

SIGHT  
LINES

WILLIAM GOLDING'S

# LORD OF THE FLIES

ADAPTED FOR THE STAGE BY  
NIGEL WILLIAMS

DIRECTED BY  
CHONG TZE CHIEN

WILLIAM GOLDING'S  
**LORD OF THE FLIES**

Adapted for The Stage By  
**NIGEL WILLIAMS**

Starring

**SHREY BHARGAVA**

**ANDREW MARKO**

**SALIF HARDIE**

**IRSYAD DAWOOD**

**JAMIL SCHULZE**

**RYAN ANG**

Set Designer

**WONG CHEE WAI**

Lighting Designer

**GENEVIEVE PECK**

Sound Designer & Composer

**JING NG**

Action Director & Stunt Coordinator

**PEPS GOH**

Costume Coordinator

**TAN JIA HUI**

Head of Production & Propmaker

**JESSY CHOO**

Assistant Producer

**MARK CHEONG**

Directed By

**CHONG TZE CHIEN**

Produced By

**DERRICK CHEW**

By arrangement with William Golding Limited and Faber and Faber Limited.  
The duration of this performance is approximately 2 hours 30 minutes with a 15 minute intermission.

# ***DIRECTOR'S MESSAGE***

What drew me to *Lord of the Flies* is how quickly order unravels when the rules we take for granted disappear. At a time when the world feels increasingly divided and uncertain, Golding's story still hits close to home. It isn't just about a group of boys stranded on an island. It is about how power operates, how fear spreads, and how easily any system, even one built on shared ideals, can turn on itself.

In this production, the story is framed within the familiar setting of a classroom. The boys move between the structures of school life and the imagined world of the island, and the distance between the two begins to shrink. What unfolds in the fiction starts to feel uncomfortably close to our own realities, reminding us that the instincts that drive the story are never very far from the surface.

The boys begin with a belief in fairness and cooperation. They elect a leader, create rules, and try to hold onto the order they once knew. But without the daily practice of listening, compromise, and care for one another, those structures begin to crack. Fear replaces reason. The loudest voice becomes the most powerful. What starts as play turns into ritual, and ritual turns into violence.

Democracy is not a permanent achievement. It is a fragile agreement that depends on civility and consensus. When those values are abandoned, the system begins to collapse from within. *Lord of the Flies* reminds us that the greatest threat to any society often comes from our own fears and divisions, and that is why this story still feels so urgent today.

Director  
**CHONG TZE CHIEN**

# ***CHARACTERS***

## ***OF LORD OF THE FLIES***

**Ralph** \_\_\_\_\_

Shrey Bhargava

**Piggy** \_\_\_\_\_

Andrew Marko

**Jack** \_\_\_\_\_

Salif Hardie

**Simon/Henry/Naval Officer** \_\_\_\_\_

Jamil Schulze

**Roger/Sam/Maurice** \_\_\_\_\_

Irsyad Dawood

**Eric/Bill/Perceval** \_\_\_\_\_

Ryan Ang



# SYNOPSIS

**A plane crashes. A group of boys find themselves stranded on a remote tropical island.**

***No adults, no rules, no rescue in sight.***

**The boys face paradise with a leader, a plan, and a signal fire. But as the sun sets, a deeper darkness rises - not from the jungle, but from within. Ralph (Shrey Bhargava), the elected leader, struggles to uphold reason and democracy, while Jack's (Salif Hardie) thirst for power leads to violence and tyranny. The hunt for food becomes a hunt for power. And the line between civilisation and savagery isn't just crossed - it's erased.**

**A visceral, thrilling allegory brought to dramatic life by award-winning director - Chong Tze Chien.**



# ***OUR ISLAND!*** ***TREASURE ISLAND!*** ***CORAL ISLAND!***

Stripped of the scaffolding of civilisation – the rules, the titles, the polite illusions – William Golding's *Lord of the Flies* asks what remains. The answer, played out in the struggle between Ralph's fragile democracy and Jack's brutal tyranny, is as unsettling today as it was in the 1950s.

Our production does not treat the novel as a period piece. We see it as an urgent dispatch from the front lines of human society. The island is not a remote paradise; it is any place where community fractures under the weight of fear, where the desire for belonging overrides moral compasses, and where the rhetoric of the strong manipulates the anxieties of the many.



# WHY DOES THIS TALE RESONATE WITH SUCH TERRIFYING URGENCY NOW?

We live in an age of digital tribes and echo chambers, where the 'beast' takes the form of misinformation, dehumanising rhetoric, and us-versus-them ideologies. We watch as civil discourse erodes, replaced by the performative rage of the hunt. The conch shell—that potent symbol of respectful dialogue and shared governance—is routinely shattered, both online and in our public squares. The descent into chaos on the island is not a childish fantasy; it is an accelerated model of how societies can unravel when empathy is silenced and primal fears are weaponised.

Yet, within this darkness, Golding's genius also shows us the flickering, essential light. The struggle to keep the signal fire alive is the struggle to maintain hope, connection, and a belief in rescue—in a better way. It is the battle for our own humanity.



This stage adaptation seeks to plunge you into that visceral experience. We invite you not merely to watch, but to witness. To see in these boys' faces not alien savages, but reflections of our own capacities—for both unspeakable cruelty and for courageous, fragile compassion.

*Lord of the Flies* is a warning etched in fire and blood. It asks the most pressing question of our, or any, time: will we tend the fire of civilisation, or will we, mesmerised by the dance of shadows on the cave wall, choose to follow the hunters into the dark? We are all, in some way, inhabitants of that island. The choice of what we build there—a community or a killing ground—remains, terrifyingly and compellingly, our own.

*"Singapura, oh Singapura...  
Sunny island, set in the sea..."*





# CAST



## SHREY BHARGAVA

Shrey Bhargava is an actor working across stage and screen. He first gained recognition as the runner-up on *The 5 Search* (2015) at 19. He later graduated from the University of Southern California with a BA in Theatre (Acting) and Cinema & Media Studies, becoming the first actor of Asian origin to receive the Ruth & Albert McKinlay Award for Outstanding Actor.

Selected theatre credits include *Fried Rice Paradise: The Makan Party* (2025, Singapore Repertory Theatre), Singapore, Michigan (2025, Pangdemonium), *The Pillowman* (2025, Sight Lines); *Eclipse* (2025, The Necessary Stage); *Train to Pakistan* (2024, HuM Theatre); *Disgraced* (2024, Singapore Repertory Theatre) and *The Prose & The Passion* (2024, SIFA).

Screen credits include *Elevator* (2024, Netflix); *This Land is Mine* (2021, Prime Video); *Third Rail* (2022, Prime Video); and *Titoudao: Dawn of a New Stage* (2023, MeWatch), for which he won Best Actor in a Supporting Role (Singapore) at the 2023 Asian Academy Creative Awards.

@shreybhargava | shreyb.com



## ANDREW MARKO

Andrew is an award-winning stage and screen actor, voice-over artist, musician, and teacher.

Over the past 10 years, Andrew has been involved in numerous productions in the local theatre, animation, movie, and television scene. He also cooks and does improv comedy. (Not at the same time. Although, that might be a fun idea.)

Other notable theatre credits include: *Into The Woods*, *Urinetown*, *RENT*, *Peter and the Starcatcher*, *Falling*, (*Pangdemonium*); *A French Kiss in Singapore*, *Little Shop of Horrors*, *I Love You, You're Perfect, Now Change* (*Singtheatre*); *Extinction Feast* (*The Theatre Practice*); *National Day Charade*, *Peter Pan in Serangoon Gardens*, *Mama White Snake*, *The Emperor's New Clothes* (*Wild Rice*); *Crazy Christmas* (*Dream Academy*); *Electra*, *Rubber Girl Is On The Loose* (*Cake Theatre*).



## **SALIF HARDIE**

Salif Hardie is a true blue homegrown Singaporean actor, singer and performer who made his first foray into the scene at the age of 12.

A LASALLE College of the Arts BA Acting alumni- with local credits ranging from top local theatre bills to a familiar face on both English and Malay TV, and international credits ranging from the prestigious Festival Internacional Cervantino to HBO's WestWorld season 3.

He was also crowned inaugural champion of Mediacorp Suria's singing competition "Berani Nyanyi?" (Dare to Sing?) - a talent competition featuring Artistes not known for singing.

IG: @salifx



## **IRSYAD DAWOOD**

Irsyad Dawood is a Singaporean theatre-maker, actor, and educator. His recent acting credits include Asian Boys Vol 1 (Wild Rice), The Pillowman (Sight Lines Production), Three Billy Goats Gruff (Singapore Repertory Theatre).

Central to his practice is a focus on human connection and a belief that our relationship with art can be a form of resistance.

In 2025, he was an artist-in-residence with Teater Ekamatra, where he was given the opportunity and resources to begin shaping his theatre-making practice, with a focus on expanded and documentary theatre.

He dedicates every work to his mother and late father whom he loves dearly.



## **JAMIL SCHULZE**

Jamil Schulze (he/him) is a transdisciplinary artist, theatre-maker and the Co-Artistic Director of local platform and artist lab, Off Root Theatrics. He works across text & performance, theatrical stagings, television & film, movement work, activations and actor training. He has contributed in various artistic capacities on works featured in the Singapore Pavilion of the 15th Gwangju Biennale (South Korea) as part of Zarina Muhammad's installation, Wonderfruit (Thailand), Esplanade Singapore and in the Singapore Art Museum (SAM). His work will be seen next at the Singapore International Festival of Arts 2026, in a commissioned festival parade and theatrical procession titled A Light Between Rains.

Selected theatre credits include: SG Insecure (TNS); The Pillowman (Sight Lines); Dream of the Red Chamber (TFP); The Glass Menagerie (Pangdemonium); The Lifespan of a Fact (SRT).

IG: @jamil.s.schulze // @offroottheatrics



## **RYAN ANG**

Ryan is a freelance actor and musical theatre performer who was formerly part of the SAF Music and Drama Company. He is also a professional dancer, choreographer and instructor. He graduated from Wild Rice's Young & Wild acting programme in 2020.

Theatre credits include: Twelve Angry Men, Immortal Variables (Nine Years Theatre), Dreamplay Asian Boys Vol. 1, Pulau Ujong, The Amazing Celestial Race, Momotaro & The Magnificent Peach, Candide, La Cage Aux Folles (Wild Rice), Tick, Tick... Boom! (Sight Lines), Monster In The Mirror Musical (Gateway Arts), Don't Know Don't Care (The Necessary Stage), The Feelings Farm (Esplanade), Liao Zhai Rocks! (The Theatre Practice) and Dim Sum Dollies (Dream Academy).

# CREATIVE TEAM

## **NIGEL WILLIAMS — STAGE ADAPTATION**

Nigel Williams is a British novelist, playwright, and screenwriter best known for his “Wimbledon Trilogy” (The Wimbledon Poisoner) and for writing the award-winning 2005 TV drama Elizabeth I. Educated at Oxford, he began his career at the BBC before becoming an author, screenwriter, and playwright.

## **CHONG TZE CHIEN — DIRECTOR**

Chong Tze Chien is a playwright/director/educator, Festival Director of Singapore International Festival of Arts 2026-2028 (The Arts House Limited), Principal Tutor of NUS STAGE (National University of Singapore), and a Core Team Member of The Finger Players.

He was awarded the Young Artist Award by Singapore’s National Arts Council in 2007. Some of the other awards he has won include the Singapore Dramatist Award and The Straits Times Life! Theatre Awards. His plays have been staged in Singapore, UK, Budapest, Taiwan and Japan. He has three collections of plays published by The Necessary Stage, Epigram Books and The Finger Players respectively, containing critically acclaimed plays such as Charged and PIE. In 2015, Charged was cited by The Business Times as one of the top ten plays of all time in Singapore. Other notable plays directed and written by Tze Chien include Turn By Turn We Turn, Poop!, Between the Devil and the Deep Blue Sea, The Book of Living and Dying, Oiwa - the ghost of Yotsuya, and Dream of the Red Chamber.

## **SIR WILLIAM GOLDING — WRITER**

Sir William Golding (1911–1993) was a British novelist, playwright, and poet best known for his 1954 debut novel, *Lord of the Flies*.

A schoolmaster and Royal Navy veteran of WWII, his experiences with the war’s brutality deeply influenced his dark, allegorical fiction focused on human nature’s inherent flaws. He won the Nobel Prize for Literature in 1983 and was knighted in 1988.

## **DERRICK CHEW — PRODUCER**

Founder of Sight Lines, Derrick spent the last 20 years in the media and entertainment industry in the capacity of Director, Producer, Production Stage Manager and Branding & Marketing Manager. He founded Sight Lines a theatre company in Singapore, producing both local and international works in 2012.

Since 2020, the company has evolved to produce immersive theatrical experiences incorporating film, theatre and gamification. Some of the innovative works include The Curious Case of the Missing Peranakan Treasure (together with Raffles Hotel Singapore & Double Confirm Productions), Time Heist (commissioned by the National Arts Council) and the popular Crack the Case immersive mystery series.

Marketing credits include The Full Monty, Dealer’s Choice, Spring Awakening (Pangdemonium Theatre Company), Itsy the Musical, Starring Hitler as Jekyll and Hyde (The Finger Players), Chinatown Crossings (Drama Box).

Producing credits include The Hossan Leong Show (Assistant Producer, Dream Academy), The Composer (Assistant Producer, Spare Room Productions), Boom, Everything but the Brain, *Lord of the Flies*, tick, tick... BOOM! and all Crack the Case editions (Sight Lines).

## **JING NG — SOUND DESIGNER & COMPOSER**

Awarded the National Arts Council Scholarship, Jing graduated with first class honours from Rose Bruford College (U.K.) specialising in Performance Sound. Having designed for various companies and productions over 10 years of practice, he aspires to provide a wholesome sonic experience for the audience - what, why and how you listen through a live performance.

As an arts educator at NAFA since 2017, Jing has been teaching the core principles and techniques of production sound design. These modules fosters future practitioners in developing a deeper understanding of sound in various artistic mediums and discovering the infinite possibilities of sonic arts.

He was nominated for Best Sound Design in the 2014 Off West End Theatre Awards, and the 2018, 2022 - 2024 Singapore Straits Times Life Theatre Awards. Jing is currently developing future iterations of his installation work - Distance Makes The Heart Fonder.

Website: [www.jingngsound.com](http://www.jingngsound.com) // [www.soundcloud.com/jingsound](http://www.soundcloud.com/jingsound)

## **GENEVIEVE PECK — LIGHTING DESIGNER**

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 The Pillowman (Sight Lines), Dear Evan Hansen, People Places and Things, The Glass Menagerie, Tango, The Effect (Pangdemonium), 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), Grounded, Lungs, The Sound Inside, The Lifespan of a Fact (Singapore Repertory Theatre), The Commission (Pangdemonium, SRT & Wild Rice).

## **WONG CHEE WAI — SET DESIGNER**

Chee Wai is a full-time freelance set designer. He has designed for and worked with various performing arts companies in Singapore.

Chee Wai designed the award-winning *Lord of the Flies* set for Sight Lines (in collaboration with Blank Space Theatre) in 2016 winning Best Set at the Straits Times Life! Theatre Awards 2017.

Some of his recent works include Twelve Angry Men, An Inspector Calls, Pinocchio, Tartuffe: The Imposter, Between You and Me and Oiwa.

## **PEPS GOH — ACTION DIRECTOR & STUNT COORDINATOR**

Peps is the creative director and founder of Sandbox Action Studios.

Peps first entered the stunt industry in 2014. Working and learning from various stunt coordinators and teams, both local and overseas. Peps worked his way from the ground up, from first a stuntman and body double, to assistant choreographer, and eventually opening and leading his own brand of fight design and coordination service.

A graduate from TOTEM II; a 5 week intensive stunt bootcamp held in Atlanta, USA, helmed by Hollywood Stunt Coordinator Walter Garcia. Of the 24 internationally handpicked stunt performers and coordinators, Peps was the only representative selected from Asia.

## **TAN JIA HUI — COSTUME COORDINATOR**

Jia Hui is a professional in the field of arts and theatre management. She has since gained extensive experience working with both local and overseas costume designers for the myriad of productions.

Her design credits include notable works such as *Everything For You* (Nine Years Theatre), *Disgraced*, *2:22 A Ghost Story*, *LUNGS* (SRT), *Five Elements* (Ding Yi Music Company- An Esplanade Commission), *The Rattle King* (An Esplanade Commission), and many more.

Jia Hui has also served as a Costume Coordinator for multiple shows, including *The Pillowman*, *tick, tick...BOOM!* (Sight Lines), *A Midsummer Night's Dream*, *The LKY Musical* (SRT), *Dear Evan Hansen*, *Into the Woods* (Pangdemonium) and more.

## **JESSY CHOO — HEAD OF PRODUCTION & PROPSMAKER**

Jessy loves the synergy of collaboration and creation. She has been a freelance theatre practitioner since 2008.

Her prop-making adventures has taken to productions like: *The Pillowman* (Sight Lines), *A Peter Rabbits Tale*, *Julius Caesar* and *A Midsummers Night Dream* (Singapore Repertory Theatre), *Hotel*, *Grandmother Tongue*, *My Mother Buys Condoms* (Wild Rice), *Ninjago Live Action Legoland Malaysia*, *Korea & Japan*, *Smartyants* and *The Swordfish* (Gateway Theatre & ART:DIS), *M.A.P: Many Alternative Possibilities* and *A Drop In The Ocean* by The Art Ground and most recently *Home Kitchen 家圍成廚* (Nine Years Theatre).

Jessy is also the Head of Production for Sight Lines' 2026 season.

## **JEANNETTE IRABU — STAGE MANAGER**

Jeannette is a freelance theatre production and stage manager known for her calmness, precision in organisation, and meticulous paperwork. Over the past decade, she has managed projects across a wide range of capacities, scales, and genres with organisations including Wild Rice, SRT, Pangdemonium, T:>Works, Esplanade, Drama Box, Arts House Group, NUS and Sight Lines.

Her work has taken her internationally to the Bangkok International Children's Theatre Festival (Thailand) and *ricca\*ricca* (Japan). She is a core member of the Asian TYA Network and serves as Assistant Producer and Head of Productions at Five Stones Theatre. Her credits also include diplomatically managing a cast of feral schoolboys in *Lord of the Flies* – proof that paperwork, firm call times, and "taxes" can tame staged anarchy.

## **MARK BENEDICT CHEONG — ASSISTANT PRODUCER**

Mark is an independent producer, and theatre-maker empowering new voices, and creating pathways for regional collaboration between emerging practitioners.

He has worked with companies including Bahri & Co., Sight Lines, The Necessary Stage, Toy Factory Productions, and The Second Breakfast Company of which he was a founding member. He is also a founding member of Morasum Network, a network of SEA-based producers and artists.

He produced *New Year, New Scripts* (COMMA Festival 2026), *Sunday School of Hard Knocks* (2023, 2025), and had created *Here In \_\_\_* (Hin-Between Festival Penang, 2025) he was also most recently a part of PLOTSEA 2026 in Thailand with Toy Factory Productions.

After working together on *RED: An Artful Murder*, *Tick, Tick... BOOM!* (2024), and *The Pillowman* (2025), he is thrilled to be working with Sight Lines again on *Lord of the Flies*.

# COMPANY

## CAST

**SHREY BHARGAVA**     **ANDREW MARKO**  
**SALIF HARDIE**     **IRSYAD DAWOOD**  
**JAMIL SCHULZE**     **RYAN ANG**

## CREATIVE

WRITER  
**WILLIAM GOLDING**

STAGE ADAPTATION  
**NIGEL WILLIAMS**

DIRECTOR  
**CHONG TZE CHIEN**

PRODUCER  
**DERRICK CHEW**

SET DESIGNER  
**WONG CHEE WAI**

LIGHTING DESIGNER  
**GENEVIEVE PECK**

SOUND DESIGNER & COMPOSER  
**JING NG**

ACTION DIRECTOR & STUNT  
COORDINATOR  
**PEPS GOH**

FIGHT CHOREOGRAPHER & ASST STUNT  
COORDINATOR  
**DANISH DASUKI**  
**CAYDEN KONG**

COSTUME COORDINATOR  
**TAN JIA HUI**

## SUPPORTED BY



NATIONAL ARTS COUNCIL  
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## PRODUCTION

HEAD OF PRODUCTION  
**JESSY CHOO**

STAGE MANAGER  
**JEANNETTE IRABU**

ASSISTANT STAGE MANAGER  
**NEARRA TNG**

STAGE CREW  
**TAN YIN QI**

LIGHTING PROGRAMMER  
**TAN YI KAI**

SET BUILDER  
**ONSTAGING**

VENUE TECHNICIANS  
**KC ARTS CENTRE**

## MARKETING & TICKETING

ASSISTANT PRODUCER  
**MARK BENEDICT CHEONG**

CREATIVE DESIGNER  
**JASPER LIM**

PUBLICITY PHOTOGRAPHER  
**CRISPIAN CHAN**  
**MARCUS ISAAC LAM**  
**GAN JIA JUN**

PUBLICITY VIDEOGRAPHER  
**MARCUS ISAAC LAM**

TICKETING & FRONT OF HOUSE  
**JEREMY SIM**

SPECIAL THANKS  
**DANIEL WONG**  
**GUO NINGRU**

# ABOUT SIGHT LINES



**At Sight Lines, we don't just create theatre – we redefine it.**

**Established in 2012 with a mission to develop our audiences of tomorrow, we've evolved into a trailblazing force in immersive entertainment, where theatre, gaming, and cutting-edge technology collide.**

**Since 2020, we've grown into a company that pushes boundaries, crafting unforgettable, interactive experiences that captivate today's audiences and ignite the imagination of tomorrow's creators.**

**Welcome to the future of storytelling – where every performance is an adventure, and every audience member is part of the action.**

# **UPCOMING**



## **AN INTERROGATION**

**BY JAMIE ARMITAGE**

**4 - 14 JUNE 2026 | KC ARTS CENTRE**

Joanna Nelson has been missing for sixty-eight hours. With hope slipping away, Detective Ruth enters a stark interrogation room. Her only lead sits across the table – a man who is, by every account, the perfect citizen – a devoted son, a successful businessman and a respectable member of society.

He says he wants to help. He seems earnest, concerned. But as the minutes slip away, a single crack appears in his polished façade. Then another. And another.

Witness a gripping interrogation as Detective Ruth peels back the layers of a seemingly innocent man, revealing a labyrinth of hidden motives and unspoken truths.

A **CRACK THE CASE**  
MYSTERY



# Wonderland

The Mad Matter of the Sad Hatter

## **CRACK THE CASE: WONDERLAND THE MAD MATTER OF THE SAD HATTER**

**BY KRISH NATARAJAN**

**9 OCTOBER – 1 NOVEMBER 2026 | GOODMAN ARTS CENTRE**

The tea is cold. The riddles are stale. The un-birthday party has lost its joy. Everyone in Wonderland is not quite themselves...the Mad Hatter is down in the dumps, the Queen of Hearts is furious, the March Hare is an anxious mess, and the Cheshire Cat's grin is fading fast.

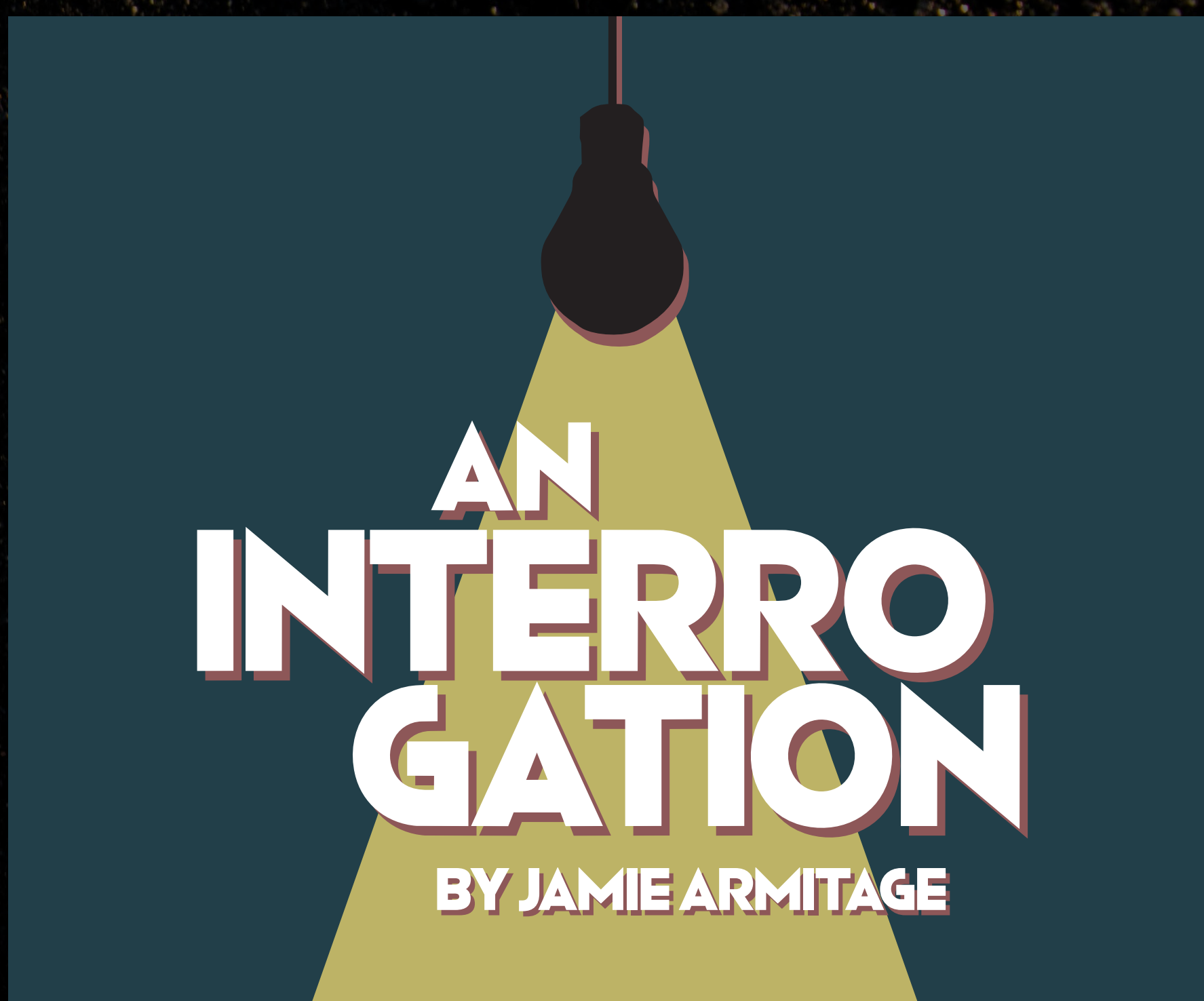
Something – or someone – has stolen the Madness. The very spark that makes Wonderland wonderful is gone. And only you, the most curious of guests, can follow the trail of curious clues, upside-down logic, and talking doors to get it back.

Join the Un-birthday Party! An adventure for sleuths of all ages (not just for kids!)

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