridged*, *Lungs* and *Girls Like That*.

Notable acting credits include: *A Midsummer Night's Dream*, *Julius Caesar*, *Romeo and Juliet*, *The Tempest*, *The Merchant of Venice*, *Othello*, *Twelfth Night*, *Macbeth*, *Much Ado About Nothing* (SRT's Shakespeare in the Park); *Hand to God*, *Disgraced*, *Blackbird*, *The Pillowman*, *Defending the Caveman* (SRT); *Who's Afraid of Virginia Woolf*, *Dragonflies*, *The Pillowman*, *Chinglish*, *Circle Mirror Transformation*, *Swimming With Sharks*, *Dealer's Choice*, *The Full Monty* (Pangdemonium); *RED* (Blank Space Theatre); *Quills*, *Popcorn*, *The Physicists*, *The Deep Blue Sea*, *Lonely Planet* (luna-id); *Death and the Maiden* (Escape); *Cabaret* (Toy Factory); *Hotel*, *Animal Farm* (Wild Rice); and *Members Only* (Sing Theatre).

Daniel has been nominated 8 times for Best Actor and Best Supporting Actor at the Straits Times Life Theatre Awards, as well as Best Director in the 2023 nominations. He was last nominated for Best Actor in 2025 for his role in *Who's Afraid of Virginia Woolf*. He has won the Best Supporting Actor Award twice for his roles in *Quills* and *Cabaret*.

He is currently in production for *Fantastic Mr Fox* which he is directing for SRT's The Little Company in June.

Vanessa Kee as Witch



Named Singapore's 'rising theatre star' by The Straits Times (2024), Vanessa is proud to be a homegrown talent. She recently became the first Singaporean to voice Belle in Disney's official *Beauty and the Beast Film-To-Concert*.

Her recent leading credits include Susan in *Tick...Tick...Boom!* (Sightlines Co.); Audrey in *Little Shop of Horrors* (Sing'theatre); Helena in Shakespeare in the Park - *A Midsummer Night's Dream* (SRT) and Fraulein Kost in *Cabaret* (Sing'theatre). She was also handpicked as a guest star for Rachele Ann Go's *The Music in My Mind* concert.

Other notable roles include Esmeralda in *Quasimodo the Musical*, Heidi in *Title of Show* (Sing'theatre) and Kit Chan's understudy in *LKY The Musical* (Aiwei & SRT). She also appeared in *The Sound of Music* (Rehearsal Maria, Broadway International) and *Into the Woods* (Pangdemonium).

Vanessa is thrilled to be back for her second Shakespeare in the Park.

She dedicates the stage to her theatre guardian angels, M&S.

CAST

Benjamin Koh as Angus / Banquo Understudy



Benjamin (Ben) is an actor and graduate of NAFA and LASALLE College of the Arts. He was nominated for Best Supporting Actor at the Straits Times Life Theatre Awards for his performance as Orin in *Little Shop of Horrors* (Sing'Theatre). His other credits include *Snow White and the Seven Dwarves* (Wild Rice) and *Four Horse Road 2023* (The Theatre Practice).

Trained in acting, singing, dance, and stage combat, he is broadening his skills to include flow arts, stunts and historical European martial arts.

Passionate about theatre education and its role in developing confidence and communication skills, Ben is committed to continuous growth and excellence. He welcomes opportunities that challenge him as a performer and storyteller.

Feroz J. Malik as Menteith / King Duncan & Macduff Understudy



Feroz is a strange figure who bears an aching love for all things sublime and moving. Since finishing his LASALLE College of the Arts Diploma, Feroz has worked with The Winter Players, that's currently part of SRT's Company-in-Residence programme. Since the collective's inception in the college, he has been embarking with them on performing feats of theatrical and literary necromancy, as Leontes in Shakespeare's *The Winter's Tale*, Judge Brack in Ibsen's *Hedda Gabbler* and making his directorial debut with Marlowe's *Doctor Faustus*.

Shane Mardjuki as Macduff / Macbeth Understudy



Previous works with SRT include *Romeo and Juliet*, *Julius Caesar*, *Twelfth Night*, *The Tempest*, *Othello* (SRT's Shakespeare in the Park) *2:22: A Ghost Story* and *The Complete Works of William Shakespeare Abridged* (SRT).

Some recent theatre works include *National Day Charade*, *Tartuffe* and *People, Places and Things*.

Recent TV shows include *Black Thursday*, *Operandi Gerhana*, *Come Closer* and *Berani Nyanyi* The web series, *Comedians VS* and the movies *Geylang*, *Unlucky Plaza* and *#LookAtMe*.

Shane is managed by Fly Entertainment and is your mom's favourite actor.

CAST

Victoria Mintey as Lennox



Victoria is an actor and specialist trainer in public speaking. Originally from Northern Ireland, she has called Singapore her home since 2011.

Victoria trained at Mountview Academy of Theatre Arts in London, gaining her MA in Performance (Musical Theatre).

Singapore credits include: *Love Letters*, *How I Learned to Drive*, *The Memory of Water* (Wag the Dog Theatre); *Into the Woods*, *People, Places & Things*, *The Pillowman*, *Dragonflies* (Pangdemonium); *Romeo and Juliet*, *Twelfth Night* (SRT's Shakespeare in the Park); *The 39 Steps* (Asylum Theatre); *A Singaporean in Paris* (Sing'Theatre) and *Fantastic Mr Fox* (SRT's The Little Company).

With love and gratitude to her husband and two little boys.

www.victoriamintey.com

Gaby Rae as Lady Macduff / Dance Captain



Gaby Rae is a performer, choreographer, and dance educator. Her theatre credits include *Dear Evan Hansen*, *Into The Woods* (Pangdemonium); *Errol's Garden* (SRT's The Little Company); *Cabaret*, *Little Shop of Horrors* (Sing'Theatre).

As a choreographer, she has worked with companies and institutions such as the Hyatt Hotel Group, Singapore Repertory Theatre, and LASALLE College of the Arts. Gaby has also performed at high-profile events for brands like Porsche, Charlotte Tilbury and Hermes.

Gaby is also an experienced dance educator who takes pride in nurturing a record of award winning students.

CAST

Andy Tear as King Duncan



Andy first became involved in theatre in his teens at the Gordon Craig Youth Theatre. He trained at Bretton Hall (University of Leeds) and the University of Hertfordshire. Theatre work includes *Endgame*, *Nicholas Nickleby*, UK tours of *American Buffalo* and *Mad Forest*, and a tour of Montreal, Canada with *Blue Remembered Hills*. In Singapore: *A Right Rubbish Christmas*, *Frost in Space*, *Two* (Centre Stage); *Quills* (Luna-id); *Lord of the Flies* (Samantha Scott-Blackhall); *Essential Framing*, *Importance of Being Earnest* (Buds Theatre); *I'll*

Have The Special (Best Actor Runner-Up, Short & Sweet Festival); *Dealer's Choice*, *Peter and the Starcatcher*, *The Pillowman* (Pangdemonium); *Heather* (Gateway); *Pearl of the Eastern & Oriental* (Georgetown Festival, Penang); *Much Ado About Nothing*, *Macbeth*, *Twelfth Night*, *Othello* (SRT's Shakespeare in the Park); *2.22: A Ghost Story* (SRT). He received a Straits Times Life Theatre Awards nomination for Best Supporting Actor in *The Pillowman*. Andy is also a theatre teacher, director, percussionist and workshop facilitator.

Julie Wee as Lady Macbeth



Julie trained as an actor at The Victorian College of the Arts in Australia. Her stage credits include Juliet in *Romeo and Juliet* (Wild Rice), and Titania in *A Midsummer Night's Dream*, Cassius in *Julius Caesar*, Portia in *The Merchant of Venice*, Miranda in *The Tempest*, Hero in *Much Ado About Nothing* and Bianca in *Othello* (SRT's Shakespeare in the Park).

For original Singaporean theatre, Julie performed in *Hotel* (Wild Rice), *The Fourth Trimester*, *Normal*, *The Good, the Bad and the Sholay* and *The Way We Go* (Checkpoint Theatre) and *Mosaic* (Take Off Productions).

She's an adjunct lecturer at LASALLE College of the Arts and NAFA, teaching acting as well as Shakespeare for actors, and conducts corporate workshops for individuals and groups to enhance their presence and presentation skills.

Julie works as an emcee and professional voiceover artist who runs her own home studio. Companies that have used her voice include Singapore Tourism Board, Visa, Samsung, SK-II and Olay.

www.voiceoverjulie.com

CREATIVE

Guy Unsworth Direction and Script Adaptation

Guy Unsworth is an internationally acclaimed director and writer, celebrated for work across a range of genres including musicals, Shakespeare, and film, with over 15 award-nominated productions, including seven wins. Raised in North West England, Guy studied Industrial Economics at the University of Nottingham before training in theatre directing at Mountview Academy of Theatre Arts. He began his career as an Assistant Director in the West End and Royal Shakespeare Company, eventually establishing himself as an international director and writer.

Recent credits include: *Joyride* (Malmö Opera), *Miss Saigon* (Folketeatret, Oslo); *A Midsummer Night's Dream*, *Julius Caesar* (SRT's Shakespeare in the Park, Singapore); *Stumped* (Screen, Lords, Hampstead, UK Tour); *Bring It On* (Southbank Centre); *My Fair Lady* (Grange Festival Opera & The Liceu); *Being Mr Wickham* (Jermyn Street, UK Tour, New York); *Of Mice and Men* (UK Tour); *Some Mothers Do 'Ave 'Em* (UK Tour); *Hand To God* (SRT).

Mervin Wong Music

The sonic cartographies of Mervin Wong chart a course through inner and outer realms. His work involves composition, production and sonic design that explores deep listening and immersive sonic narratives. His work spans live performances, spaces, theatre, film/ media with a focus on spatial and immersive sound. Each endeavor serves as a testament to his commitment to sonic alterity and the creation of deeply resonant, transformative listening experiences.

Recent projects include composing the live immersive score for *a place we could not name* (2025) developed with artists XUE and Razan Wirjosandjojo, scoring and designing sound for National Gallery's No Flash podcast (Season 2: Third Eye), and releasing *Movement Landscapes* (2023), a collection of works for dance and theatre. Mervin also composed the genre-bending hyper-pop score for Shakespeare in the Park - *A Midsummer Night's Dream* (2023) with Singapore Repertory Theatre.

Richard Kent Production Design

Richard is a London-based Theatre Designer. Previous designs for SRT's Shakespeare in the Park includes *A Midsummer Nights Dream*, *The Merchant of Venice* and *Julius Caesar*.

West End works include *My Master Builder* (Wyndhams); *Richard II* (Donmar Warehouse); *Handbagged* (Vaudeville as well as Kiln/Tricycle + UK Tour); *Dead Funny* (Vaudeville); *The Mentalists* (Wyndhams); *Bad Jews* (Haymarket and Arts as well as St James, Ustinov + UK Tour) and *Murder Ballad* (Arts).

US works include *Handbagged* (59E59, NYC + Round House Theatre, DC); *Disco Pigs* (Irish Rep Theatre, New NYC) and *Man to Man* (BAM, NYC).

London works include *Kerry Jackson* (National Theatre); *Winter's Tale* and *Cymbeline* (Shakespeare's Globe); *Black Love, Wife* and *When The Crows Visit* (Kiln); *Multitudes, The*

CREATIVE

Colby Sisters Of Pittsburgh, Pennsylvania, A Boy and His Soul and Paper Dolls (Tricycle); *The Dance of Death* (Donmar Trafalgar); *Mrs Lowry and Son* (Trafalgar Studios 2); *The Lodger* (Coronet Theatre); *The Cocktail Party* (Print Room) and *The El. Train* (Hoxton Hall).

UK works include *Birdong* (UK Tour); *Richard My Richard* (Shakespeare North Playhouse); *The Mirror Crack'd* (Salisbury Playhouse, UK Tour + NCPA India); *Anything Goes* (Sheffield Crucible + UK Tour); *Macbeth* and *Sheffield Mysteries* (Sheffield Crucible); *This Is My Family* (Sheffield Crucible Studio, Chichester Minerva, UK Tour, Sheffield Crucible); *My Cousin Rachel* (Theatre Royal Bath + UK Tour); *The Country Girls* (Chichester, Minerva); *Oliver* (Grange Park Opera); *Outside Mullingar* (Ustinov Bath); *Watership Down* (The Watermill) and *Neighbors, Clockwork and Heroine* (Hightide Festival).

Tan Rui Shan Choreography

Tan Rui Shan is an actress, choreographer and producer whose acting portfolio includes a range of noteworthy productions such as Ah Chiam/Titoudao in *Titoudao* (Toy Factory), where she was nominated for Best Actress in Straits Times Life Theatre Awards (2025). Her choreography credits include Shakespeare in the Park - *A Midsummer Night's Dream* (SRT), *The Wizard of Oz* (Wild Rice), and *Pinkfong and Babyshark Live Musical* (Brunei). A co-founder of Bitesize Theatre Productions, she has produced shows such as *The Monster in the Mirror Musical* in 2021 and 2023 and many more.

Gabriel Chan Lighting Design

Recipient of the Singapore National Arts Council Overseas Bursary, Gabriel graduated from the Hong Kong Academy for Performing Arts with First Class Honours in Lighting Design. He was also awarded the Strand Lighting Scholarship, funding his training at the Metropolitan Opera, New York ('09 Winter Opera Season). He was conferred the Young Artist Award in 2019 for his artistic excellence and contribution to Singapore's performing arts scene. A chameleon of a designer, Gabriel is well versed in lighting for theatre, dance, music concerts, sporting and live broadcast events.

Signature theatre designs include *The Almighty Sometimes*, *Constellations* (SRT) *The LKY Musical* (Aiwei & SRT) *Julius Caesar, Romeo & Juliet, The Tempest* (SRT's Shakespeare in the Park), *Seven Sages of the Bamboo Grove, The Crab Flower Club 2022*, *Quest - The White Hare* (Toy Factory), *Every Brilliant Thing* (The Fingers Players) and *First Fleet* (Nine Years Theatre).

www.gabrielchan.me

Matt Hutchinson Puppets, Puppetry Design & Direction

Matt trained at Royal Central School of Speech and Drama, London. He works as a designer, director, theatre-maker, craftsman, and performer, for puppetry and object-led performance.

Creative credits include *The Leftbehinds* (Royal National Theatre of Great Britain), *What Dreams May Come* (English Touring Opera), *The Curious Rat* (Little Angel Theatre), *Rise*

CREATIVE

& *Fall* (Page One Theatre), *A Christmas Carol* (Bristol Old Vic), *When the Crows Visit* (Kiln Theatre), *The Very Hungry Caterpillar Show* (Millennium Entertainment International), *The Tempest*, *Swallows & Amazons*, Enid Blyton's *Secret Seven* (Storyhouse), *Jane Wenham: Witch of Walkern* (Out of Joint), *Snow Child* (Sheffield Crucible & Unicorn Theatre), Ulla's *Odyssey* (Opera Up Close).

Other recent work includes *Spirited Away* (ToHo), *My Neighbour Totoro* (RSC), *The Enormous Crocodile* (Roald Dahl Story Company), *Awful Auntie* (Birmingham Stage), *Hey Duggee - Live* (Kenny Wax), *Knuckles* (Paramount).

He is an associate lecturer for the School of Performance, London College of Fashion.

www.matt-hutchinson.com

Lee Yew Jin Sound Design

Yew Jin completed his BA(Hons) in Audio Production at SAE Institute (Singapore) in 2012.

He worked on the Ctrl Fre@k team (2016-2023) on sound design: *Chinatown Crossings* (Drama Box); *Citizen X* (The Finger Players); *Constellations*, *Hand To God*, Shakespeare in the Park - *A Midsummer Night's Dream* (SRT). Sound Operation: *RENT*, *Fun Home* and *Urine Town* (Pangdemonium) and *The LKY Musical* (Aiwei & SRT).

Peps Goh Fight Choreography

Peps first entered the stunt industry in 2014. Accumulating experience from working and training with various stunt companies, both local and overseas, from Taiwan to Indonesia to USA.

Peps worked his way from the ground up, from first a stuntman and body double, to assistant choreographer, and eventually leading his own brand of fight design and coordination. Peps had represented Singapore and won 2nd Runner-up in Sydney's 2016 international Free Running competition.

He is also a graduate from TOTEM II, as the only 4 selected internationally from outside of USA, in a 5 week intensive bootcamp in Atlanta, USA, held by Hollywood Stunt Coordinator Walter Garcia.

Ashley Lim Hair Design

Ashley started his hairstyling career in 1986 and set up Ashley Salon in 1999 to further pursue his dedication towards the art of hairdressing, especially for the theatre. Since 1987, he has worked on over 300 productions locally and abroad. He is privileged to be widely recognised by the local theatre community as a veteran in his artistry. Some of Ashley's most memorable creations include his headpieces for *Forbidden City: Portrait of an Empress* (SRT) and *Monkey Goes West* (Wild Rice). He has been working with Wild Rice since day one till now.

He has also worked with SRT since their first Shakespeare in the Park till now and has also worked with most of the theatre companies in Singapore.

CREATIVE

Bobbie Ng - The Make Up Room Makeup Design

Bobbie Ng has been passionately involved in makeup artistry for more than 25 years, co-founding The Make Up Room. "Every client, show, and shoot is a new challenge - that's what excites me," she says.

She has worked backstage at fashion shows and theater productions, refining her versatility from natural to avant-garde looks.

Specialising in theatre, Bobbie believes makeup must enhance - not overpower - an actor's performance. "It's about balance: realism for drama, boldness for fantasy, always serving the character."

Her portfolio includes more than 200 local theatre production, with her first SRT's Shakespeare in the Park in 2007—*A Midsummer Night's Dream*.

Whether for fashion, stage, or film, her work blends artistry with storytelling.

Genevieve Peck Co-Lighting Design

Genevieve graduated from The Royal Central School of Speech and Drama, London with a BA(Hons) in Theatre Practice, specialising in Lighting and Projection/Video Design.

Design credits include *Dear Evan Hansen*, *People Places and Things*, *The Glass Menagerie*, *Tango*, *The Effect* (Pangdemonium); *Grounded*, *Lungs*, *The Sound Inside*, *The Lifespan of a Fact* (SRT); *The Commission* (Pangdemonium, SRT & Wild Rice); *All the World's a Sea*, *The Soldier and His Virtuous Wife*, *Four Horse Road*, *I Came At Last To The Seas*, *Lao Jiu*, *Liao Zhai Rocks*, *If There're Seasons* (The Theatre Practice); *ubin*, *Both Sides Now* 2019, *Missing*, *With Time* (Drama Box); *Everything For You*, *Between You and Me*, *Lear is Dead*, *Art Studio* (Nine Years Theatre); *Three Years in the Life and Death of Land* (The Necessary Stage).

Jean Yap Associate Sound Designer

Jean is a freelance sound professional specialising in technical design, systems integration and operations for theatre. With extensive experience across a wide range of theatre productions in Singapore, she has held various operational and technical design roles, including serving as associate sound designer on several notable productions. Her recent credits include associate sound designer for *Falling* and *Dear Evan Hansen* (Pangdemonium), *Transplant* (The Finger Players x Rudra). Jean holds a Bachelor of Music in Creative Music Technology from the University of Surrey, where she specialised in Electronic Composition and Sound Design.

CREATIVE

Eric Larrea Assistant Director

Eric is a director, actor, and theatre maker who graduated from LASALLE College of the Arts with a BA(Hons) in Musical Theatre. He is proud to be concluding his directing residency at Singapore Repertory Theatre with Shakespeare in the Park – *Macbeth*, a production that marks a significant milestone in his artistic journey, and hopes you have a fantastic time at the park tonight!

His assistant directing credits include: *2:22 – A Ghost Story*, *Disgraced*, *The Last Five Years* (SRT); *The Cat in the Hat*, *Errol's Garden*, *The Three Little Pigs*, *The Princess and the PEA*, *Threads: The Emperor's New Clothes Musical* (SRT's The Little Company); and *After Life*, *A Super Happy Story (About Feeling Super Sad)* (SRT's The Young Company).

Danish Dasuki Assistant Fight Choreographer

A stunt coordinator and actor, Dasuki started his career from being a dancer, in both street styles and traditional (Zapin). He went on with leading roles in multiple theatre productions such as *Atas Agung* (Dastak Theatre Festival) and *Journey to Nowhere* by Oliver Chong before starting his stunt journey at Sandbox Action Studios. Dasuki first worked as a stunt performer on live shows such as *Star Search*, *Fall Guy Premiere*, *Sammo Hung Masterclass*. His coordination works also include commercials such as HTX Open House, Virtual Productions such as *Tainted*. His recent works include playing as Aiman on HBO's *Hacks* and Main IO Fatris on *CrimeWatch*.

Jingyun Ng (Jyn) Vocal Coach

Jingyun Ng (Jyn) is a voice educator and bodymind awareness coach. She creates curiosity-led learning spaces where people can discover ways of communicating, moving, and being at their soul's pace. Jingyun runs her Know Your Voice private practice, alongside being an arts performance coach. Since 2016, she has facilitated voice and bodymind exploration workshops in partnership with *Esplanade Voices Festival*, YSTCM-NUS, NAFA, The Voice Company, Orangetheory Fitness and others.

A boldly spirited vocalist, Jingyun traverses western classical opera/new music, sound-and-movement experimental projects, and voiceover engagements. Performance credits include productions with The Opera People, L'arietta, Madhatter Project, Mervin Wong, Bennett Bay, and KEAT. Beyond her YSTCM degree, she deepens her appreciation of our expansive human experience—through intensive Alexander Technique teacher-training (2019–2024 in Netherlands, US, and UK), and experiential education in arts pedagogy, somatic- and touch-based therapy, and inclusion practices.

Rayann Condy Intimacy Director

Rayann (she/her) is a certified Intimacy Coordinator with Intimacy Directors and Coordinators (USA). She is passionate about supporting storytellers to create diverse, bold and real depictions of intimacy on stage and screen. Highlights to date include *How I Learned to Drive* (Esplanade Production); *The Last Bout* (currently on Ch 5); Emmy-nominated web series *People Like Us* (Season 3).



macbeth on Roblox

Singapore Repertory Theatre (SRT) presents a groundbreaking new way to experience Shakespeare.

Macbeth on Roblox builds on SRT's long tradition of showing how timeless, relevant, and captivating Shakespeare can be for new generations—both in Singapore and beyond. Hosted on a platform where over 100,000 Singapore teens are already active, this innovative game brings *Macbeth* to life in an exciting new way.

Created as a digital, experiential extension of Shakespeare in the Park, **Macbeth on Roblox** offers deeper engagement with SRT's production—long after the final curtain falls. The game is expected to draw over half a million play sessions in the next twelve months.



For more information on the game experience, please contact learning@srt.com.sg or **6221 5585**.

*SRT's **Macbeth on Roblox** is developed by Metakey in association with MeshMinds. It is supported by the National Arts Council as part of Project Arts Metaverse, an initiative that supports innovation and experimentation by developing new arts experiences in virtual spaces.*

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SRT has made Singapore
laugh, cry, cheer and sing for

32
YEARS
WITH OVER
200
PRODUCTIONS

LEA SALONGA

MING-NA WEN

**ETHAN
HAWKE**

**SIR IAN
MCKELLEN**

**NANCY KWAN
SHABANA AZMI**

KIT CHAN

...are just a few of the international stars
who have performed for SRT

TO DATE, SRT HAS SOLD OVER

1,585,000

TICKETS

**SHAKESPEARE
IN THE PARK**

11 PRODUCTIONS

300,000

AUDIENCE MEMBERS

OFFERS DIRECT EMPLOYMENT TO ALMOST

300 PEOPLE
A YEAR

705,383

CHILDREN

TEACHERS & PARENTS
HAVE ATTENDED
TLC SHOWS

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ARTISTIC DIRECTOR

Gaurav Kripalani

PRODUCER

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ARTISTIC

DEPUTY ARTISTIC DIRECTOR

Daniel Jenkins

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ASSOCIATE ARTISTS

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THE SRT GROUP



Founded in 1993, **Singapore Repertory Theatre** is one of the leading English-language theatres in Asia. SRT's mission is to enrich, engage and entertain audiences by staging theatrical productions of the highest calibre, collaborating with the best talent in the world.



the
little
company

The Little Company is a professional theatre company producing quality plays for children. The plays are staged for children aged 3 and up.



the
young
company

The Young Company is a two-year actor training programme for 16 to 25 year-olds. Up to twenty young people are selected from open auditions to form the core of the company and receive practical theatre training. In addition, the **Inclusive Young Company** was formed for 16 to 35 year-olds who identify as persons with disabilities.



the
inclusive
young company



centre for
creative
learning

SRT's **Centre for Creative Learning** is committed to bringing meaningful and relevant programmes to students, teachers and emerging theatre talents.



Home of



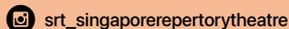
Located along the Singapore River at Robertson Quay, this state-of-the-art 380-seat theatre is a hub for the performing arts.

For more information on any SRT production, please contact us at:

KC ARTS CENTRE – HOME OF SRT
20 Merbau Road, Singapore 239035
office@srt.com.sg | www.srt.com.sg



SingaporeRepertoryTheatre



SRT MAINSTAGE REPERTOIRE

1993

Godspell
Coming into Passion
Many Moons

1994

The Magic Fundoshi
Into the Woods
Death of a Salesman
Who's Afraid of
Virginia Woolf?
A Singapore Carol

1995

Coming into Passion
Tiger on the Right,
Dragon on the Left
Little Shop of Horrors
Master Harold...
and the Boys

1996

The Magic Fundoshi
Sing to the Dawn
The Glass Menagerie

1997

Nora
The Fantasticks
Shakespeare in the Park –
Hamlet
A Twist of Fate
Breastissues

1998

Golden Child
Kiss of the Spiderwoman
Balls!
Ah Kong's Birthday Party
A Twist of Fate
Art

1999

Gold Rain & Hailstones
M. Butterfly
Fabric
They're Playing Our Song

2000

A Perfect Ganesh
They're Playing Our Song
(Manila)
Oleanna
The Theory of Everything

2001

Rent
Shakespeare's R&J
Red
Barefoot in the Park

2002

Honk!
Art
Forbidden City:
Portrait of an Empress

2003

Spilt Gravy on Rice
Forbidden City:
Portrait of an Empress

2004

The Odd Couple
The Woman in Black
An Immaculate
Misconception

2005

The Best of Broadway:
An Intimate Evening
with Lea Salonga
Betrayal
A Twist of Fate

2006

The Candlestickmaker
Krishnan's Dairy
The Dresser
Forbidden City:
Portrait of an Empress

2007

The Pickle King
Shakespeare in the Park – A
Midsummer's Night Dream
RSC's King Lear /
The Seagull
The Pillowman

2008

The Pillowman
Avenue Q – The Musical
The Office Party

2009

The Bridge Project – The
Winter's Tale
Shakespeare in the Park –
Much Ado About Nothing

2010

The Bridge Project –
The Tempest
Blackbird

2011

The Guru of Chai
Shakespeare in the Park –
Macbeth
The Bridge Project –
Richard III

2012

The Guru of Chai
Krishnan's Dairy
Shakespeare in the Park –
Twelfth Night
God of Carnage

2013

Venus in Fur
Shakespeare in the Park –
Othello
Complicite's Shun-kin
Ninagawa's Musashi
Peter Brook's The Suit

2014

Shakespeare in the Park –
The Merchant of Venice
Mies Julie

2015

Shakespeare in the Park –
The Tempest
Hello/Goodbye
Peter Brook's Battlefield
White Rabbit Red Rabbit

2016

Shakespeare in the Park –
Romeo & Juliet
Art
Disgraced

2017

Constellations
Hand to God
Forbidden City:
Portrait of an Empress

2018

The Curious Incident of the
Dog in the Night-Time
Shakespeare in the Park –
Julius Caesar
Guards at the Taj

2019

The Truth
Caught
Sweeney Todd: The Demon
Barber of Fleet Street

2020

The Lifespan of a Fact
Tuesdays with Morrie

2021

The Sound Inside
Lungs
The Complete Works
of William Shakespeare
(Abridged)

2022

Miss Julie
C-O-N-T-A-C-T
The LKY Musical
The Almighty Sometimes

2023

Shakespeare in the Park - A
Midsummer Night's Dream
2:22 - A Ghost Story
Por Por's Big Fat Surprise
Wedding

2024

Grounded
TAHA
Paradise or the
Impermanence of Ice
Cream
Disgraced
Por Por's Big Fat Surprise
Wedding

2025

The Last Five Years
Shakespeare in the Park -
Macbeth

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“

Singapore Repertory Theatre (SRT) has elevated Singapore's theatre scene with enriching, educational, and eye-opening excellent productions. Their thoughtful curation and efforts to challenge perceptions and judgements have earned widespread appreciation.

”

- Yap Su-Yin (Friend of SRT)

FRIENDS OF SRT

“ Over the past 9 years, I have seen SRT grow stronger each year, consistently challenging itself with diverse, well-curated productions. From wide-appeal experiences like Shakespeare in the Park to thought-provoking artful productions like *CAUGHT* and *Disgraced*. ”

- Yashika Mody (Friend of SRT)

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And all who have assisted in this production whose names
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SRT is supported by the National Arts Council under the
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