



# DIFFERENT

"THIS JOURNEY'S LONG AND THE ROAD'S ROUGH..  
WE DON'T HAVE MUCH, BUT WE HAVE ENOUGH..  
WHATEVER COMES, WE HAVE EACH OTHER..."

**YOUTH  
Alive!** 2020

WHAT MAKES US HUMAN?  
28-11-20 1:30-6PM



# CREATOR'S MESSAGE

Thank you for joining us as we share our production of ***Different***. ***Different*** explores themes of friendship, standing up for what's right, and kindness towards one another.

Half-way through our story, one of our protagonists, Rubie, is faced with a choice. She can choose to go back to her life as it once was, or she can choose to complete the journey set before her, however challenging it may be.

Each team member made a similar choice when they said yes to this project – they made a commitment to us, to each other, and to a dramatic space of collective imagination.

In this process, our team prioritised play & always made room for laughter, and we carried our joy into our story.

Together, we poured our hearts into Gladys, Rubie, Ray, and the world of Nagajala. We are so excited to share their journey with you today.

Thank you.





**THE TEAM BEHIND**  
***DIFFERENT***



# SHALYN YONG

## LEAD ARTIST

Shalyn Yong is an applied theatre practitioner and drama educator. She has been working with children and youth since 2011 in a range of performance making, educational theatre and community engagement projects.

Key Projects that Shalyn has initiated and managed are: re:ACT, a Theatre for Social Advocacy Youth Theatre Festival, youth-led project *Stigma 2016* with SAMH & SDEA, and cross-cultural programme *More Than Just* with Cambodian Children's Fund. She strongly believes that expression, creativity, and fun are essential parts of dreaming and acting towards a better world.

Since 2019, Shalyn has been working as the Programme Co-ordinator for the Wild Rice Academy; and for six years, she has been teaching drama in primary and secondary schools in Singapore. Shalyn holds a Bachelor's Degree (1st Class Honours) in Drama, Applied Theatre and Education from the Royal Central School of Speech and Drama (UK).

### SPECIAL ACKNOWLEDGEMENTS

David Ang  
TFH  
Ezzat Alkaff  
Stella Cheung  
Oliver Chong

The Creative & Production Team for their heart & hard work.

Ellison & Rosie from SDEA for their guidance and love.

SAMH for their unending patience & support.

The Actors for offering their hearts in the space & on stage.

The volunteer crew for being committed to telling this story with us.

To the entire team: Thank you for working towards a shared vision together. I am so proud to be able to present **Different** alongside all of you today.



# TAN CHIA WEI

## ASSOCIATE ARTIST

Tan Chia Wei is a graduate from Singapore Polytechnic's Diploma in Applied Drama and Psychology. His work often involves the use of drama with the community, and has been an arts administrator in the past. He is also an avid volunteer in other arts projects and social services. Two of his recent engagements are "Both Sides, Now," and the "Cassia Resettlement Team."

A former two term Committee Member of Singapore Drama Educators Association (SDEA), Chia Wei was part of the programming committee for Celebrate Drama! 2018, and the Project Lead for "Connections 2019: The (R)Evolution of Inclusivity in Education." He was also part of the 2016's youth-led Community Theatre project "Stigma" with the Singapore Association for Mental Health and SDEA.

A current student in Singapore University of Social Science, Chia Wei is pursuing his Bachelor of Social Work with minor in Sociology while exploring the use of arts in community bonding.



# ELLISON TAN YUYANG

## PRODUCER

Ellison Tan Yuyang (陈宇泐) is a theatre-maker and educator. She is currently the Co-Artistic Director and Core Team Member of The Finger Players, as well as the Co-Founder of The Wanderlings. She is also a member of the SDEA committee.

Ellison graduated from the National University of Singapore with a major in Theatre Studies. She started out as an actor and playwright, and has trained with ECNAD, Cake Theatrical Productions, The Finger Players and Nine Years Theatre.

In 2015, Ellison was accepted into the Next Generation Program organized by Assitej Tokyo, a three-year program that aims to grow emerging artists specifically in the field of Theatre for Young Audiences. She consolidated her learning from this experience in the co-creation of "You Can Reach The Sky", an immersive theatrical experience for pre-walking babies, and was the first Singaporean collective to do so.



# JOEVE LIO

## PROJECT MANAGER

Joeve strongly believes in the potential of both people and art. She grounds herself as a life enthusiast, applied drama practitioner and community arts manager. Her satisfaction lies in the process of art-making and making meaningful art happen with people and for people.

Joeve holds a BA (Hons) in Arts Management from LASALLE College of the Arts and manages her own Playback Theatre collectives – 3 Cups of Kopi and 一米剧团 – which they aim to honour the stories of the communities.

Her recent working experience includes projects with Drama Box, 3Pumpkins, OH! Open House, Singapore Writers Fest, Centre 42, and Singapore Tourism Board.

Joeve works as a freelance drama and craft educator since 2012, where she co-creates works with children, youths, and seniors, both in schools and community settings. She aspires to combine and apply her knowledge of both arts management and facilitation to practice.

### **SPECIAL ACKNOWLEDGEMENTS**

Christine Chiew & Shiyun Wong –  
For both their dedication, passion, and loving support

Ellison Tan & Natalie Wong –  
For both their patience, guidance, and mentorship

Stagehands – Alwyn & Ziyang

# NATALIE WONG

## STAGE MANAGER

Natalie graduated with a BA (Hons) in Arts Management from LASALLE College of the Arts. While in school, she interned at The Substation and started working part-time for The Esplanade as an Artist Liaison Officer. After a couple of enriching years as an Admin Executive at local Chinese theatre company Nine Years Theatre, she decided to take a shot at working freelance and has since worked on productions by Dream Academy, Siong Leng Musical Association, Wild Rice and Drama Box.



# ROSEMARY MCGOWAN

## CONSULTANT

Rosie comes from an extensive history of using drama and theatre to explore potentially difficult and sensitive themes and issues. She has a masters in applied theatre and a masters in counselling and often combines her knowledge of these two fields throughout her practice.

As a freelance applied theatre practitioner, facilitator and educator, Rosie has taught drama in numerous schools in Singapore, both in-curriculum and CCA. She runs workshops and projects exploring themes of self-care, sexual assault trauma, self-harm, communication, leadership and understanding mental health. She has also designed and run projects in two Singapore halfway houses - the Community Rehabilitation Centre, and The Turning Point.

As a theatre practitioner, Rosie has acted in The Crucible (Toy Factory Productions); Mind Map of Love, sold-out runs of The Woman Who Cooked Her Husband and Ragnarok (Skinned Knee Productions); and was dramaturg on Edith Podesta's commissioned production, Leda and The Rage (The Esplanade).

She is currently the President of the Singapore Drama Educators Association.

### **SPECIAL ACKNOWLEDGEMENTS**

Thank you to SAMH for being open and willing to ride the SDEA applied theatre wave again and a big thank you to Ellison at SDEA for putting all of this together.

# FARHANAH DIYANAH (FD) PLAYWRIGHT

Farhanah Diyanah (FD) is a creative producer and a playwright. Her writings revolve around social issues, which are magnified through magic realism or absurdism. She wrote several plays for tertiary institutions which won 1st place in competitions and was one of the panel of judges for Teater Pelajar 2016 and 2017, a nationwide drama competition for schools, organised by Teens Network Club Youth Division. In July 2020, as part of her writing residency under Sing Lit Station, she curated and presented Reply When You Can, a dramatized reading of short plays that were inspired by real-life stories from youths with social and familial issues.

FD is the founder of -wright Assembly and founding member of Main Tulis Group. She taps into her knowledge of Malay language and literature and pursues collaboration with

artists of various platforms to explore different methods of storytelling. FD believes that the only purpose of art making is to contribute to unthinkable positive change in the world.

## **SPECIAL ACKNOWLEDGEMENTS**

Ibrahim Idham



# SERENE TAN (STAN)

## SOUND DESIGNER

Serene Tan, better known as Stan, has been creatively involved in making theatre since 2003. Her music has been used in productions by W!ld R!ce, Singapore Repertory Theatre and Cake Theatrical Productions. Internationally she has collaborated with Patch Theatre, The PaperBoats, Sensorium Theatre (Australia), Theatre Gumbo (Japan), and with artist and choreographer Dalija Acin Thelander (Serbia).

Stan has been the Artist-in-Residence at The Artground since 2018. Under her collective, Tiny Feat, she has independently produced two shows, namely Annie Ting and the Dragon (2018) - a puppetry theatre piece for children 2-4 years as well as BEAM (2019) - a highly interactive theatre piece for children from 1.5 - 5 years of age.

She is also Artistic Director of Kulcha, a music outfit that brings together ethnic instruments like the Chinese Pipa, Indian Bansuri and Malay Gambus against a contemporary sonic scape.

# PETRINA DAWN TAN LIGHTING DESIGNER

Petrina Dawn Tan holds a Master of Art in Collaborative Theatre Production and Design from Guildhall School of Music and Drama in London. She currently practices scenography and conceptualised a range of projects including music festivals, circus acts and installations.

She won Best Set for The Truth (Singapore Repertory Theatre) at the 2020 Straits Times Life! Theatre Awards and was nominated in 2017 for Best Lighting for her work on Manifesto (The Necessary Stage & Drama Box). Her work for Recalling Mother (Checkpoint Theatre) has been seen internationally, travelling from Singapore to Brisbane and Adelaide.

Recent design credits include The Son (Pangdemonium!), A Dream Under the Southern Bough: Reverie (Toy Factory Productions) and Still:Life (Checkpoint Theatre).

Credits for installations include Associate Lighting Designer for From Singapore to Singaporean - The Bicentennial Experience and Associate Lighting Designer for Art of the Brick at ArtScience Museum.

Please see more at [petrinadawntan.com](http://petrinadawntan.com).



# TAI ZI FENG

## LIGHTING OPERATOR

Tai Zi Feng is a Freelance Lighting Designer, graduated with Ba Hons in Theatre Arts. He has worked with local companies such as Toy Factory, W!ld Rice, MUSA Sg & Shining Entertainment.

Some of his past works include: 5 Element by Musa Sg, Importance of being earnest by W!ld Rice (2020), Infinite Island by Singapore Chinese Orchestra (2019), Permanence by Toy Factory (The Wright Stuff Festival) (2019), The Severing Sword by Nam Hwa Opera Ltd (2019), The Transition Room by Toy Factory (2019), Oedipus by Toy Factory (2018), Supervision by Wild Rice (2018), Innamorati 2 by Toy Factory (2016), Crescendo the Musical by Shining Entertainment (2016).

# CHONG WEE NEE

## SET & COSTUME COORDINATOR

Wee Nee is a theatre enthusiast with a decade's experience in wardrobe, production & stage management.

Her past wardrobe management credits include: Hotel (with W!ld Rice Ltd) at OzAsia Festival in Adelaide, 2015 Southeast Asian Games, and Our Sister Mambo - a local romance comedy movie.

Recent production & stage management credits include: Singapore International Festival of Arts 2020, From Singapore to Singaporean: The Bicentennial Experience, and Marvel Studio's Captain Marvel Fan Event.

### **SPECIAL ACKNOWLEDGEMENTS**

Wee Nee would like to thank Cake Theatre for their generous support in the process of putting the costumes together for Still Human. She would also like to give a special shout-out to her loved ones - Anni, Dave and Juraidah, for helping out unconditionally through this whole journey.



# JOSEPH CHIAN (SOAP)

## VIDEOGRAPHER & EDITOR

Picking up the camera in 2015, Soap's work has always been anchored in performance archival and corporate videos.

In 2016, Soap took on the role as director of photography for a short film commissioned by KK's Women's and Children's Hospital titled "crumpled". Following which, Soap and film director Lyon Sim produced a short film "Not Too Late" that clinched 1st runner up on the International Bike Film Festival Singapore 2016.

To date, soap has worked on numerous short films and documentaries regarding topics ranging from Visual Arts to Theater.

# THE KAHF

## SOUND TECHNICIAN AND SUPPORT

- Involved in theatre since 1991
- Worked in Substation 1991 - 1993
- Graduated from SAE Diploma in sound engineering 1993
- Worked as stage crew, sound & lighting operators, sound engineer and technical manager
- Equipment installation: Planet Hollywood Singapore, Studio East, BMB Box karaoke, GIC, Goldman Sachs Singapore

Past Projects and works include:

Theatre companies: Teater Ekamatra, Teater Kami, The Finger Players, Dramabox, T:>Works, The Necessary Stage, and others.

Rental companies in Singapore, Malaysia, Indonesia, Brunei & Vietnam.

Musicals: Cats, Les Misérables, Joseph & the Amazing Technicolor Dreamcoat.

Concerts: Michael Jackson, Toto, Sting, Eric Clapton, Jackie Cheung, Alan Tam, Andy Lau.



# AKANKSHA RAJA

## DOCUMENTATION WRITER

Akanksha Raja is grateful and pleased to assist the Still Human team in documenting the rehearsal process for the SDEA website. She is a writer and editor who was formerly on the editorial team of the Southeast Asian online arts publication ArtsEquator. She has written essays on arts and culture for editorials and publications produced by arts companies such as The Substation, Esplanade – Theatres on the Bay, and The Necessary Stage.



# THE CAST OF *DIFFERENT*

# AUDERIA TAN

Rubie is a feisty and brave character who is willing to fight for what is right. I feel that there are many things that I can learn from Rubie, for example, how brave she is as well as her kindness and curiosity in the people/creatures she meets.

Fun Fact: I like dinosaurs!

## **SPECIAL ACKNOWLEDGEMENTS**

I would like to thank everyone who gave in their all to put this piece of meaningful work together. Production team, Creative team, Staging team, all the Co-Actors for creating such a precious space for us to devise this piece of work. Also not forgetting our MVPs: facilitators and Social Workers in the space who never fails to take care of our emotional and physical well-being by feeding us delicious snacks. THANK YOU EVERYONE!



# AZZAM ASSHAHID

Hi! I am Azzam and I play the character King Drago in this drama.

I love the fancy blue costume that I get to wear as King Drago. I think I look handsome in costume. :)

I love football. My favourite football player is Roberto Carlos and I am a loyal supporter of Arsenal.

I enjoy and look forward to each practice session with the trainers and the other youth cast members. I made many new friends and became more confident in expressing myself.

I hope you enjoy the drama as much as I have performing it.

## **SPECIAL ACKNOWLEDGEMENTS**

I would like to thank Oasis Day Centre and especially Hong Ye my caseworker for recommending me to join this drama production and the team from Youth Alive, SAMH for looking after us every practice.

Special thanks to the trainers and actors from SDEA for all your encouragement and guidance.

I also want to thank my mother who sends & fetches me to each drama practice.

# CHEONG

My role in this drama is Guard 2, a creature that works in Nagajala - where the heart is.

Fun fact: Even though I am a quiet and reserved person, I like to tease people who are closest to me.

## **SPECIAL ACKNOWLEDGEMENTS**

I would like to thank my family who has been supportive to me, always guiding and encouraging me to step out of my comfort zone of being a shy and quiet boy.

I would also like to thank Mr Ang and staff at Youthreach, for always providing me with opportunities to try new things. It has helped me to be more confident in socialising with others.

# CLEMENT YEO

Clement plays Ray and enjoys every bit of this entire journey. Ray is a fiercely independent and determined character that seeks to achieve all the things he set out to do. Sometimes he fails to see how his actions could affect the people around him. Thankfully he has friends, like Gladys and his sister Rubie, to keep him on track! Clement enjoys playing this flawed trait of Ray, because it reminds us that we are all still human, and we slip sometimes! (Which is ok!)

Clement also believes that Burger King Nuggets are the best nuggets ever made, don't just take his word for it, try it!

## **SPECIAL ACKNOWLEDGEMENTS**

Clement would like to specially thank all the teachers that have guided and inspired him to continue on creating art that he's passionate in. He also hopes you enjoy this show just as much as we have enjoy creating it for you!

# JOEVE LIO

Joeve plays the character of both Creatures and Guard – which was an incredibly challenging role for her since she was never an active person to begin with. Having to crawl and screech like an animal was both a fun and painful experience.

Something she enjoys about the role - she gets to order people around and get away with it without feeling guilty – HAHA!

She spends her leisure time mostly outside the house's corridor saving plants that she killed in the first place. Or trying her very best to be the employee of the month at her parents' noodle stall.

Her life goal is to experience the full breadth and depth of what life has to offer and giving it back in full force!

## **SPECIAL ACKNOWLEDGEMENTS**

Thankful for the friendships, laughter, nuggets, ice cream, dancing, guidance, and support from the very precious team of co-actors.

Auderia, Chia Wei, Natalie (Stage Manager) as well as her buddy Kiyo, for being such a dear friend and a star since the beginning.

Shalyn for being such an amazing facilitator – helming and taking care of the team throughout this whole devising process and bringing Nagajala to life.



# KIYO

I'm taking the role as Gladys. She has obsessive compulsive disorder and has a good relationship with both Ray and Rubie. I like that Gladys likes to care for others and see others' growth. There's a nice development of her character in this play, and in the process of portraying Gladys, I realised that we have several similarities in the way we respond to the different situations.

I enjoy hanging out with my friends online and meeting them out too. In my free time, I play music rhythm games, dress up for cosplay and play league of legends!

## **SPECIAL ACKNOWLEDGEMENTS**

I would like to thank everybody for being patient and putting in effort to make this production work.

# LIM SHIEN HIAN

I'm Shien Hian (but you can call me Shien), and I play the Creature/Guard, which are inhabitants of the mystical land of Nagajala. The Creature is spooky but the Guard has a major role to play - watch to find out what it is! My favourite part of this role is that I can crawl around stuff and act like an animal, which I can't in real life otherwise people would think I'm weird. Fun fact: I play touch rugby!

## **SPECIAL ACKNOWLEDGEMENTS**

I would like to thank my baby nephew Gabriel!! For keeping his favourite uncle sane. He won't understand the performance at all right now but hopefully he will appreciate theatre next time.

# NUO

In this drama, my role is a child slave who serves the creatures in Nagajala. My favourite scene in this play is the scene where I was fighting the creatures to protect myself. It also led to the crucial point where King Drago realised his mistake and apologised, wanting to change for the better.

Some fun facts about me:

I like to read fantasy webtoons, eat spicy food like Tom Yum soup, hug my cats, and do online shopping!

## **SPECIAL ACKNOWLEDGEMENTS**

I am thankful for a new experience with people that I have not worked with, as it gave me an opportunity to interact with different individuals.



# THE PROCESS OF CREATING *DIFFERENT*

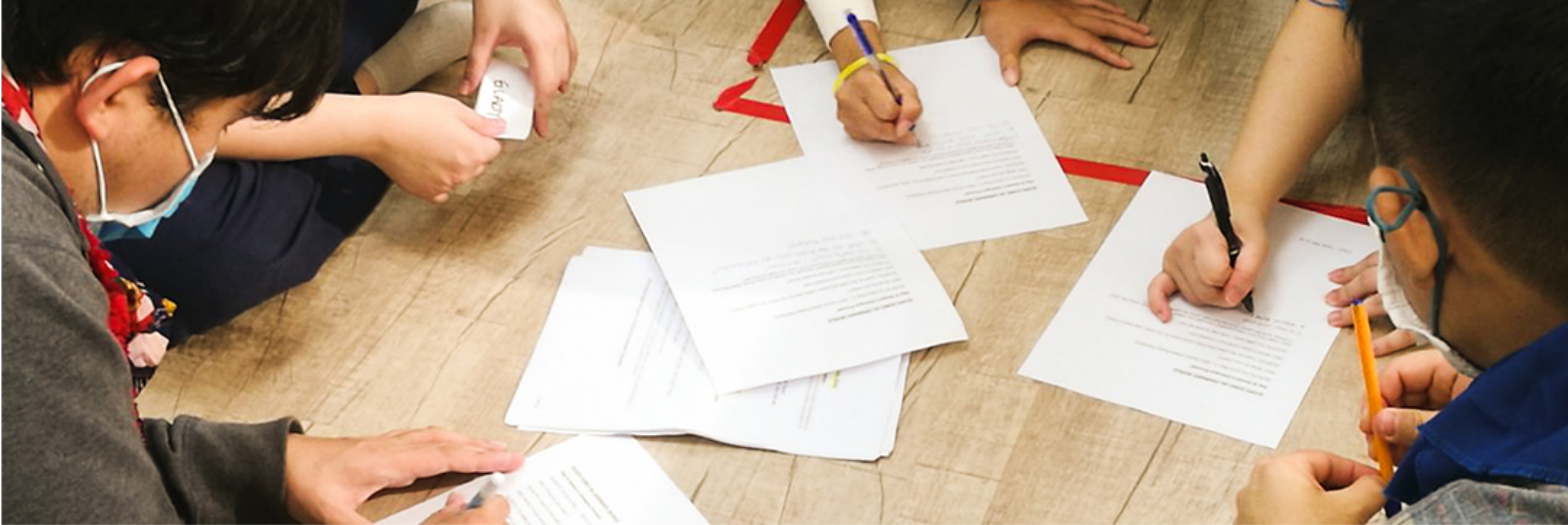


Curious as to how *Different* was created? Want to read up on what goes into this unique project?

We documented the creation and rehearsal process that went into this collaborative production with SAMH. Find out the considerations taken during rehearsals and how different aspects of the production came together.

You can read up on at [bit.ly/differentsdea](https://bit.ly/differentsdea)





# ABOUT SINGAPORE DRAMA EDUCATORS ASSOCIATION (SDEA)

Established in 2002 as a not-for-profit organisation by a group of artists and drama educators, SDEA's mission is to advance the profession of the drama/theatre educator and advocate for the practice and value of drama and theatre in performance, education and community.

SDEA is run by a volunteer committee comprising of 9 members elected on a 2-year cycle supported by a secretariat at Goodman Arts Centre.



Donations through giving.sg are doubled with no transaction fees until 31st March 2021! Donate to SDEA at **[giving.sg/sdeaofficial](https://giving.sg/sdeaofficial)**





# ABOUT SINGAPORE ASSOCIATION FOR MENTAL HEALTH (SAMH)

Established in 1968, the Singapore Association for Mental Health (SAMH) is a non-profit and non-government social service agency that provides a comprehensive range of mental health services, which include rehabilitative, outreach and creative services, to the community in Singapore.

SAMH aims to reintegrate persons with mental health issues back into society through community-based mental health programmes and services that provide rehabilitative care for these individuals, and support for their families and caregivers.

For more information, please visit: [www.samhealth.org.sg](http://www.samhealth.org.sg).

Toll-free Helpline: 1800-283-7019

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