

LB BOITE THEATRE, SYDNEY THEATRE COMPANY AND SINGAPORE  
REPERTORY THEATRE PRESENTS A WORLD PREMIER

# CONGRATULATIONS, GET RICH!

(恭喜发财, 人日快乐)

## CONTENT ADVISORY NOTES

**GENRE:** Comedy / Drama / Intergenerational Trauma / Diverse & Cultural Identity/  
Realism & Magic Realism / Music & Song

**AUDIENCE RECOMMENDED:** Recommended for audiences aged 15+

The production of *Congratulations, Get Rich!* contains content and effects that may be distressing or triggering for some audience members. Please review the information below to help inform any decisions.

### ABOUT THE PLAY

*Congratulations, Get Rich!* is a wild, hilarious rush that revels in the messy joy of being alive.

It's a big night for Mandy. Her heart and soul—her karaoke business—is failing. In a last-ditch attempt to save it, she's hosting a mega-event: a reunion dinner special!

Things take an unexpected turn when two women arrive. Mandy instantly recognises one as her mother, who died over two decades ago. But who is the other woman? What do they want, and why are they here?

Penned and performed by Merlynn Tong (*Golden Blood*), this explosive musical comedy celebrates the vibrancy of Singaporean culture, centering on three powerful women in a supernatural tale.

Directed by La Boite Artistic Director Courtney Stewart, Tong stars alongside Singapore's Seong Hui Xuan, and beloved Queenslander Kimie Tsukakoshi (*The Poison of Polygamy*).

*Congratulations, Get Rich!* is a fresh Asian-Australian story exploring transformation, legacy, and hope. With humour and heart, it asks if we are all bound to our fate – or whether we can in fact escape the shadows of our past to create our own future.

## **CONTENTS AND THEMES IN THE PLAY**

The following information that discusses in-depth content and themes within the production contains spoilers from the show.

### **INTERGENERATIONAL TRAUMA**

This is a central theme explored throughout the play. The main character, Mandy, is approaching her 38th birthday; a significant and symbolic milestone, as both her mother (MUM) and grandmother (GMA) committed suicide at that same age. This recurring generational pattern casts a shadow over Mandy's life, manifesting as a growing sense of dread in the lead-up to her birthday. In one key moment, when the television breaks and the room is left in silence with just Mandy, GMA, and MUM present, a pivotal conversation unfolds. GMA and MUM engage in a dialogue that grapples with blame and responsibility surrounding intergenerational trauma, particularly as it relates to suicide.

### **CONSUMPTION OF ALCOHOL**

Alcohol use appears frequently throughout the production and is primarily portrayed as a symbolic coping mechanism, particularly for MUM and GMA. In one scene, MUM recalls how she would mix green tea with whiskey to make the drink sweeter for Mandy when she was a child. This is a moment that underscores the normalisation of alcohol consumption within the family. Alcohol is also used symbolically to convey stress; this is notable when Mandy has a panic attack after encountering the ghosts of MUM and GMA for the first time. In other moments of heightened conflict, verbal and at times physical, alcohol is consumed as a means of regaining a sense of control and returning to a semblance of routine, this is common through MUM and GMA.

### **SUICIDE AND REFERENCES TO DEATH**

Suicide is a recurring theme in the play, as it is the cause of death for both GMA and MUM. References to their suicides appear throughout the production, culminating in a scene near the end where a supercut plays through the television where Mandy, MUM and GMA are stuck. In this sequence, Mandy is involved in a series of moments depicting MUM and GMA in the lead-up to their deaths within the television. While this is not graphic, the portrayal makes it clear that the characters are in their final moments. In another preceding scene, GMA reflects on the day of MUM's death, describing the atmosphere in vivid detail. Importantly, suicide is never enacted on stage, especially in an intensely graphic context. Following this sequence, Mandy's

partner Xavier, directly asks MUM why she chose to “leave the world,” offering a moment of emotional confrontation and reflection.

## **LANGUAGE**

There is intermittent use of strong language throughout the production. The following is a current draft list of the language used, though it is subject to change as a new script like this evolves throughout the process:

- Fuck(ing)(s) – 12 instances
- Shit – 5 instances
- Bitch(es) 2 instances
- Stupid – 5 instances
- Shut Up – 1 instance
- Bullshit – 3 instances
- Hell – 4 instances

## **STYLISTED FIGHTING & VIOLENCE**

The play includes several instances of stylised and choreographed violence, often presented with a comedic or performative tone. In an early scene, GMA threatens to hit Mandy with a shoe during a minor disagreement. This is a moment that references a common cultural gesture and is not enacted physically. Upon arriving in the space, MUM dramatically pretends to stab herself and die, exaggerating her frustration in a theatrical manner.

Xavier, an avid fan of UFC fighting, frequently incorporates fighting techniques into the interactions as a way to bond with Mandy and to also introduce the ghosts to the world of UFC. In one playful, choreographed sequence, he and Mandy engage in a UFC-style sparring routine that is clearly non-confrontational. Xavier later shares similar moves with MUM and GMA who were first just observing, turning the activity into a shared experience. In another stylised moment, following a disagreement, GMA knee-punches Xavier in the lower half, a move performed with deliberate exaggeration and choreographed for comedic effect.

A notable scene involves Xavier attempting to bind GMA and MUM with a large red rope, leading to a slow-motion, stylised fight sequence where the women retaliate. These moments are intentionally exaggerated and presented with a sense of play.

During a karaoke performance to the song of “Look Up to Me” (or “The Red Butterflies”), GMA mimics breaking the other characters' bones in rhythm with the soundtrack accompanied by sound effects as part of the performance. The scene culminates with

GMA theatrically “eating” Xavier using the symbolic eating gesture associated with the ghost characters. This act is highly stylised, non-graphic, and not intended to depict realistic violence.

## **INTIMACY**

About halfway through the play, GMA asks Xavier if he is fertile, which leads to a broader conversation where GMA proudly shares that she has had eight children, framing this as a source of personal success. This is later humorously depicted in a karaoke song during which the characters are sucked into the television. In this sequence, Xavier comedically reenacts GMA delivering eight babies. The scene is stylised and non-graphic, emphasizing performance and humor as GMA sings.

Towards the end of the play, Mandy and Xavier share an intimate moment involving close physical contact, including kissing and affectionate interaction. This scene balances romance with comedy, as MUM and GMA awkwardly observe from the background, adding a layer of lightheartedness to their intimacy.

## **THEATRICAL EFFECTS**

### **STROBE LIGHTING**

The use of strobe lighting is used intermittently during intense or chaotic scenes throughout the production to give it highlight.

### **LOUD MUSIC, SOUND EFFECTS & MUSICAL ELEMENTS**

The production features sudden and distorted audio elements typical of the dark comedy genre. Ambient sounds, such as pipes breaking in the karaoke room and rain noises representing the outside climate, create an immersive atmosphere. Karaoke musical scenes often use increased volume to evoke the feeling of being inside a karaoke room. Accompanied by lighting effects, a key theatrical moment occurs after MUM's karaoke song of “Burberry” when the space appears to collapse and malfunction, representing a significant turning point in the play.

## **GUIDANCE FOR EDUCATORS & PARENTS**

This production is recommended for mature secondary students in Years 9–12. It features an intentionally provocative tone and employs a satirical, absurdist style to explore complex contemporary issues. While irreverent in approach, the work is grounded in compassion and designed to encourage critical thinking, empathy, and meaningful discussion.

We strongly encourage pre and post-show conversations to help students unpack key themes, navigate emotional content, and reflect on the broader social and personal issues raised in the work.

If you have any specific concerns regarding student or patron wellbeing, or if you wish to discuss content, access requirements, or context in more detail, please don't hesitate to contact La Boite Theatre Company directly.