



press release

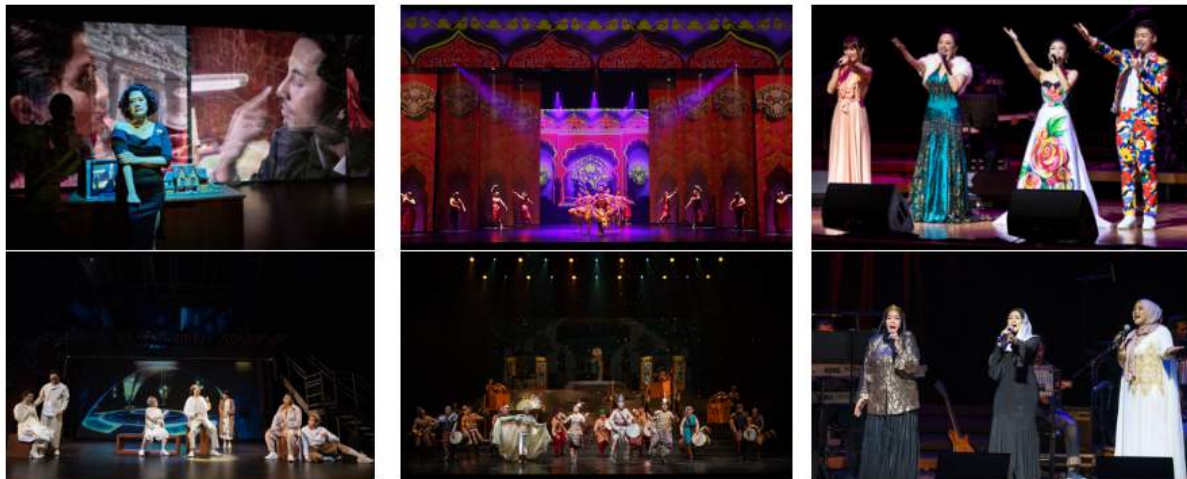
The Esplanade Co Ltd 1 Esplanade Drive Singapore 038981
Tel (65) 6828 8222 Fax (65) 6337 3633
www.esplanade.com



FOR IMMEDIATE RELEASE

Esplanade Goes Online!

Premiering new theatre productions and never-before-seen archival videos



SINGAPORE, 12 May 2020 – Audiences at home can enjoy an even wider variety of Singapore arts at home, as Esplanade – Theatres on the Bay releases more online offerings till the end of the circuit breaker period for COVID-19 (Coronavirus Disease 2019), and beyond.

The programmes will feature newly-produced content, as well as never-before-seen archival videos of Esplanade’s past performances. Highlights include two brand new theatrical productions—one video and one audio presentation—presented as part of *The Studios Online*; archival video recordings of three epic theatre and dance productions previously presented as part of Esplanade’s cultural festivals; and special Mother’s Day concerts released on 10 May. These new releases add to the range of online arts offerings that Esplanade has been rolling out since Mar 2020, including [The Show Goes On...line](#), a series of weekly releases featuring edited concert recordings from Esplanade’s archives, as well four video recordings from past editions of [A Tapestry of Sacred Music](#) which can be accessed till 21 May.

Yvonne Tham, Chief Executive Officer, The Esplanade Co Ltd, said, “For individuals and society, the arts have been a source of comfort and joy, a platform to seek answers to difficult questions, and a stage for communities to mourn or celebrate together. Especially in times like this, the role of artists and arts centres like Esplanade—while not on the frontline—

continues to be important for people's mental, social and emotional well-being. Many in the arts have already started to create or share music, stories, dance and theatre with audiences and communities online. Looking ahead, this will be the shape of things to come, even beyond the COVID-19 situation—creating, producing and presenting the arts will no doubt still involve the powerful physical and 'live' experience, but it will need to meaningfully engage the digital and online spaces."

In May and Jun, Esplanade will bring to audiences a wide array of programmes including performances by some of the best in Singapore's theatre community, full-length concert recordings featuring evergreen Malay and Mandarin hits that our seniors will enjoy, and sing-along videos for parents and kids to karaoke together. This is also part of the #SGCultureAnywhere campaign where Singapore's arts and culture organisations have come together to bring the arts to the people through digital offerings at this difficult time.

Watch the best of Singapore's stage on screen and support the arts

From 16 May to 12 Jun, Esplanade will present *The Studios Online* on [Esplanade Offstage](#). *The Studios Online* comprises two new original productions and six productions from the series' 17 years of archives. It comes in place of this year's season of live performances which was scheduled to take place from 25 Mar to 26 Apr, but later cancelled due to the COVID-19 situation.

The two new productions—a video recording of *Lost Cinema 20/20* by Brian Gothong Tan and an audio presentation of *The Heart Comes to Mind* by Checkpoint Theatre—were part of the original line-up of *The Studios 2020*. Although the live performances could not take place, Esplanade and the artists were able to make arrangements for alternative modes of presentation for the productions before circuit breaker measures were put in place. The six archival recordings featured are *Nothing* by Cake Theatrical Productions (2007), *To Whom It May Concern* by The Finger Players (2011), *Family Duet* by spell #7 (2013), *Dark Room* by Edith Podesta (2016), *Harap* by Teater Ekamatra (2017) and *A Good Death* by Faith Ng (2018). These works were selected based on connections to the artists of the 2020 season, for their thematic threads that still resonate in our lived context, as well as for some of the wider conversations that have emerged from reflecting on COVID-19 and our society. Recording and post-production editing for the new works and editing of archival works for *The Studios Online* is supported by the Ministry of Culture, Community and Youth's [Arts and Culture Resilience Package](#).

In addition, from 24 – 31 May, Esplanade will be partnering ticketing agency SISTIC to release recordings of **three well-loved original theatre and dance productions from Esplanade's**

cultural festivals on its new streaming platform SISTIC Live. The productions are the pulsating epic *Fatih – The Prince and The Drum* by NADI Singapura (*Pesta Raya – Malay Festival of Arts 2019*) which incorporates music, theatre and dance and will be released over the Hari Raya Puasa weekend; the dystopian *7 Sages of the Bamboo Grove* by Toy Factory Productions, inspired by the real-life historical figures of the Seven Sages and directed by Goh Boon Teck, featuring Nelson Chia and Sharon Au (*Huayi – Chinese Festival of Arts 2020*); and *Anjaneyam – Hanuman's Ramayana*, a dance drama co-produced with Apsaras Arts, based on the Ramayana epic (*Kalaa Utsavam – Indian Festival of Arts 2017*).

To encourage deeper engagement with the productions, supplementary resources such as digital artist talks will also be made available for *The Studios Online* and the cultural offerings. While all the above-mentioned productions can be enjoyed for free, audiences are encouraged to support the featured arts groups, if it is within their means.

Music for all ages to enjoy at home

For Mother's Day this year, two full-length recordings of past **Mother's Day concerts** featuring evergreen Mandarin and Malay hits were released on 10 May. These are [Mother's Day Special: Songs for Mothers with Love](#) (2019), and [Mother's Day Special: Khas Untukmu Ibu](#) (2017). The recordings, which have garnered about 134,000 views since their release on 10 May, are available for everyone to enjoy on *Esplanade Offstage* until 9 Jun.

Through the month, audiences can continue to enjoy weekly releases of **The Show Goes On...line**, featuring snippets of performances by both Singapore and international artists. [May's schedule](#) includes performances by Singapore artists bittymacbeth, Crystal Goh, Imran Ajmain and Ding Yi Music Company, as well as by Taiwanese singer-songwriter Eli Hsieh.

And to help parents keep their children engaged during the school holidays which have been brought forward, **family-friendly content** ranging from quizzes to sing-along videos featuring original tunes from Esplanade's well-loved *PLAYtime!* theatre series are available on [Esplanade Offstage](#).

"We hope that everyone will find something to enjoy and to keep their spirits up. These are tough times for everyone, including our artists. So, where it is possible, we hope that our audiences will show their support for the arts groups featured," added Yvonne.

About Esplanade – Theatres on the Bay

Esplanade is Singapore's national performing arts centre. It has a year-round line-up of about 3,500 performances presented by Esplanade, its partners and hirers. As an arts centre for everyone, Esplanade also creates opportunities for seniors, youth, children and underserved communities to experience the arts. More than 70% of the shows that take place each year at the centre are non-ticketed. The centre works in close partnership with local, regional and international artists to develop artistic capabilities and content, push artistic boundaries and engage audiences. Esplanade supports the creation of artistic content by commissioning and producing new Singapore and Asian work for the international stage. It also develops technical capabilities for the industry nationally.

To bring even more of the arts to a wider audience and provide more platforms to support Singapore's next generation of artists, Esplanade is building a new theatre along its busy waterfront. Named Singtel Waterfront Theatre, the 550-seat venue will open in 2021.

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a not-for-profit organisation, a registered Charity and an Institution of a Public Character. The Charity Council awarded TECL the Charity Governance Award – Special Commendation for Clarity of Strategy in 2016, and the Charity Transparency Award for three consecutive years since 2016.

TECL is funded by Ministry of Culture, Community and Youth and its Community Programmes are supported by Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

Visit Esplanade.com for more information and Esplanade.com/Offstage for an all-access backstage pass and insider's guide to Singapore and Asian arts and culture.

~ End ~

Issued by *The Esplanade Co Ltd*.

For more information, please contact:

Koh Sian Eng
Manager, Marketing (Communications & Content)
The Esplanade Co Ltd
Email: ksianeng@esplanade.com

Annexe

Esplanade Goes Online (Apr – Jun 2020)

	Apr	May	Jun
The best of Singapore’s stage on screen		<i>The Studios Online</i> (16 May – 12 Jun)	
		Epic theatre and dance productions from cultural festivals* (24 – 31 May)	
SG arts for all ages		Mother’s Day Specials: - <i>Songs for Mothers with Love</i> - <i>Khas Untukmu Ibu</i> (10 May – 9 Jun)	
		Family-friendly content on <i>Esplanade Offstage</i>	
Music for everyone		<i>A Tapestry of Sacred Music – Past Highlights</i> (22 Apr – 21 May)	
		<i>The Show Goes On...line</i> (music concert highlights released every Fri)	

*The productions from Esplanade’s cultural festivals will be available to stream on SISTIC Live from 24 May.

The Studios Online (16 May – 12 Jun)

Message from *The Studios* team

There is a certain poignancy in having 'Lost & Found' as the theme for what would have been *The Studios 2020*. The year so far has been tumultuous; there has been great loss in every sense of the word, which has exposed the vulnerability and stark fragility of this globalised world – the only one we know. Normal life as we have known it has ceased to exist. It begets the question: how and to what will we anchor ourselves to when everything around us feels like it is falling apart?

The things that have really broken through the chaos are the stories of kindness. Civic organising to raise funds and resources, neighbourly generosity, a multitude of really funny videos (amongst many others!) are a testament to an important side of our humanity – that of a universal desire to dig deep, find good to cling on to, and pass that on to others. And that will be how we get through this, that will be how we will survive.

Before the circuit breaker measures here in Singapore came about, *The Studios* team was still working towards realising a physical season of theatre and part of the prepared house programme notes that you would have seen reads –

“With all of that in the backdrop, why come to the theatre? Why does it still matter? Because theatre reminds us of our shared existence – our victories, our flaws, failures, our humanness. It brings us together in the same space; we laugh and cry together and are reminded that there is still beauty, there is still hope. And that we are more than the headlines we read. And that we are not alone.”

The Studios season has been a regular feature in the local calendar, and a place where artists are invited to play and explore forms, re-examine the art of constructing stories, work with new people and to present voices that may not always be heard. We truly believe in art and our artists. And in some small way, we hope that bringing it online passes on some of the goodness that we have experienced over the past 17 years.

We are very happy to be able to present two of the original works for *The Studios 2020* – a recorded edition of **Lost Cinema 20/20** by **Brian Gothong Tan** and an audio presentation of **The Heart Comes to Mind** by **Checkpoint Theatre**. Both these productions were caught right in the heart of the ever-evolving COVID-19 situations, and the modes of presentation are the results of this alchemy.

We have also dusted off our archives and selected six productions from past seasons to share, based on connections to the artists of the 2020 season, for their thematic threads that still resonate in our lived context, as well as for some of the wider conversations that have emerged from reflecting on COVID-19 and our society. For instance, the voices of the left behind and those existing in the margins of society in **Harap** (2017), **To Whom It May Concern** (2010), and **Dark Room** (2016) are particularly poignant; the explorations and musings on family in **Family Duets** (2013) are simultaneously uplifting and sobering in a time where families have to adjust to being separated or being together all the time; the meditation on life and loss, and the things that truly matter in **A Good Death** (2018) and **Nothing** (2007) are affecting as we are forced to pause these two months. These are the beginnings of a conversation that we hope will develop over the next few weeks, and that we must ask ourselves – how much have we remembered or forgotten?

We have also asked the artists behind all these works to reflect and to think about art-making in current times, as well as what will have/has changed for us as an artistic community. Together with the supplemental resources for each of the productions, we hope that the remaining days of the circuit breaker and the weeks after that will be a thought-provoking one for you as well.

Our deepest thanks to the artists who have agreed to share their work again in this format. A few practical notes: Two videos will be released each weekend and left online for a limited period to access in your own time. These were recorded primarily for archival and documentation purposes and not online broadcast. Some of the videos are also many years old, and the quality of the footage will not be as clear as we are used to today. We hope that you will pardon these shortcomings.

The closure of our theatres and the inability to gather in a darkened familiar space has left us adrift, with sobering ramifications extending to the livelihoods of those who work in it, and the lives of all who love it. So for now, we mourn, and we look forward to the day when we are able to live dangerously in this safe space again.

Thank you for joining us.

The Studios team

The Studios Online schedule

All productions for *The Studios Online* will be streaming on [Esplanade Offstage](#) during the respective periods below.

Dates	Titles
16 May, Sat, 3pm – 22 May, Fri, 11.59pm	<ul style="list-style-type: none">• <i>Harap (Hope)</i>• <i>To Whom It May Concern</i>
23 May, Sat, 3pm – 29 May, Fri, 11.59pm	<ul style="list-style-type: none">• <i>Dark Room</i>• <i>Nothing</i>
30 May, Sat, 3pm – 5 Jun, Fri, 11.59pm	<ul style="list-style-type: none">• <i>A Good Death</i>• <i>Family Duet</i>
Premiering on 6 Jun, Sat, 3pm 6 Jun, Sat, 3pm – 12 Jun, Fri, 11.59pm	<ul style="list-style-type: none">• <i>Lost Cinema 20/20</i> (NEW WORK)• <i>The Heart Comes to Mind*</i> (NEW WORK) *presented as an audio recording

Harap (Hope) (2017)

Written by Haresh Sharma

Adapted by Zulfadli Rashid

Directed by Mohd Fared Jainal

A co-production with Teater Ekamatra



Photo by Tuckys Photography

Streaming on *Esplanade Offstage* from 16 May, Sat, 3pm to 22 May, Fri, 11.59pm

Performed in Malay, with English surtitles.

Contains some mature content and coarse language. Recommended for 16 years and above.

“A badly decomposed corpse was found floating on Singapore River early this morning...”

Hope, the root word of “hoping”, “hopeful”, “hopefulness”, and the like; a word that serves as the thrust for the condition, the needs and the wants of each and every human being.

A father, a mother, to a daughter; and two friends. Human beings, each one of them. Desperate, dejected, whose fates remain undecided, whose dreams remain unrealised, and whose ambitions remain undefined, only because deep in their hearts, the seeds of hope were sown.

Probably, without hope, without hoping, without being hopeful, their lives would be untainted, unscathed, undamaged, and not naked; devoured to the skeletal frames of their existence.

First produced in 1994, this version of Haresh Sharma’s *Hope* is adapted into Malay by Zulfadli Rashid. *Harap* is directed by Mohd Fared Jainal and features a stellar cast which includes Sani Hussin, Siti Hajar Abd Gani, Fir Rahman, Hirzi Zulkiflie and Nur Zakiah Bte Mohd Fared.

Support Teater Ekamatra on [Giving.sg](https://giving.sg).

To Whom It May Concern (2011)

by The Finger Players

Written and Directed by Chong Tze Chien

In Collaboration with Esplanade –Theatres on the Bay



Streaming on *Esplanade Offstage* from 16 May, Sat, 3pm to 22 May, Fri, 11.59pm

Who is she?

She claims she is Judith Mayo – a victim of civil war in South Africa.

Rebecca, Singaporean housewife, objects.
“Judith is an internet scammer”, she exclaims,
“she has cheated me of my life savings!”

“But Rebecca doesn’t exist”, the police claims,
“an RC member made her up”.

The RC member, Lily, is indignant.
She presents her case to her MP.
“Rebecca and Judith are real”, she screams.

What is the truth?
Is Lily lying?
Or are the sufferings and injustice she sees around her real?

To Whom It May Concern is a dramatic monologue about an explosive encounter between an internet scammer, a disgruntled housewife and a deluded RC member.

Support The Finger Players on Giving.sg.

Dark Room (2016)

By Edith Podesta (Singapore / Australia)
An Esplanade Commission



Photo by Crispian Chan

Streaming on *Esplanade Offstage* from 23 May, Sat, 3pm to 29 May, Fri, 11.59pm.

Performed in English, with some Mandarin and Malay, with English surtitles.
This performance contains some coarse language.

"Imprisonment is as irrevocable as death."
George Bernard Shaw

Dark Room follows the lives of men housed together in a five-by-five-metre cell, 23 hours a day, every day, until their release. This original work, based on true accounts, explores the codes and regulations of society "on the inside". It charts the prison experience from pre-trial to imprisonment, and the reintegration into society as "returning citizens".

If "prison is the punishment that keeps on taking", *Dark Room* gives voice to the incarcerated by staging their stories and making their experiences visible to a wider audience.

Dark Room was first presented as a work-in-progress as part of *The Studios RAW* in 2014. The development of this second iteration titled *Dark Room* was supported by Centre 42's Basement Workshop programme.

Nothing (2007)

By Cake Theatrical Productions

Written and Directed by Natalie Hennedige

In collaboration with Esplanade – Theatres on the Bay



Photo by Tuckys Photography

Streaming on *Esplanade Offstage* from 23 May, Sat, 3pm to 29 May, Fri, 11.59pm

Performed in English, Mandarin, Malay and Teochew

See the laundry in the machine. It goes round and round. See your reflection in the glass you are a great sad clown. Hello Mister. Hello Miss. Where are you off to now? May I join you on your way into the great abyss? I won't say a single word or get in your way I'll just be a companion. Grey. It will be a grand nothing day. Say yes. Say.

Nothing is an intimate observation of love and death. Various characters, some obscure, some mundane, some elusive, in various situations under various circumstances connect, collide and inch forward, moment to moment, beat by beat. Someone lives. Someone dies. Someone laughs. Someone cries. Nothing else.

Support Cake Theatrical Productions on Giving.sg.

A Good Death (2018)

Written by Faith Ng

Directed by Chen Yingxuan

An Esplanade Commission and Production



Photo by Crispian Chan

Streaming on *Esplanade Offstage* from 30 May, Sat, 3pm to 5 Jun, Fri, 11.59pm

A Good Death follows Dr Leong, a palliative care doctor, as she journeys with her patients through their final days. As they open up to her about their hopes and fears, her own family begins to argue over what is best for their ageing parents.

Faced with an increasingly blurred line between her professional and personal life, Dr Leong finds herself asking: What truly makes life worth living? What is a good and dignified death? And on whose terms?

Poignant and insightful, *A Good Death* is a tender meditation on what it means to lean on one another, even on those you least expect.

Family Duet (2013)

by spell #7

In Collaboration with Esplanade – Theatres on the Bay



[Streaming on Esplanade Offstage from 30 May, Sat, 3pm to 5 Jun, Fri, 11.59pm](#)

What does it mean to be on stage with your grandma? Perform with your sister, or dance with your child? In *Family Duet*, a multi-generational cast presents an off-beat mix of life experiences and perspectives on the world.

Two weeks before their first child was born in 2004, Kaylene Tan and Paul Rae performed *Duets*. Described by the *Straits Times* as 'stylish, quirky' and 'enigmatic', the show was an attempt to mark what it meant to be two in advance of becoming three.

Now we are four. Time for some new home truths.

Reflecting spell#7's intimate and inventive approach to theatre-making, *Family Duet* highlights the questions that family living answers but rarely asks: What is it to live together? How did I get these eyes? Are we ever too young to fail, or too old to disappoint? Where are the emergency noodles?

Three generations aged 6 to 66 mix conversation, media and dancing toys in scenes that probe the passage of time, the meaning of responsibility, and how people overlap. The result is a family autobiography that audiences of all ages will find both instantly recognisable, and totally unique.

Lost Cinema 20/20 (NEW WORK)

by Brian Gothong Tan

An Esplanade Commission



Photo by Crispian Chan

Premiering on *Esplanade Offstage* from 6 Jun, Sat, 3pm

Performed in English, with some Malay dialogue.

Some mature content (sexual references and coarse language). Recommended for 16 years and above.

Dreams are the cinema of our subconscious—we are all inherently filmmakers who create films through the act of dreaming. These films often become lost upon waking.

Drawing links and juxtapositions between filmmaking and the nature of dreams, *Lost Cinema 20/20* highlights the curious state of awareness when we dream, while exploring how our subconscious creates cinematic narratives that blur the lines between imagination and reality.

Through a conversation with the rich visual culture of films—including those from the golden age of Singapore cinema—the work deconstructs tropes in filmography and looks at what shapes and defines our shared subconscious.

Created and directed by multimedia artist Brian Gothong Tan, the work was first developed as a six-channel video installation titled *Lost Cinema* at the Institute of Contemporary Arts. *The Studios'* commission of *Lost Cinema 20/20* expands this into a multi-disciplinary performance with text and combines film, theatre and video art to create an immersive theatre experience.

The Heart Comes to Mind (NEW WORK)

Written by Lucas Ho (Singapore)

A Co-production with Checkpoint Theatre



Streaming on *Esplanade Offstage* 6 Jun, Sat, 8pm to 12 Jun, Fri, 11.59pm

When life sends family members towards separate trajectories, what keeps us bound together?

Poignant and compelling, *The Heart Comes to Mind* explores the relationship between an ageing writer and his scientist daughter. As they each wrestle with the loss of their wife and mother, each comes to contemplate personal failures and relational shortcomings within their family. What private pain do we carry? Can we forgive each other? How does the heart make sense of what the mind cannot forget?

Lucas Ho's new play is a visceral yet heartfelt exploration of the private struggles between a father and a daughter. We spin away and apart—sometimes, the journey home is an unstoppable collision course.

***The Heart Comes to Mind* was intended to be a theatrical production. This audio recording of a live rehearsal of the play was only possible with the invaluable contributions of the entire Production team.**

Support Checkpoint Theatre on [Giving.sg](https://giving.sg)

Screenings of theatre and dance productions from Esplanade's cultural festivals (24 – 31 May)*

*All three productions will stream on SISTIC Live from 24 May, Sun – 31 May, Sun. More details available later.

Anjaneyam – Hanuman's Ramayana (2017)

Apsaras Arts (Singapore)

An Esplanade Co-Production



For centuries, the ancient Indian epic *Ramayana* has captured the imagination of Asia with its universal themes of righteousness, love, loyalty and frailty. One of the most beloved characters in the story is the monkey god Hanuman, who plays a crucial role in Prince Rama's quest to rescue his wife, Sita, from the 10-headed demon king Ravana.

Follow the life and adventures of Hanuman, from the time of his birth, to his meeting with the exiled Prince Rama, and to the heroic battle against Ravana and his forces. Watch the story unfold through dance and music, and bear witness to the birth of *The Ramayana* when Hanuman encounters its author Maharishi Valmiki.

Conceptualised by Apsaras Arts, this cross-cultural production puts together a creative team from around Asia including Era Dance Theatre (Singapore), Kalakshetra Repertory Theatre (India) and Bimo Dance Theatre (Indonesia). It features an arresting juxtaposition of Indian and Southeast Asian depictions of the epic, told through *bharatanatyam* and Javanese dance and set to a stirring, original score by Dr Rajkumar Bharathi.

This dance-drama was performed to live music in the Esplanade Theatre at *Kalaa Utsavam – Indian Festival of Arts 2017*.

Support Apsaras Arts on [Giving.sg](https://giving.sg)

Fatih – The Prince & The Drum (2019)

NADI Singapura

Directed by Garin Nugroho (Indonesia)



Photo by Bernie Ng

Performed in Malay with English surtitles.

NADI Singapura presents an epic tale of trial and tribulation, told through Malay percussion, martial arts, dance, prose and song.

Prince Fatih of the Kingdom of Sritanmira embarks on a journey of self-discovery, and finds himself lost and betrayed, only to be saved by the power of his parents' love. His arduous path, filled with sacrifice and pain, leads to a discovery of a forgotten past, promising peace and glory.

Featuring a creative team from Singapore, Indonesia and Thailand, *Fatih – The Prince & The Drum* is the first large-scale commission of a theatre production by Esplanade – Theatres on the Bay at *Pesta Raya*. An original story and music by Riduan Zalani and NADI Singapura, *Fatih – The Prince & The Drum* is directed by internationally renowned Indonesian director, Garin Nugroho, who last presented the sold-out *Setan Jawa* at *Pesta Raya* in 2017, and written by Zulfadli Rashid.

Fatih – The Prince & The Drum was performed live in the Esplanade Theatre at *Pesta Raya – Malay Festival of Arts 2019*.

7 Sages of the Bamboo Grove (2020)

Toy Factory Productions (Singapore)
An Esplanade Commission



Photo by Jack Yam

Performed in Mandarin, with English surtitles.

This is a surveillance state.

The Organisation reigns supreme over the governance of the known world. Led by Cao Shuang, it controls the basic free will of all men using technology as its weapon—impelling everyone to wear a specially-programmed headset that instructs, controls and eavesdrops. A new law is implemented, forbidding artistic endeavours like music, entertainment, poetry or prose. Acts of disobedience lead to immediate arrest, imprisonment without trial, or worse—execution.

Everyone obeys, with the exception of The Organisation's arch-nemeses, seven revolutionaries who are artists by nature — Ji Kang, Ruan Ji, Shan Tao, Xiang Xiu, Liu Ling, Ruan Xian and Wang Rong. Placated neither by the lure of wealth nor the promise of power, their resistance soon captures the attention of their cagey government. Under the watchful eyes of The Organisation's Head of Surveillance, Ma Siyi, the painter loses possession of his brush, the poet is prohibited from writing, the dancer no longer moves freely and the musician is forbidden to compose. Unbeknownst to all, Ma is planning to wield absolute control over the entirety of human civilisation through body-implanted microchips.

Can the seven break free and liberate mankind from the grasp of The Organisation? In this dystopic era, can they trust each other enough to work together towards a common good?

Inspired by the real-life historical figures of the Seven Sages, this new and riveting work traces the artists' tireless and relentless search for the elusive bamboo grove, an oasis of freedom for humanity. Can the arts ultimately be the force that saves mankind?

7 Sages of the Bamboo Grove is an Esplanade commission, directed by Goh Boon Teck, co-written by Goh Boon Teck and Koh Teng Liang, starring Sharon Au, Nelson Chia, Tang Shao Wei and Loh Jun Hong, and presented in conjunction with Toy Factory Productions' 30th Anniversary celebrations.

7 Sages of the Bamboo Grove was performed live in the Esplanade Theatre at *Huayi – Chinese Festival of Arts 2020*.

Support Toy Factory Productions on [Giving.sg](https://giving.sg)

Mother's Day Specials (10 May – 9 Jun)

Mother's Day Special: Songs for Mothers with Love (2019)

Lee Peifen, Anddi Goh, Jessie Yeong & Coco Xian (Singapore)



Streaming on [Esplanade Offstage](#) from 10 May, Sun to 9 Jun, Tue

Performed in Mandarin.

Hosted by the bubbly Lee Peifen, this concert features established singers Anddi Goh, Jessie Yeong and Coco Xian belting out well-loved Chinese hits from yesteryear by Zhou Xuan, Teresa Teng, Qing Shan and more.

This concert was performed live in the Esplanade Concert Hall on Mother's Day in 2019.

Mother's Day Special: Khas Untukmu Ibu (2017)

Junainah M. Amin, Milah Hussein and Maiya Rahman
Hosted by Hafeez Glamour
(Singapore)



Streaming on [Esplanade Offstage](#) from 10 May, Sun to 9 Jun, Tue

Performed in Malay.

Celebrate Mother's Day with pop divas, Junainah M. Amin, Milah Hussein and Maiya Rahman as they perform their hit songs *Kalau Sayang Apa Tandanya*, *Bebas* and many more in this special concert, hosted by Hafeez Glamour, honouring that special lady in our lives.

This concert was performed live in the Esplanade Concert Hall on Mother's Day in 2017.

Family-friendly content on Esplanade Offstage

Quizzes, videos and stories for children aged 12 and under and their parents/families on www.esplanade.com/offstage/family

Recently released:

Sing-along videos featuring songs from Esplanade's children's theatre series *PLAYtime!*



PLAYtime! Sing-along #1: Let's dance, shake & hop

Let some of that energy loose by dancing and singing it out.

[Watch here](#)



PLAYtime! Sing-along #2: Nature Wonderland

Make friends with animals in the jungle and sing songs about mangoes and chikus.

[Watch here](#)



PLAYtime! Sing-along #3: Me, my friends, my home

Belt out songs about a world that's familiar to your little ones.

[Watch here](#)

A Tapestry of Sacred Music: Past Highlights

Streaming on Esplanade Offstage from 22 Apr, Wed to 21 May, Thu.



Hebrew Biblical Songs (2019)
by Yamma Ensemble (Israel)

[Watch here](#)



Ritual Dances of Karnataka – Kamsale & Puja Kunitha (2019)
by Karnataka Folk Ensemble (India)

[Watch here](#)



Iwami Kagura – Slaying of the Eight-Headed Serpent (2019)
by Hamada Iwami Kagura Association (Japan)

[Watch here](#)



Fareed Aya and Abu Muhammad Qawwal (2016)
by Fareed Ayaz and Abu Muhammad (Pakistan)

[Watch here](#)

The Show Goes On...line

Weekly releases of concert highlights from Esplanade's archives on [Esplanade Offstage](#) every Fri.

May's releases:



bittymacbeth (2020)

More information about the live performance [here](#)

[Watch here](#)



Eli Hsieh (2017)

More information about the live performance [here](#)

[Watch here](#)



Crystal Goh (2020)

More information about the live performance [here](#)

Release date: 15 May, Fri



Imran Ajmain (2018)

More information about the live performance [here](#).

Release date: 22 May, Fri



Southern Charms – An Evening of Cantonese Classics (2018)

by Ding Yi Music Company

More information about the live performance [here](#).

Release date: 29 May, Fri

Support Ding Yi Music Company on [Giving.sg](#)