



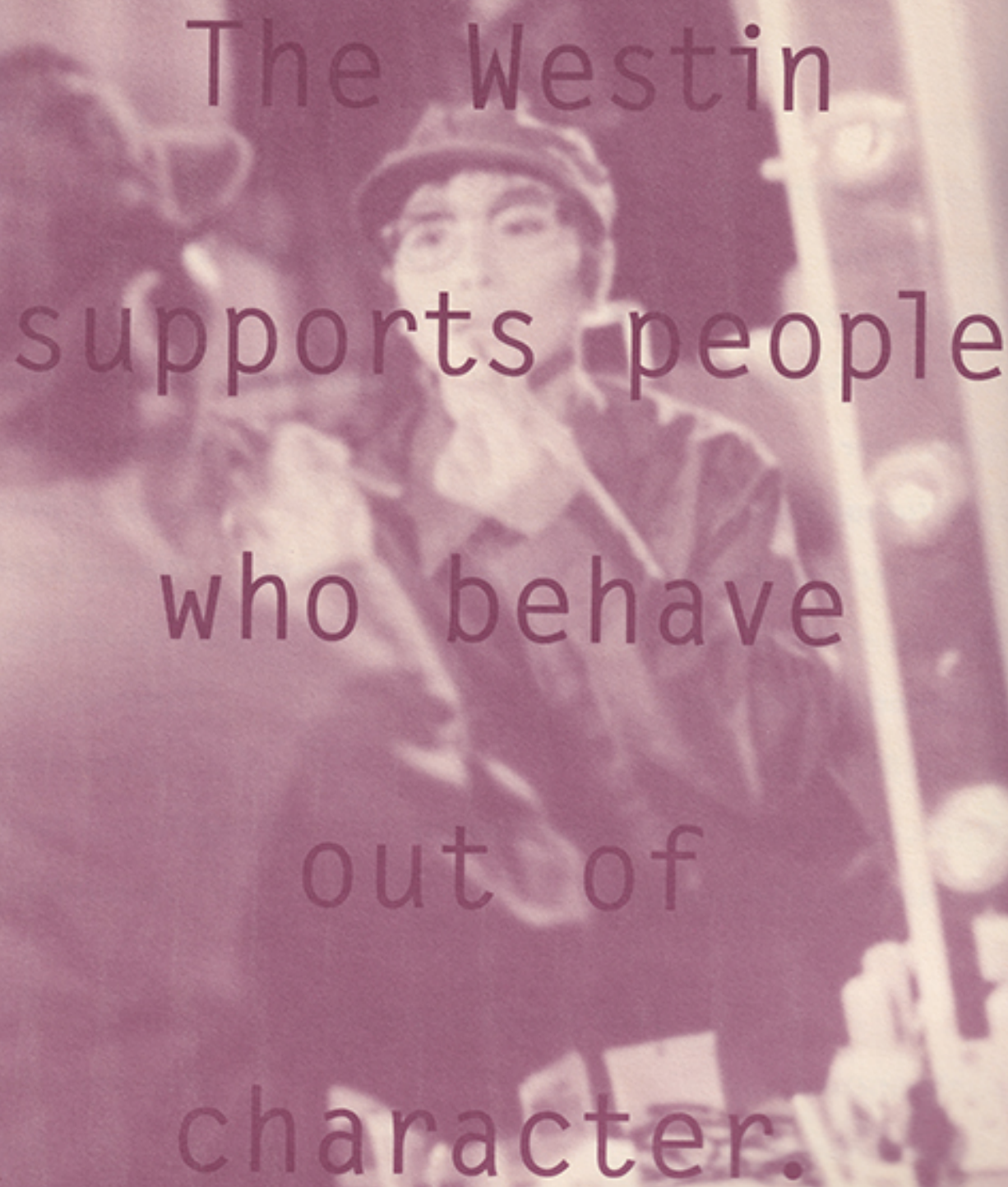
THEATREWORKS

HOT DOGS
AND
PERMANENT
TRIANGLES

13 TO 14 AUGUST
JUBILEE HALL

THE PRODUCTION TEAM

Director	Ivan Heng
Assistant Director	Chowee Leow
Set Design	Ivan Heng / Chowee Leow
Costume Design/Styling	Chowee Leow
Lighting Design	Ivan Heng / Shuven Chan
Composer	Neale Hanvey
Additional Music	Quay Yi Ming
Producer (For TRIPITAKA Theatre Company)	Ginger Irvine
Technical Manager	Tay Huey Meng
Production Manager	Rowena Chiu
Stage Manager	John White
Publicity Flyers/Programme Design	Wong Young Tseng
Production Photography	Henrick Lau
FOR THEATREWORKS	
Artistic Director	Ong Keng Sen
General Manager	Tay Tong
Business Manager/Administrator	Michele Lim
Publicity/Print Executive	Leslie Lee
Administrative Assistant	Michelle Bong
Ticketing	Norizah Bte Sabudin



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who behave
out of
character.

Bankers, doctors, lawyers. It seems that everyone prefers to act these days. And no one gives them more of a chance than TheatreWorks. And of course, The Westin. This year sees TheatreWorks' most ambitious projects take centrestage. Here at The Westin, we're



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Patron of the Arts 1987, 1991, 1993 - 1996

happy to lend our support to productions like "Workhorse Afloat", "Lao Jiu" and a watershed collaboration between Singapore and Japan with "Lear". In fact, as a Patron of the Arts for the 6th year running, you could say we positively encourage such schizophrenic behaviour.

Playwright PENNY CASDAGLI

PENNY CASDAGLI, born in Athens was trained as a dancer, then as an actress in the Central School of Speech and Drama. She has acted, directed, written and taught extensively both in Europe and Southeast Asia. She was in Singapore in 1994 to conduct a series of playwriting workshops as part of TheatreWorks' and The British Council's Springboard at the Black Box programme.

Over thirty of her plays have been produced on stage and screen, and several published, winning for her the British Drama Award for 1987.

Hot Dogs and Eternal Triangles is the result of many wonderful hours collaborating with Ivan Heng. She is therefore particularly delighted at its presentation in Singapore.

Director IVAN HENG

IVAN HENG was born and raised in Singapore. After completing a law degree, he confused his relatives by taking the plunge into theatre - acting, directing and writing.

His background is in both Eastern and Western traditions: training with the Peking Opera in Hong Kong (Hong Kong Tang's Opera Troupe) and Singapore (Leling Peking Opera Troupe, Chinese Theatre Circle); on a dance scholarship with Dance Arts Singapore, where he trained in Ballet, Luigi Jazz and Contemporary Dance; acting with the British-American Drama Academy and the Yale Drama School; and training as a Director with Kuo Pao Kun of Practice Performing Arts in Singapore.

Heng was founder director of the Sheares Hall Music and Dance Company, and was also Artistic Director of the SAF Music and Drama Company. He was a core member of TheatreWorks, Singapore's flagship professional theatre company and still returns to direct and act with them. Past credits include acting in the original cast productions of *Beauty World*, *Army Daze* and *M Butterfly*; and directing *Mixed Signals* (1989) and *Light in the Village*. A firm believer in contributing to the arts wherever the opportunity arises, Heng has taught and led workshops at the Central School of Speech and Drama (London), Tramway (Glasgow), Kannonhallen (Copenhagen), Intercult (Sweden), Dramalab (Kuala Lumpur), TheatreWorks (Singapore), and the National University of Singapore.

In Glasgow's Year of Culture 1990, Heng secured a place at the Royal Academy of Music and Drama and became the first recipient of the BAT / British Arts Council Scholarship. His sojourn to the West launched the memorandum of understanding between Scotland and Singapore, which has promoted a rich exchange between the two cultures. Whilst at the RSAMD he enjoyed cooking for his classmates and being the Academy's first Chinese student. He graduated in 1993, winning the Royal Lyceum Theatre Award (Best Shakespearean Performance), the Margaret Gordon Prize (Best Final Year Performance) and the Dorothy Innes Prize (Outstanding Scholarship).

The Woman in a Tree on the Hill by Ovidia Yu was Heng's British directorial debut. At the Edinburgh Fringe 93, it won the prestigious Scotsman Fringe First and the Daily Express New Names of 93 Award. The production has toured to London (Studio Theatre, Oval House Theatre), Brighton (Komedia Theatre), Singapore (International Festival of Arts 94) and Kuala Lumpur (Festival of New Writing 94).

In the summer of 94, he embarked on a new adventure in play writing. *Journey West*, co-written with Chantal Rosas Cobian is also his first one-man show. It has played to critical acclaim at the Oval House in London, received rave reviews at the Edinburgh Fringe Festival 95 and was Time Out's Critics' Choice during its run at the Village Theatre in London in September. *Journey West* toured to Singapore, the Hong Kong Fringe Festival and Kuala Lumpur in early 1996, playing to sell-out crowds and returned to the Battersea Arts Centre for a two week run as part of the Time Out "I Wish I'd Seen That" series. *Journey West* has since completed a world tour of seven cities. In October 1997, it tours to Boston, Massachusetts as part of the US tour. The play was a highlight of the "Women on the Move" Conference in Brussels, travelled to the international student body at TASIS International School in Surrey in March, played to over 500 people at the SIETAR Congress in Munich in May and was part of the reMap 96 festival in Copenhagen in October, where Heng also led workshops.

New productions include *An Occasional Orchid*, co-written with Chowee Leow, which Heng directed at the Etcetera Theatre in London, having been chosen to be part of a One Person Play Festival. It transferred to the Battersea Arts Centre in December and played at the ICA in London in May. *Hot Dogs and Eternal Triangles*, supported by a production grant from the London Arts Board and premiered at the Oval House in November, was directed by Heng. Both plays toured to Hong Kong in January and, with *Journey West*, played at the Watermans Arts Centre in London in April 1997. Ivan Heng's film credits include *The Fifth Element* by Luc Besson and *Yellow Fever* by Ray Yeung.

"Can I be a doctor when I grow up?"

I talk to children every day, and all of them have these wonderful ideas for the future. What big dreams they have for such little people! Rocket scientists, doctors, archaeologists, teachers.

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Dreams are wonderful thoughts that make us smile a little wider, work a little harder. But isn't it all worth while?



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DIRECTOR'S MESSAGE

The inspiration for Hot Dogs and Eternal Triangles came to Penny and myself when pondering over a sandwich, we spoke fondly of our friends, who, being beatifically and blissfully married, had bought each other dogs for Christmas – their children.

At the time, meteors were colliding into the moons of Jupiter; London looked up to see the eclipse of a blood red moon, and the world, fevered by pre-millennial tension, pondered our existence as mere human beings.

In a workshop with 6 actors, we decided to explore love and relationships in the 90's. What is love? When is it true or unconditional? Is there a difference between loving and being "in love" with someone? What happens when the terms are misunderstood, altered or forgotten?

What are the promises, the secrets and the lies we tell, sometimes to ourselves, to protect love? What is the difference between having sex and making love? When life in itself is so fragile, what do we give up to be loved, and to love?

As with all of TRIPITAKA Theatre Company's productions to date, these questions have many resonances when explored in the context of identity, migration and dislocation. Maybe its my personal response to being a Singaporean abroad.

My heartfelt thanks goes to Penny for her implicit trust, her friendship and her magical vision. To TheatreWorks for giving me a platform to showcase my work, and a home to which I feel I can always return. To Keng Sen and Tay Tong for their faith in me. To the Arts Fund and National Arts Council for their generous support. To my production team, admirably led by Rowena and Chalky, and to Meng for never saying no. To my scintillating cast, who have given so much of themselves – it's an honour to share the stage with you.

To Ginger, for holding fort in London and making all things possible, and last but certainly not least, to Chowee, for his love, his energy, and for sharing my vision.

Have a wonderful evening!

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THE CAST

The Dogs

Chowee Leow as Natasha

Chowee was born in Malacca, Malaysia and has worked professionally as an actor and recent playwright in the UK for the past 8 years. He is currently the Artistic Associate of TRIPITAKA Theatre Company. His first play *The 3rd Sex* premiered and played to sold out houses at the Hong Kong Fringe Festival 1995.

His credits on the London West End include: *M. Butterfly*, *Anything Goes* and *The Letter*. Other theatre credits include *Banana Skin*, *Shoes*, *Dream City*, *Love-Bites* and *Salome*.

On television he has been seen in *Casualty*, *Crimewatch*, *The Knock*, *Beadle's About* and *The Next of Kin*. He narrated the documentary *Ladyboys* for Channel 4 and worked on the voice of Sangay in the film *Little Buddha*. He has been in commercials for McDonalds, Rank Xerox and the Halifax Building Society, and his film credits include *A Chink in the Armour*, *A Bridge to the Past* shown at the British Short Film Festival 1995 and *The Score*, screened recently at the National Film Theatre. Chowee has appeared in music videos for Soul II Soul, Happy Mondays, Comic Relief and The Slingbacks.

As a member of Dance Continuum, he toured the UK with *Of Myths and Moon Dragons* and at the Royal Festival Hall he performed with the company in the *Ballroom Blitz Festival*.

His solo show, *An Occasional Orchid*, written with and directed by Ivan

Heng, premiered at The Ecce Terra Theatre and transferred to the Battersea Arts Centre as part of the Pick of the London's One Person Show Festival. The show recently played a sold-out season at the Institute of Contemporary Art.

This is the fourth time Chowee has recreated the role of Natasha in *Hot Dogs and Eternal Triangles* and he would like to dedicate it to his parents, who will be seeing him live on stage for the very first time.

Marianne March as Terror

Marianne gained a first class honours degree in Drama and Dance before training at The Dance Studio, London, where she was a student of distinction.

Her favourite roles include those in the plays *Threshold* for Lyric Belfast, *Comedy of Errors* for Anglo-Irish Theatre Company, *Rebels and Friends*, Dublin, *Lovers and O'Slaherty V.C.*, Brighton Festival, *Fool for Love*, Brighton Actors Company, *The Wind in The Willows*, Southampton, *Grief* for the Riverside Studios, *Shabbash* at the Young Vic, *Starlight Cloak* for the Polka Theatre and *The Rivals* for the Anglo-Irish Theatre Company. She has also appeared in films including *400 Shades*, *Cecilia's Day Off*, *Home Truths* and *Reversion*.

Marianne is delighted to be playing Terror in this incarnation of the play, and is especially excited to be visiting Singapore for the first time since being born there many 'blood red moons' ago.

The Humans

Daniel York as Jason

Daniel is a prolific theatre actor who has appeared in many productions in both the United Kingdom and Singapore.

His theatre credits include roles in the UK tour of *Hamlet* with Alan Rickman in the lead role, *Kings* at the Waterman's Arts Centre, the world premiere of *Porcelain* by Chay Yew at the Royal Court Theatre Upstairs, *The Merchant of Venice*, *The Country Wife* and *Moby Dick* at Stratford-upon-Avon, Newcastle and London for the Royal Shakespeare Company, *Christie In Love*, *The Just and Gates of Paradise* at the RSC Fringe Festival. He has also toured the USA in *The Birds* with the Aquila Theatre Company.

In Singapore, Daniel performed with the SRT's productions of *The Magic Fundoshi* and *The Glass Menagerie*. He has also appeared in the movie, *Peggy Su!*. On TV, he has appeared in *The Bill*, *Crimewatch*, *Without Walls* and *Supper At Emmaus*.

Maria McAteer as Mori

Maria was born in London and has a Trinidadian jazz musician father and Irish mother. She worked as a nurse/midwife before studying Drama at the Poor School, London. Since graduation, Maria has worked extensively in television and theatre.

Her TV credits include *Byker Grove*, *Chandler and Company*, *Call-Red*, *Harry*, *Finney* for Calton, Meridian and Tyne Tees TV. Her theatre credits include "The Fool" in *King Lear* for D.O.C Theatre, "Varia" in *The Cherry Orchard* and *Turncoat* for the Salisbury Playhouse, *Crivell's Garden* for the Mercury Colchester. She has just completed a national tour of *Midsummer Nights Dream*, playing Titania for Tara Arts.

Maria won the National Westminster Prize for her play *Little Secrets* last year and is busy completing two new plays for the Soho Theatre Company. She is very excited to be in Singapore for the first time.

The Dogs (continued)

Mark Kydd as Echo

Mark was born in Scotland and studied Dance from the age of five. He made his professional debut as a dwarf in *Snow White and The Seven Dwarfs* in 1976. Subsequently, he trained at Queen Margaret College, Edinburgh, where he won the Ian Richardson voice prize. His credits include *Macbeth* on Onchcolm Island (Edinburgh International Festival), *Mirza Sahiban* (Asian Artists),

Pericles, *Iphigenia in Tauris* (Golden Age Theatre), *Mary Rose*, *Rough Crossing*, *Dangerous Corner* (Perth Theatre), *Goldbert's Kaddish*, (fActional Theatre) and *Much Ado About Nothing* (Original Shakespeare Company). He was last seen in *Hossana* at the Drayton Court Theatre, London.

His television credits include *Taggart* for STV. Mark played Echo in the original production of *Hot Dogs and Eternal Triangles* in London and Hong Kong.



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ALL THINGS BRIGHT AND BEAUTIFUL

**All things bright and beautiful,
All creatures great and small,
All things wise and wonderful,
The Lord God made them all.**

**Each little flower that opens,
Each little bird that sings,
He made their glowing colours,
He made their tiny wings...**

(repeat)



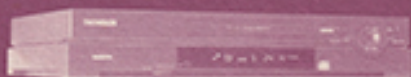


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GLOSSARY OF TERMS USED IN THE PLAY



Hermione

One of Shakespeare's heroines and a paragon of womanly virtue, Hermione in *The Winter's Tale* is wrongly accused by her husband, king Leontes, of infidelity. In the course of the play, she is believed dead, but in a dramatic denouement her frozen statue returns to life and a delighted Leontes discovers that the deep freeze hasn't made her frigid.

Eros, Greek God of Love

Divine sharp-shooter and prince of passion, Eros (a.k.a. Cupid) has the original sex-goddess, Aphrodite, for his mother. Not to be outdone Eros founded the Erotic Movement, and is immortalised in a famous statue at Piccadilly Circus, beneath which lovers gather for what lovers love ...

Bichon Frisee

French poodle, the ultimate in designer-label dogs, precision-permed and inbred for the perfect equilateral triangle formed by the two eyes and nose.

Red paper cranes

An ancient Japanese myth tells of a small girl who, when faced with imminent danger from imperial troops, folded a thousand red origami cranes. The gods provided their protection, as a reward for her creation.

Orgasm

The average male orgasm lasts 2.6 seconds. The average female orgasm lasts 4.2 seconds. So what's the fuss lah?

Annubis, Dog God of Death

Egyptian god, with the body of a man and head of a jackal. Originally king of the underworld but later demoted to the Department of Embalming where he devised a technique for removing the brain through the nostrils with a small piece of wire.

Piccadilly Line

A line on the London Underground which runs through London's famous Red Light Districts (Piccadilly Circus, Kings Cross, Leicester Square) and is unhelpfully coloured navy blue on Underground maps. More helpfully, its final stop is called Cockfosters. Set in deepest, darkest North London, Cockfosters is the end of the line in more ways than one.



Glasgow

Scotland's second city, has recently undergone cosmetic surgery, transforming itself from a deprived industrial area into a centre for the creative arts. Declared a "European City of Culture" in 1990, it advertised its new assets with the slogan "Glasgow's Miles Better".

Wick

A tiny coastal fishing town at the northern-most tip of Scotland. With very few inhabitants, Wick is considered the edge of civilization.



Transsexual marriages

Home Office laws in the United Kingdom still do not recognise transsexual marriage as lawful and binding.

Quarantine laws

Animals which are brought into the United Kingdom are subject to six months in quarantine, during which they are kept under strict supervision and not allowed contact with other animals or humans.

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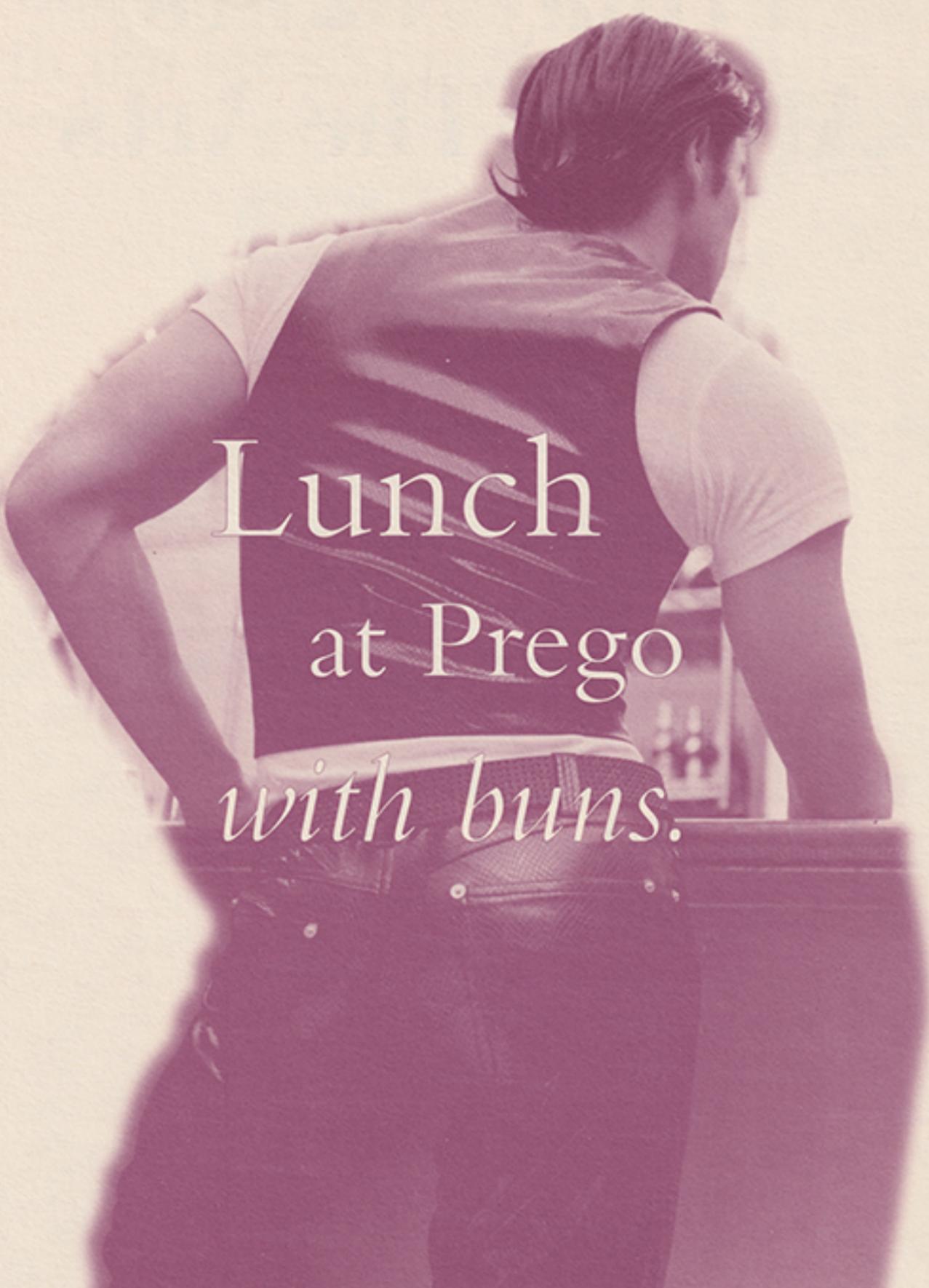
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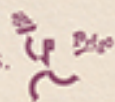
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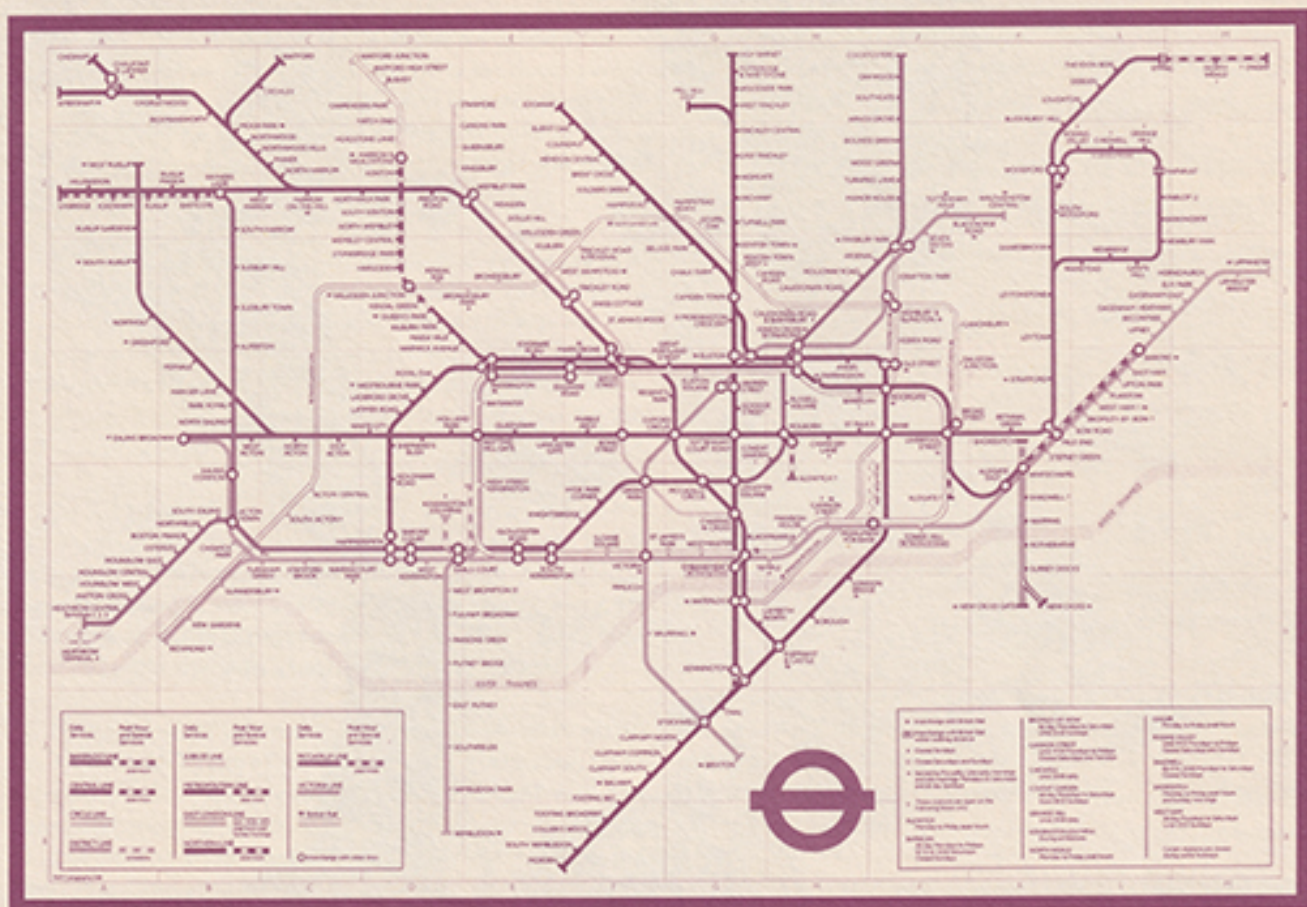


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Directed by Lim Kay Siu

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TRIPITAKA THEATRE COMPANY

THE LONDON-BASED TRIPITAKA Theatre Company is an innovative international touring company producing work of a consistently high standard. Its aim is to produce new writing which explores meaningful multi-cultural collaborations as a response to and a celebration of the multi-ethnic society in which we live today.

By providing a platform for artists of different cultural and theatrical backgrounds to work together, the company seeks to distil the universal experience and to express this through a fresh and distinctive theatrical style. The body of work challenges notions of identity, explodes racial stereotyping and investigates the impact of migration on the individual and modern society.

In 1993, Ivan Heng directs *The Woman in a Tree on the Hill*, a collaboration between Scotland and Singapore. In Edinburgh, the production wins a Fringe First and the Daily Express New Names Award of 93 Award. The production tours to Singapore, Kuala Lumpur and London. It is the launch production for the Komedia Theatre in Brighton in 1994.

The success of this production prompts Ivan to set up the TRIPITAKA Theatre Company with Ginger Irvine, up to then an unsuspecting cross-cultural consultant with ten years of marketing and communications experience. Ivan, tired of playing Triad bosses and Chinese waiters, tries his hand at writing with a small commission from the City of Westminster Arts Council.

TRIPITAKA's first production, Ivan Heng's solo show *Journey West* is staged at the Studio Theatre, London in 1994. A collaboration involving eight people, it wins the Spirit of the Fringe Award in Edinburgh and is Time Out's Critics' Choice. It goes on tour internationally to 15 theatres in 10 cities, representing the United Kingdom on such

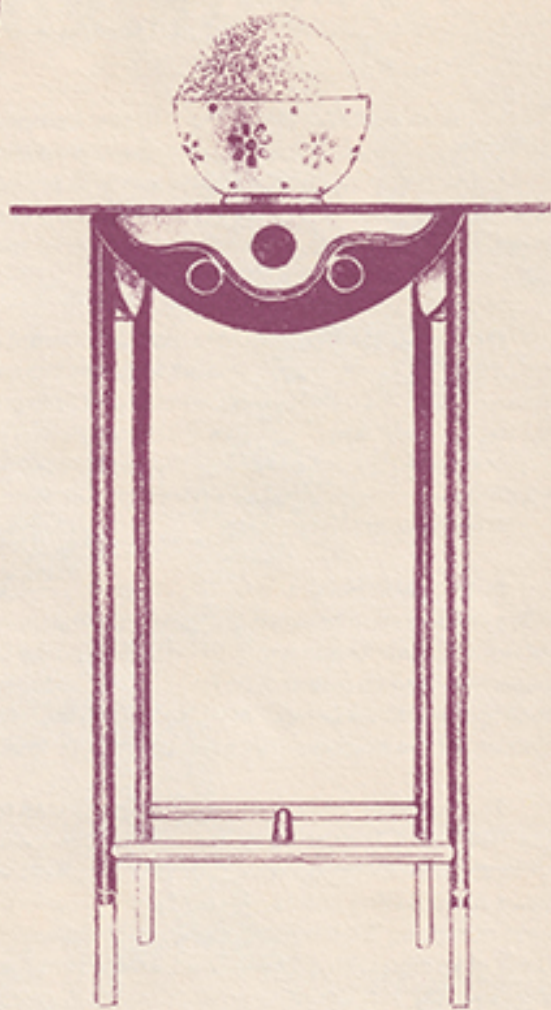
prestigious platforms as reMap 96 in Copenhagen and the SIETAR Conference for interculturalists in Munich, playing to over 6000 people worldwide. In October 1997, it will travel to Boston, Massachusetts to begin collaborations in the USA.

In 1995, Ivan meets Chowee Leow, also tired of playing Chinese servants and take-away delivery boys. They go to Kew Gardens and decide that orchids have everything to do with Malaysian Chinese transvestites. *An Occasional Orchid* is one of 257 scripts submitted to London's Etcetera Theatre's One Person Show Festival 1996. One of 20 to be selected, it sells out and is one of only four to transfer to the Battersea Arts Centre as the Pick of the Season. It goes on to be the UK's contribution to the Fortune Cookies' Season, playing to full houses at the Institute of Contemporary Arts, London. Chowee is appointed Artistic Associate of the company.

In 1996, Ivan Heng collaborates with award-winning writer Penny Casdagli on *Hot Dogs and Eternal Triangles*. TRIPITAKA successfully applies for funding from the London Arts Board and the show is developed with the Oval House Theatre Downstairs. Time Out says the production is "bold sensual and fun". The production is invited by TheatreWorks, Singapore's best known theatre company, to present the work at the Jubilee Hall, in August 1997.

In February 1997, TRIPITAKA tours *An Occasional Orchid* and *Hot Dogs and Eternal Triangles* to the Hong Kong Festival Fringe, where both shows are held over due to popular demand. All three productions are restaged at Watermans Arts Centre in Tripitaka in Triplicate, a retrospective of the company's work thus far. TRIPITAKA becomes a company limited by guarantee and successfully achieves charitable status.





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THEATREWORKS

TheatreWorks is an independent Singaporean theatre company which develops and nurtures professional theatre skills.

It is dedicated to reaching a broad section of the community and to taking Singaporean theatre abroad.

The Company recognises its responsibility in encouraging awareness on human and social issues.

Ultimately, TheatreWorks is inspired and dedicated to sharing the Magic of Theatre.

TheatreWorks (S) Limited, a registered charity, was incorporated in February 1985 as the first English language adult professional theatre company in Singapore.

Over the years, TheatreWorks has been recognised for their successful fusion of Western and Eastern dramatic traditions, refreshing interpretations and experimental approach.

TheatreWorks has produced critically acclaimed plays that have earned the company a reputation for being the best theatre company in Singapore. The company has toured the region and the world. In 1992, the company toured Japan and Malaysia for *Three Children* and presented *Madame Mao's Memories* at the Edinburgh Festival. In the same year, *Beauty World* toured Japan and in 1994, *Lao Jiu* was performed at the Festival of Perth. The latest outing by the company was in 1996 when they presented *Descendants of the Eunuch Admiral* at the Cairo International Festival of Experimental Theatre. This year,

Descendants will continue its international journey to Canada.

With a varied programme, TheatreWorks' repertoire spans from popular entertainment plays as with *Beauty World*, *Private Parts*, *Lao Jiu*, *Wills and Secession* and *Six of the Best* to visual experiences such as *Descendants of the Eunuch Admiral*, *The Yang Family* (performed in a Chinatown shophouse) and *Destinies of Flowers in the Mirror* (performed inside the Suntec City Fountain). TheatreWorks has also spearheaded the concept of outdoor carnival theatre with their productions of *Theatre Carnival On The Hill*, *Longing* and *Broken Birds*. These productions are testimonies to the company's commitment to develop theatre audiences qualitatively, as well as quantitatively. After starting the wave of popular theatre, TheatreWorks is forging a cutting edge with their new works. With emphasis on inter-disciplinary and inter-cultural styles and techniques, the works often blur the line between theatre, installation art, video art, photography, sound sculptures, dance and architecture.

As a pioneer theatre company, TheatreWorks realises its responsibility in nurturing and providing opportunities for theatre practitioners. Training programmes such as the Writers' Laboratory have forged closer ties with Singaporean playwrights, serving to encourage and nurture new writing. Other programmes include The Directors' Laboratory which nurtures young directors and the Springboard programme, a theatre skills training

programme conducted by theatre practitioners from the United Kingdom. As part of their mission, TheatreWorks has launched a Theatre-In-Education programme for schools, public lectures and consultancy services on aspects of theatre productions and student attachment schemes.

In the last quarter of 1996, TheatreWorks embarked on *The Flying Circus Project*. This major project, conceptualised and headed by TheatreWorks' Artistic Director Ong Keng Sen, examines the traditional arts and seeks to incorporate them into contemporary arts of the 21st century. The first phase of this three-year project was devoted to Southeast Asian traditional arts. It brought together fifty artists from Singapore, Malaysia, Indonesia, Thailand, Vietnam and Japan. It will culminate in a new intercultural Asian production of *Lear*, with an internationally renowned team of actors and collaborators. This production will premiere in Tokyo in September 1997, playing 12 performances all over Japan.

THEATREWORKS (SINGAPORE) LTD

The Black Box

Fort Canning Centre

Cox Terrace

Fort Canning Park

Singapore 179518

Phone: 338 4077

Fax: 338 8297

Ticketing: 338 6735

E-mail: tworks@singnet.com.sg

Home Page:

<http://www.nis.com.sg/tworks>

Directors

Justin Hill
Lim Kay Tong
Ong Keng Sen

Members

Jacintha Abisheganaden
Goh Eck Kheng
Kalyani Kausikan
Lim Yu-Beng
Caroline Lim
Sharon Lim
Lok Meng Chue
Tay Tong

Honorary Members

Alex Abisheganaden
Michael Chiang
Lim Siau Chong
Kim Ramakrishnan
Sylvia Tan
Claire Wong

The Executive:

Artistic Director
Ong Keng Sen

General Manager
Tay Tong

Business Manager/
Administrator
Michele Lim

Artistic Associate
Lim Kay Siu

Publicity/Print Executive
Leslie Lee

Administrative Assistant
Michelle Bong

Accounts
Sally Neo

Ticketing
Norizah Bte Mohd Sabudin

Mama Muse
Janey Hou

ACKNOWLEDGEMENTS

TheatreWorks and Tripitaka Theatre Company would like to thank the following who have contributed to the production of Hot Dogs and Eternal Triangles...

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Glamour Shots for providing the publicity and bridal portraits

Islandwide Network for distributing the flyers

La Salle-SIA College of the Arts

Alan Seah

Ang Mo Kio Community Hospital

Ashley Lim of Botticelli

Auntie Julie, Swee Lin and Lim Kay Siu

Cindy Lee

Ernest Seah

Gary Thomas

Gerald Chew, Collette Koo & Annamaria Adams

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Teresa Lee of the Franciscan Missionaries of Mary

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All Front of House and Backstage crew who have helped in one way or another

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