



**Esplanade
Presents**



AN ESPLANADE
COMMISSION & PRODUCTION

Mari Kita Main Wayang

Let's Stage A Play
BY FELIX CHIA



ADAPTED BY ZULFADLI RASHID
DIRECTED BY ALVIN TAN · ASSISTED BY AIDLI 'ALIN' MOSBIT

17 - 19 Nov 2023, Fri - Sun
Fri, 8pm | Sat & Sun, 2.30pm & 8pm
Singtel Waterfront Theatre at Esplanade

About Esplanade – Theatres on the Bay

Esplanade is Singapore's national performing arts centre. It hosts a year-round line-up of about 3,500 live performances and activities 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 free for all to enjoy.

Esplanade also brings the arts virtually to audiences in Singapore and beyond, through its diverse range of digital programmes on *Esplanade Offstage*, an all-access backstage pass to the performing arts and guide to Singapore and Asian arts and culture, with videos, podcasts, articles, quizzes and resources.

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.

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 2022, and the Charity Transparency Award from 2016 – 2019 and 2022. Esplanade is Singapore's first Dementia-Friendly Arts Venue and a certified Dementia Go-To Point, as well as a Guide-dog Friendly centre.

TECL receives funding support from 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.

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Esplanade's Message




Over the years, Esplanade – Theatres on the Bay has championed the presentation of traditional Asian art forms like *Xiqu*, *Kuttiyattam* and *Wayang Wong* at various festivals. We have also previously commissioned contemporary theatre works that are rooted in Asian cultures, such as *I la Galigo* by Robert Wilson (2004) and *Kingdoms Apart* by Chong Tze Chien (2022).

In the early days of the COVID-19 pandemic, when international touring could not take place, many took to posting arts content online. This brought to mind the 1980s, when people first encountered an art form often through a recording of traditional theatre forms—including Chinese opera, Malay *bangsawan* and *wayang Peranakan*—telecast on television. This realisation led us to look at Asian art forms and stories which are present in the Singaporean consciousness, but are less prominent or rarely encountered.

In particular, we were inspired by Peranakan theatre. The art form was prevalent from the 1920s to the early 1960s but went dormant for over 20 years. In 1984, it was revived in a landmark play, *Pileh Menantu*, by Peranakan





playwright Felix Chia, commissioned for the Singapore Festival of Arts (FOA).

In the late 2000s, the opening of the Peranakan Museum and the NUS Baba House, as well as the airing of the drama series *The Little Nyonya* on mainstream television, led to a resurgence of interest in Peranakan culture. Groups like the Gunong Sayang Association, which had been staging annual *wayang* Peranakan productions, also became more active. The newfound interest in Peranakan culture among mainstream audiences led to more community theatre productions featuring non-professional actors.

We then approached Alvin Tan of The Necessary Stage, who had worked with Felix Chia in the 1990s. While Peranakan plays have typically been community based, made by and for the community, Alvin wanted to change that. Through showcasing the rich diversity of the Peranakan community, he hopes to reach out to a wider non-Peranakan audience, as well as challenge the pre-conceived notions of 'Peranakan'. After looking through the collection of landmark Peranakan works, we eventually decided together that *Mari Kita Main Wayang* had the potential to be adapted for a contemporary audience.

After one and a half years of creative development, working closely with a dedicated team of artists, creatives and Peranakan cultural, heritage and linguistic experts, Esplanade is proud to present this new staging of *Mari Kita Main Wayang* at the Singtel Waterfront Theatre. It is our hope that this production will be a joyous celebration of the unique confluence of cultures in our region, and a celebration of the rich cultural heritage we share.

Thank you for joining us, and *mari kita main wayang*!

The Esplanade Programming team



Director's Message




The Spirit of Innovation Needs Failure To Succeed

I directed *Mari Kita Main Wayang* 29 years ago with The Necessary Stage. It was an honour to have had the opportunity to work with the late Baba Felix Chia. He was a rebel with a cause who was dedicated to put on stage the Peranakan culture—warts and all.

I treasure *Mari Kita Main Wayang* very much for its bold inventiveness, and its aspiration to expand the *wayang* Peranakan genre back in 1994. I feel that it still has its edge even today. I am thankful to Esplanade for this opportunity to revisit the work.

Talented playwright, Zulfadli Rashid, significantly updated the script through the transcreation process without compromising Felix's voice, vision and spirit of innovation. I deeply appreciate his meticulous diligence, imaginative and sensitive cultural negotiations with the original script. My heartfelt thanks also to my assistant director, Aidli Mosbit, for her zeal and artistic contributions; to all the designer-collaborators involved and our talented and skilful musicians. My deepest



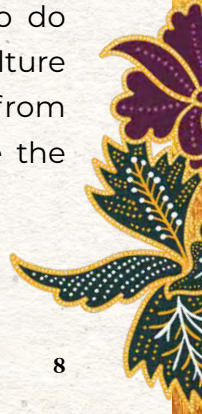


appreciation to Rapheal and Melanie for their robust translation work and language coaching. Thanks also to Baba G.T. Lye for composing songs for the extra turns.

My sincere thanks also go out to guests who turned up at our four script reads and gave their feedback so generously. Our discussions have been meaningful, involving the need to have the courage to break away from the familiarity of conventions to share Peranakan stories, worldviews and culture with audience members beyond the Peranakan community.

This means that we need to fail in preserving aspects of conventions that no longer speak to the era we live in. We need to renovate and innovate, as every meaningful cultural production should aspire towards. We need to have contemporary elements converse and cross-pollinate with traditional devices and practices.

This does not mean we throw the baby out with the bathwater. Instead, we must explore which aspects of tradition to keep, what to renovate and what to do away with. Familiarity may affirm identity but culture is not fixed, it evolves over time. So departures from comfortable nostalgia may be necessary to enable the



sustainability of tradition. It is indeed an oxymoron, but how do we make traditions relevant so that they resonate intergenerationally?

Last but not least, my gratitude to our producer, Michele Lim for her heart and hard work, seeing the project through from start to fruition.

Please sit back and enjoy *Mari Kita Main Wayang 2023*.

Alvin Tan



Assistant Director's Message



Journey: Learning, Laughing and Living

Greetings, dear audience! Let me tell you how much of an honour it is for me to be assisting my theatre guru, Alvin Tan, on this production. I'm truly blessed to be working with this lovely cast on a very important play that brings different communities together. Get ready to embark on a riotous journey through the looking glass of society's quirks and foibles. Our comedic play pokes fun at the absurdities of the world we live in and is set to leave you in stitches. Let the laughter flow and the worries melt away. Prepare yourself for an uproarious evening of pure comedic delight!

Aidli 'Alin' Mosbit



Playwright/ Transcreator's Message



A Transformative Odyssey


The transcreation journey commences with the playwright, but by its conclusion, the playwright must arrive at the realisation that the text alone is insufficient.

Transcreation transcends mere adaptation or translation; it is a transformative odyssey. It demands that we immerse ourselves in the subtleties of various cultures, comprehend the nuances of language, reclaim the richness of our written and unwritten history, and construct a universe of characters that transcends linguistic boundaries.

In my approach to *Mari Kita Main Wayang*, as in all my prior transcreation endeavours, I remain dedicated to upholding Felix Chia's creative and innovative spirit with profound respect, all the while safeguarding the play's fundamental message.

I extend my heartfelt gratitude to everyone involved, both on and offstage. This includes the esteemed guests





who graciously provided their candid feedback, the cast members for their unwavering commitment in breathing life into the characters and narrative, and the musicians who injected the play with vitality. I reserve a special acknowledgement for Director, Alvin Tan, for his trust, Assistant Director, Aidli Mosbit, for her invaluable guidance, and Producer, Michele Lim, for her unwavering support. I would also like to thank Rapheal and Melanie, our exceptional Baba Malay translators for their vigilant oversight. The realisation of this transcreation would not have been possible without the blessings of the Peranakan community, particularly the effervescent presence of Baba G.T. Lye.


Zulfadli Rashid (Big)

Synopsis



Hijinks and humour abound in *Mari Kita Main Wayang* (Let's Stage A Play)!

This play-within-a-play follows a group of Peranakans who come together to stage *Empat Bini*, an ambitious script that is set within the illustrious walls of a royal court. However, all is not as it seems—as the play unfolds, a gripping narrative of power gone awry among the players comes to light.



Presented in *Baba Melayu* and peppered with familiar expressions, *Mari Kita Main Wayang* is a love letter to the rich Peranakan cultural heritage deeply rooted in Singapore. It pays homage to the under-appreciated art form of Peranakan theatre, while highlighting the significance of having this heritage represented on stage. Witness the revival of this tradition and be transported to a bygone era where the past meets the present.

First staged in 1994, this adaptation of Felix Chia's script is comedic, unique and utterly captivating—look forward to witty banter, dramatic storytelling and masterful performances by the cast!

2hrs, no intermission

Characters and Scene Descriptions

(In order of appearance)

MOLLY / NYONYA CHINKADOK

BY KAREN TAN



JANE / PUTERI MOLEK

BY CYNTHIA LEE



TECK CHYE / RAJA CHEEKOPAK
(AKA RAJA CHICO)

BY LOONG SENG ONN



KECHOOT

BY G.T. LYE



EDDIE / KODOK THE MENTERI BESAIR
(PRIME MINISTER)

By FREDERICK SOH



SUZY / SI SWATOW

By KIMBERLY CHAN



LILY / ITAM

BY MAIMUNAH BAGHARIB



MARY / PUTEH

BY MASTURAH OLI



PROLOGUE

Jane shares some good news with her long-time friend, Molly. Her cousin has agreed to sponsor their play on condition that her daughter gets to act on stage. Teck Chye, who will write the script, is added to their WhatsApp chat group.

ACT ONE

SCENE ONE

Molly's House

The gang gathers at Molly's house to have their first meeting. Kechoot and Eddie meet again after a long time, and their usual bickering begins. The sponsor's daughter and her friends arrive; they appear to be Peranakan. They will be interns for the play.

Kechoot is adamant about using *only* Baba Malay to communicate both on and offstage. Teck Chye is questioned about the play that he has yet to write.

ACT TWO

SCENE ONE

Royal Court – Rehearsal at Molly’s House

With much fanfare, the performance begins! Set in a royal court, Eddie, as Kodok the Menteri Besair (Prime Minister), opens the play with a prologue. He is joined by the three interns Suzy, Lily and Mary, who play Si Swatow, Itam and Puteh respectively.

The audience is introduced to the royal couple—Teck Chye, as the king, Raja Cheekopak aka Raja Chico, and Molly, as the queen, Nyonya Chinkadok. Jane takes on the role of Puteri Molek, the king’s younger sister.

The scene later unfolds with Si Swatow bargaining flirtatiously with Raja Chico to reduce the loan amount and tax that her father owes the kingdom.

ACT TWO

SCENE TWO

Rehearsal Space – Rehearsal at Molly’s House

Kechoot and Teck Chye have a heart-to-heart talk. Their conversation is cut short when Eddie, Molly and eventually Jane, enter the backstage area.

EXTRA TURN #1

Performance in the past.

ACT TWO

SCENE THREE

Bukit Awan – Rehearsal on stage at the theatre

Raja Chico instructs the Menteri Besair to inform Nyonya Chinkadok about his intention to marry another wife. Menteri Besair is reluctant at first but is easily persuaded. Puteri Molek stumbles upon their secret meeting and a game of charades begins!

ACT TWO

SCENE FOUR

Royal Kitchen – Rehearsal on stage at the theatre

Puteh and Itam are in their servants' quarters winding down for the day. Puteh asks Itam whether the king has treated her any differently as of late. Itam says no, but she knows where this conversation is leading. Itam reminds Puteh of who she is, who they work for and to never forget their friendship if fate deals her a better hand.

ACT THREE

SCENE ONE

Kebun Bunga DiRaja (King's Flower Garden) **– Rehearsal on stage at the theatre**

Menteri Besair informs Nyonya Chinkadok of the king's desire to marry another wife.

Raja Chico skillfully directs her questions and averts all the blame to his trusted Prime Minister (who is horrified).

Although slighted, Nyonya Chinkadok agrees, on condition that the king gives her a gift, the signed title deed of a profitable rubber plantation.

ACT THREE

SCENE TWO

Rehearsal Space – Rehearsal on stage at the theatre

Mary questions Molly about the choices that Teck Chye has made in writing the play.

ACT THREE

SCENE THREE

Rehearsal Space – Rehearsal on stage at the theatre

The three interns persuade Kechoot to tell them stories about the good old days of *wayang* Peranakan.

ACT THREE

SCENE FOUR

Palace – Rehearsal on stage at the theatre

It is Puteh's wedding night. She is nervous and seeks support from Itam. Itam reminds her that she is doing her family and her community a service by marrying royalty.

ACT FOUR

SCENE ONE

Royal Bedroom – Rehearsal on stage at the theatre

The long-awaited wedding night—at least for Raja Chico! As he tries to 'get to know' his young wife in the privacy of their new bedroom, he is repeatedly interrupted by Nyonya Chinkadok.

Puteh, inspired by her chat with Itam earlier, asks Raja Chico for a wedding present: a signed title deed of land for herself.

EXTRA TURN #2

Peranakan Wedding.

ACT FOUR

SCENE TWO

Throne Room – Rehearsal on stage at the theatre

Two years and two daughters later.

At the royal court, Nyonya Chinkadok and Puteri Molek are puzzled by Raja Chico's absence. Upon his return, Raja Chico and Nyonya Chinkadok engage in a heated discussion over their (well, mostly his) unfulfilled desires. He reveals (to no one's surprise) that he wants a third wife, Itam.

ACT FOUR

SCENE THREE

Backstage (At the theatre)

Teck Chye seeks Kechoot's advice.

Molly and Jane corner Kechoot to thrash things out.

ACT FIVE

SCENE ONE

Tasik Biru (Blue Lake) – Rehearsal on stage at the theatre

The kingdom welcomes the birth of the seventh princess! Raja Chico is forlorn. He suspects he needs a fourth wife, with 'working parts' to bear him a son, a rightful heir to his throne. This time though, Kodok, the Menteri Besair, wants to have nothing to do with it.

ACT FIVE

SCENE TWO

Throne Room – Rehearsal on stage at the theatre

Nyonya Chinkadok and her trusted advisor, Puteri Molek, gather the younger wives to discuss their collective future.

ACT SIX

SCENE ONE

Throne Room - Rehearsal on stage at the theatre

Raja Chico waits anxiously for Puteri Molek to deliver much awaited news. After receiving many generous gifts, Si Swatow's father has finally agreed to let Raja Chico make her his fourth wife.

EXTRA TURN #3

Taboos (Traditional Beliefs)

ACT SIX SCENE TWO

Throne Room – Dress Rehearsal on stage at the theatre

It is Raja Chico's birthday. His loyal subjects gather to pay their respects and wish him well. However, there is an unexpected turn of events.

ACT SIX SCENE THREE

Throne Room - Dress Rehearsal on stage at the theatre

Raja Chico comes to terms with his fate. He finds comfort in Nyonya Chinkadok's wisdom.

EPILOGUE

Dondang Sayang—come on, let's sing and dance!

Extra Turns

EXTRA TURN #1: WAYANG PERANAKAN PERFORMANCES IN THE PAST

On stage a mannequin dons a traditional Peranakan *baju panjang*. Kechoot greets the audience.

She talks about the *baju panjang* on the mannequin and her own experience:

- the kebaya
- the cucuk sanggul
- the ornaments and accessories

She comments on how times have changed, and talks about theatre-making in the past:

- She compares past and present performance venues and the theatre technology available today. For example, Badminton Hall at Guillemard Road and Happy World compared to Esplanade's Singtel Waterfront Theatre.
- How back then the actors would do everything themselves without a wardrobe mistress, make-up artist or a script.
- She reminisces about a song she sang that moved audiences to tears. She sings the song, *Lagu Sedih*.

EXTRA TURN #2: PERANAKAN WEDDING

Kechoot sings *Kue Nyonya Nyonya*.

EXTRA TURN #3: TABOOS AND TRADITIONAL BELIEFS

A table-top vanity mirror is on stage. Kechoot refers to it and cautions that one has to be careful with a mirror:

- To never break one or else it will have adverse effects on the lives of one's descendants.
- How a mirror is covered with red cloth during a wake for fear that spirit might see its own reflection.

She goes on to talk about some Peranakan taboos:

- Horoscope consultation for special occasions.
- People in mourning (*berkabung*) should refrain from attending weddings.
- Avoid wearing black for weddings. It is only for funerals.
- Pregnant women must refrain from attending funerals.
- One should not clean the house on Chinese New Year's day and avoid carrying a broom or sweeping the floor or risk good luck being swept away.

- During the 7th month (the Hungry Ghost month), children are discouraged from swimming as they might drown.
- During pregnancy, both the husband and wife must be careful with what they see and do. For example, if they look at a monkey, their child will *terkenan* and might be born with the appearance of a monkey.
- When a family member dies, the family goes through mourning rites (*tua har*). Auspicious colours such as red must not be worn for a certain period following the death. Only these colours can be worn in sequence as the mourning progresses: black, blue, green and then finally red.
- However, today, Kechoot observes that people wear black for weddings and red for wakes and funerals. To her, the world is in reverse order.

Kechoot contemplates on the superstitions within tradition. Should we believe them or not? She prefers to take a cautionary stance and advises us to respect the beliefs. Look at Raja Chico in *Mari Kita Main Wayang*. If he had prayed and observed traditional rites and rituals, he might have gotten a son earlier. He need not marry four wives to get an heir. Raja Chico believes himself to be more powerful than the gods. What will befall Raja Chico? Before she goes, she sings a song about weddings.

Song Lyrics

TERASA HUA HEE

Lyrics by G.T. Lye

Music from a 1952 Wayang Peranakan, composer unknown

Chorus:

Kita semua baba nan nyonya
Kompol bersama kat panggong ini
Niat-lah kita, hiborkan hati
Mintak-kan semua terasa hua-hee
Terasa hua-hee
Terasa hua-hee

Verse 1:

Buah-lah puah dari Permatang
Jatoh sebiji di-dalam semak
Dari-lah jauh semua dah datang
Terimah-lah kasih banyak-lah banyak
Terimah-lah kasih banyak-lah banyak

Chorus:

Kita semua baba nan nyonya
Kompol bersama kat panggong ini
Niat-lah kita, hiborkan hati
Mintak-kan semua terasa hua-hee
Terasa hua-hee
Terasa hua-hee

Verse 2:

Pecah-lah sudah saji di dapur
Mesti-lah kita carek-lah ganti
Kalu-lah semua dapat terhibor
Kita-lah senang di dalam hati
Kita-lah senang di dalam hati

Chorus:

Kita semua baba nan nyonya
Kompol Bersama kat panggong ini
Niat-lah kita, hiborkan hati
Mintak-kan semua terasa hua-hee
Terasa hua-hee
Terasa hua-hee

Chorus:

We, Baba and Nyonya
Gather here on stage
Our intention is to entertain you all
Hopefully you will all enjoy
You will all enjoy
You will all enjoy

Verse 1:

Mangoes from Permatang
A fruit drops to the ground
From afar you have come
Our heartfelt thanks to all of you
Our heartfelt thanks to all of you

Chorus:

We, Baba and Nyonya
Gather here on stage
Our intention is to entertain you all
Hopefully you will all enjoy
You will all enjoy
You will all enjoy

Verse 2:

The food cover in the kitchen is damaged
We have to find a replacement
If all of you are fully entertained
We too will be overjoyed
We too will be overjoyed

Chorus:

We, Baba and Nyonya
Gather here on stage
Our intention is to entertain you all
Hopefully you will all enjoy
You will all enjoy
You will all enjoy

LAGU SEDIH

Lyrics by G.T. Lye

Music by P. Ramlee

Ahyee-lah Freddie
Sampay-lah hati
Buat emak begini
Sama lah-sekali
Sama lah-sekali
Mak tak bersalah
Sanggup-lu buang
Sanggup-lu buang
Mak dalam sampah
Sekarang lu choot tau
Sekarang lu choot tau
Semua lu lupa

Sari la sari, Sari la sari
Bikin jual
Kue Ku
Supaya dapat, supaya dapat
sekolah kan lu

Tapi tak apa
Mak tak ah-lah marah
Lu boleh buat
Lu boleh buat
Apa lu suka

Dear Freddie
You have the heart
To do this to mum
As your mother, I am
completely innocent
You have the heart to dump
your mother
Into the trash bin
You have succeeded and
forgotten everything

My heart is anxious
Bake and sell
Nonya cakes
So that I can send you to school.

But it's ok
I'm not angry
You can do
You can do
Whatever your heart desires

ANGAN ANGAN

Lyrics by G.T. Lye

Music by Zubir Said

Itam:

Wahai Puteh, angan lu tinggi
Panday panday bawak lah diri
Bukan senang jadi puteri
Ini lu, mesti lu ingati

Jadi itu, ingat-lah selalu
Jangan lupa saya mo pesan
Harapan raja, sudah tertentu
Mau-lah dapat, anak lah jantan

Puteh:

Terima Kaseh, wahai-lah kawan
Saya tak lupa, apa lu pesan
Sudah lama saya dah reti
Belom tentu saya-nya jerki

Marilah kita, sembah dua tangan
Doa kuat sama yang kuasa
Tunai-lah semua permintaan
Raja senang, sepanjang masa
Raja senang, sepanjang masa

Itam:

O Puteh, your dreams are high
Be discreet in your action
It's not easy being a princess
You must be mindful of this

Therefore, always remember
Do not forget my advice
The King's hope is certain
To get a male heir

Puteh:

Thank you, my friend
I won't forget your advice
I have understood this long enough
But my fate is uncertain

Let us, with folded palms
Pray to the Almighty
Please fulfil all my prayers
May the King be happy forever

KUE NYONYA NYONYA

Lyrics and music by G.T. Lye

Sudah chootmia kue nyonya nyonya
Tak percaya semua boleh tanya
Bila hati jatuh susah
Nampak kue senyom semula

Telor blanak kue kara kara
Goreng diminyak dalam kwali
Marah kawan marah sedara
Dapat kue tak marah lagi

Chorus:

Apom bokwa makan mari-lah berkuah
Kue kochi, lemak manis sekali
Kue ku, itu kue dulu dulu
Ondeh ondeh, gula-nya selalu meleleh

Bila datang taon-lah baru
Gula tepong gemo di neru
Pukol telur pakay bambu
Lepair bakair jadi kue bolu

Manyak kue di atas meja
Kue kering kue basah
Bila rasa kue nyonya-nyonya
Muka kek-sim senyum semula

Chorus:

Apom bokwa makan marilah berkuah
Kue kochi, lemak manis sekali
Kue ku, itu kue dulu dulu
Ondeh ondeh, gula-nya selalu meleleh
Ondeh ondeh, gula-nya selalu meleleh

Nyonya kueh is famous,
Ask around if you don't believe
When you are down and out
The presence of Nyonya kueh will
delight you

Nyonya cookies, Nyonya fritters
Deep fried in the pan
Angry with friend, angry with relatives
All will be well when you receive
nyonya delights

Chorus:

Nyonya pancake, eaten with sauce
Nyonya rice cake, rich and sweet
Red tortoise cake of old
Sweet rice balls, sugar always oozes out

When the New Year arrives
Sugar and flour, are sunned in a
bamboo tray
Eggs are beaten by bamboo strips
After being baked, turns into a
sponge cake

Many cakes on the table
Some dry, some wet
When nyonya cakes when tasted
Frowns turn to smiles

Chorus:

Nyonya pancake, eaten with sauce
Nyonya rice cake, rich and sweet
Red tortoise cake of old
Sweet rice balls, sugar always oozes out
Sweet rice balls, sugar always oozes out

KAHWIN

Lyrics by G.T. Lye

Music by Abdullah Chik

Perkara kahwin banyak prati
dah perhati
Manyak cerita menjadi jadi
Belum kahwin, banyak teliti
Jadilah tidak kesal-lah nanti

Laki bini mesti chamsiang
Lagi pagi sampay petang
Hidup seorang tak-ah reti
Tak ada siapa di sebelah tepi

Chorus:

Kahwin salah
Tak kahwin pun salah
Jadi semua serebah salah
Jadi semua serebah salah

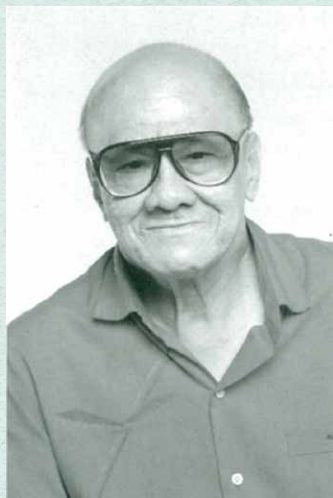
I have seen many marriages
Many marriages, many stories
Find out more, before tying the knot
So as not to regret later

Husband and wife need to
communicate well
From dawn to night
Existing alone is meaningless
Without somebody by your side

Chorus:

To marry is wrong
Not to marry is also wrong
In the end, everything is wrong

About Felix Chia



Playwright (Original script)

The late Felix Chia wrote books and plays inspired by his heritage. Born in 1927 to a Peranakan Chinese family, Felix grew up in Emerald Hill and was among the last batch of boys to attend the Singapore Chinese Girls' School. After a career in journalism, he turned to writing his memoirs and short stories. His seminal book, *The Babas* (1980) was a frank and witty look at the Peranakan community from within, the first of its kind. He didn't believe that heritage was sacrosanct and beyond criticism.

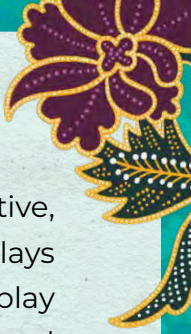


In the 1980s and '90s, Felix was a household name in wayang Peranakan and known for his plays like *Pileh Menantu* (1984), *Laki Tua Bini Muda* (1985), *Tua Poh Sio Poh* (1991) and *Mari Kita Main Wayang* (1994). *Pileh Menantu*, commissioned for the Singapore Arts Festival, was such a great success that it single-handedly revived the Peranakan theatre scene, which had been dormant for over 20 years.

Director Alvin Tan, shares his memories of Felix. “The Peranakan community would turn up at his plays, laugh from beginning to end, and then go backstage to chide him for washing dirty laundry in public. Felix was never ashamed of the foibles of Peranakan culture. In fact, he was proud to draw from both its strengths and weaknesses. He wanted us Peranakans to laugh at ourselves and not be over-precious about proper representation.

He would always push the envelope. He questioned his own achievements rather than resting on his laurels. By the time he wrote *Mari Kita Main Wayang*, he had matured as a playwright and confidently embarked on structural exploration. This was groundbreaking for Peranakan





theatre compared to the linear, one-scene-one-objective, slow-moving, three-hour long formulaic Peranakan plays that came before that. He attempted a play-within-a-play framework, inventing a fable comprising a Peranakan royal court when we never had royalty in our cultural history. I had an amazing time learning and being inspired by Felix's bold vision which was ever present in the intentionality of his writing."

Felix passed away in 2010.



Designing for Mari Kita Main Wayang

Designing for this play-within-a-play that transitions between rehearsal space scenes and royal court scenes demands a delicate balance between authenticity and theatricality. The key lies in seamless transitions between the scenes, ensuring that each design element complements the narrative.

Costume Designer, Max Tan, used two main approaches – naturalistic and stylistic. “It was a fun challenge as I hardly get to use both approaches within a single play. The costumes are modular where individual pieces are layered to achieve a complete look.”

Max also had to collaborate with each cast member to assess the practical wearability of the costumes to meet timing requirements between scenes. He had to make adjustments to the costumes depending on how quickly each actor could change in and out of their outfits.

He describes the costumes as “a *tok panjang* feast... a mishmash of colour, textures, contemporary and classic, cultural and pop.” “For example, for the wives’ outfits, I used the top silhouette of a *baju panjang* matched



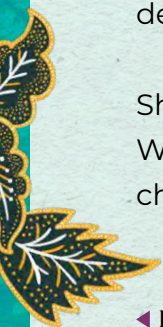


with an A-line skirt silhouette from the Ming dynasty. The European fabrics are treated with glass beads inspired by the *kasut manek*. There are also fluid drapes, informed by what some Chetti Melakans wear, contrasted against more structured form”.

“I drew inspiration from Peranakan and Malay cultures. In the opening act, you’ll see a fashion parade that celebrates the vibrancy of the play. I studied how fabric surfaces were treated with embellishment like embroidery and beadwork, and distilled it down to a design methodology. Assistant Director Aidli Mosbit gave me some kebayas which I appliquéd on to contemporary garments.”

Hair and Makeup Designer, Sha Shamsi, was inspired by the characters themselves. “After reading the script, I wanted to give each actor a distinct look to match their character. For example, Molly/Nyonya Chinkadok is a worldly, wise woman, so I designed a full makeup look to emphasise how sophisticated she is. I viewed Raja Chico as a very focused man who would stop at nothing to get an heir. So his makeup look is of power and success, with defined, strong facial features.”

Sha was also inspired by the popular proverb of the Three Wise Monkeys for the three young wives. “I imagined each character to be See no evil, Speak no evil, Hear no evil. So





I emphasised one particular facial feature like the eyes or lips. For example, Lily/Itam is supposed to be very vain, so I focused on her eyes with long lashes and prominent eye makeup (See no evil). In contrast, Mary/Puteh is supposed to be young, inexperienced and innocent, so she has minimal eye makeup and looks sweet, with focus on her lips (Speak no evil)."

For Set Designer, Wong Chee Wai, the challenge was about how much to reveal and how to chart a storyline for the set. "The play moves from rehearsals in someone's home then into a theatre where we see the cast getting ready for the performance. So we created a space where all the action is going on, the "stage" of the theatre, but with a wing at the side where the lighting truss, costume racks, and props are in full view of the audience. This reminds the audience that they are watching a play-within-a-play."

"At the start of the play, the set has a naturalistic feel, like the setting of a home, perhaps a Joo Chiat or Geylang shophouse. As the show progresses, the set pieces build up from the home setting to a theatre space, then the technical rehearsal and actual performance in the royal court scenes."

Chee Wai drew inspiration from Indian, Malay, Chinese and Peranakan culture to pick out shapes and motifs





for the lattice designs and suggestions of colour and patterns for the set. He also enjoyed modernising the set. “I’ve designed sets for traditional Peranakan plays where authentic Peranakan furniture and set dressings are used. In *Mari Kita Main Wayang* we mixed in elements of Western theatre.”

Lighting plays a pivotal role in the storytelling and sets the mood and atmosphere of a scene. Lighting Designer and Scenographer, Petrina Dawn Tan, shared, “Lighting design is used to ease the audience into a particular state following the show’s tempo. We wanted to emphasise the rawness of the rehearsal space, so for those scenes, fluorescent or standard lighting is used, really something you would see in an ordinary room. For the royal court scenes, we used warm, amber light for more of a luxe feel. The court scenes are also meant to be a theatre stage, where the lighting can be more sophisticated and technical.”

“We also considered the time of day a scene is set in, whether there would be sunlight or moonlight present, like for the garden scene or streaming in through windows. Another consideration was lighting the band, which in this play, is like another character that has to be seen. What we don’t light, the audience doesn’t see.”






Creating Music for *Mari Kita Main Wayang*

‘Live’ music is an integral part of the storytelling process in *Mari Kita Main Wayang*. It is not just a background accompaniment but a fundamental element that enriches the overall theatrical experience. With an ensemble of six accomplished musicians, heartfelt songs and captivating melodies ranging from keronchong to cha-cha, waltz, joget, inang and more, the music of *Mari Kita Main Wayang* is not merely heard, it is felt.

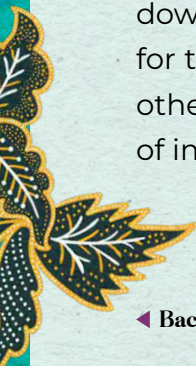
Music Director, Julian Wong shares, “We began creating the music over a year ago. While we drew inspiration from traditional *wayang* Peranakan and Malay bangsawan theatre, we all agreed that the music doesn’t necessarily have to remain nostalgic. Alvin reminded me that what we create for this play has the potential to dynamise with our current surroundings for more contemporary relevance.” The music team used both traditional and modern instruments including the rebana (hand drum), oud, rebab, piano, electric guitar and synthesizer.

Both Julian and Band Leader, Riduan Zalani were thrilled to work with *wayang* Peranakan doyen, G.T. Lye who



composed songs for the extra turns. True to bangsawan form, all but one of the songs are “borrowed” melodies but with original lyrics. Riduan shares, “It was such an honour to work with someone of his stature who has vast experience in traditional music. For most of us, these are nostalgic tunes, but for Baba G.T., he has actually *lived* with this music. He has the rare talent of being able to compose song lyrics and pantuns at the drop of a hat, and his words are from the heart. I wanted to do justice to his lyrics by creating a beautiful, folkloric sound.”

Julian shares how they contemporised music while respecting traditional forms. “*Wayang Peranakan* is traditionally improvised; whereas in a typical modern theatrical production, lines, music, blocking, choreography are “locked in” with lighting, sound, multimedia and other cues. In modern theatre practice, script, scores and arrangements are ready on the first day of rehearsal; in *wayang Peranakan*, you come to the first day with almost nothing on the page.



Baba G.T. told me that he is not used to setting things down in stone, but he understands why it is necessary for this production. We try to see where we can give each other some leeway: musical precision for me and pockets of improvisation for him.

So in many ways, the long gestation process of creating music for this play was essential for both worlds to understand each other, negotiate differences, meet in the middle and tap on each other's strengths. I think that is true collaboration."



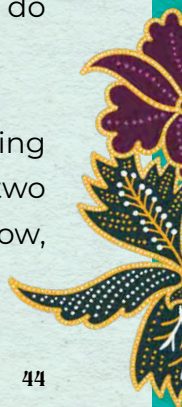



Language Acquisition

Felix Chia's original script was written entirely in Baba Malay. In this 2023 update, the characters speak English, Baba Malay and Chetti Melaka Malay. Of the eight cast members, only three are fluent Baba Malay speakers, so language acquisition was an important consideration for this production.

Native speakers Rapheal Koh and Melanie Wee served as language consultants for the play. Rapheal shares, "Even within the Peranakan community, there is no uniform spelling and pronunciation of Baba Malay. It differs from family to family. There are also regional variations. For example, the Baba Malay spoken in Penang has many more Hokkien terms than that of Melaka and Singapore. Over time, the language has evolved. Even expressions used just 20 years ago have now changed. Also, this play has scenes set in a fictitious Peranakan royal court. Malay words used in a royal court such as *kerajaan* (government), *rakyat* (the people), *pengawal* (guard) do not exist in Baba Malay."

The cast underwent many hours of language coaching to perfect their Baba Malay pronunciation. For two characters, there was added complexity. Si Swatow,






played by Kimberly Chan, is Chinese. Puteh, played by Masturah Oli, is Chetti Melakan.

Kimberly relates, “It greatly helped that my lines were transcribed phonetically. For example, Si Swatow would say *jadi* as “yadi”, Raja would be “La Jia”, *gua* would be “wa”. My difficulty was to understand what the other characters were saying and react to it.”

To perfect Si Swatow’s accent Kimberly consulted veteran *wayang* Peranakan actress, Jessie Cheang, who has played the role of the Cantonese amah. In traditional Peranakan plays, the Cantonese amah spoke Baba Malay with *pelat*, an obvious Chinese accent. The actor exaggerated the mispronunciation for comedic effect to elicit laughter from the largely Baba Malay speaking audience. Today, this could be viewed as insensitive, even racist.

So how did Kimberly avoid perpetuating this stereotype? “I think in Singapore, we have been exposed since young to multiple languages used in daily life. My grandmother mixes English, Malay and Chinese dialects daily. Her pronunciation may not be perfect, but she’s understood. We Singaporeans just want to get our point across in the most efficient way possible, so naturally we use the vernacular. I don’t think it’s racist to have Si Swatow

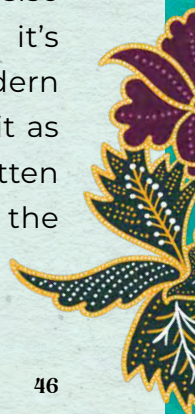




Speak that way because it really is who she is. So if I don't overplay it, her accent will come across as quite natural."

Masturah Oli who plays Puteh, a Chetti Melakan, shares Kimberly's views about the Singaporean approach to language. "We just say what we need to say, in the fastest possible way. That's Singlish isn't it? And if you look at Singlish, there are many different languages mixed in there. It's the vernacular." Masturah consulted Chetti Melakan Jaya Pillai to improve her Chetti Melaka Malay. "My father speaks Tamil, but I don't at all. It was a pleasant surprise to discover a few familiar Tamil words used in the language. I also learnt from Jaya that gestures are an integral part of speaking Chetti Melaka Malay. For example, *nandri* (thank you) is usually said with clasped hands."

While Masturah and Kimberly had to learn accents, *wayang* Peranakan veteran Cynthia Lee had to temper hers. Director Alvin Tan shares, "In *wayang* Peranakan, the *nyonyas* tend to speak Baba Malay with *lenggok*, which is a lilt, pause or dragging out syllables to emphasise a point. Peranakan audiences relish this because it's reflective of how their grandmothers spoke. But modern audiences may not appreciate it and instead view it as an actor stalling for time because she has forgotten her lines! So Cynthia and I worked on toning down the *lenggok* in her delivery."





Transcreation Process

The process of adapting *Mari Kita Main Wayang* for a contemporary audience has also been a unique one, with playwright Zulfadli Rashid working closely with Peranakan culture and language experts in navigating the different sensibilities between Malay and Baba Malay. This model of translating and transcreating is rare in the Singapore theatre scene, and the Esplanade team partnered with Centre 42 to document it in a podcast and a research article.

The podcast, hosted by Charlene Rajendran in conversation with Alvin Tan and Zulfadli Rashid, goes in depth into the process of adapting the late Felix Chia's *Mari Kita Main Wayang*, finding a balance between paying respect to the original work and contemporising the text for a modern audience, as well as delving into the intricacies and complexities of the Peranakan patois spoken by the characters in the play.



The research article by Dr Cheng Nien Yuan is to be published in January 2024, and will trace the development of the of work from its genesis to final production.



Glossary

To encourage an appreciation of words and idioms, we had the translators, Raphael and Melanie, provide a modest glossary of sayings used in *Mari Kita Main Wayang*.

| BABA MALAY WORDS | MEANING |
|------------------|---------------------------|
| cham-siang | To discuss or compromise |
| chepuak | tribe / family / grouping |
| punsoo | capable |
| tekpai | dowry |
| yioh kin | important |
| hua hee | happy |
| tek-koh | teapot |
| kehwat | fusspot |

| IDIOMS AND SAYINGS | LITERAL TRANSLATION | MEANING |
|-------------------------------------|----------------------------------|--|
| Anjing sama kucing | Like dogs and cats | Commonly used on people who cannot get along |
| Arimo lalu tepi pun dia tak sedair! | Not aware when a tiger passes by | Too engrossed in doing something |



| | | |
|---|---|--|
| Buang tebiat | | Senile |
| Cermin kalo pecah suay | | Breaking a mirror brings bad luck/ misfortune |
| Hanyot macam layang-layang putus tali | Floating like a kite that has been cut off the string | Feeling a loss of direction or meaning in life |
| Ikot bontot | | Clingy |
| Kacang lupakan kulit A similar expression is: lepas jambatan buang tongkat | A peanut forgetting its skin | (Someone) who has forgotten his roots or is ungrateful to a benefactor |
| Kena pukol petair | To be struck by lightning | Usually used when someone swears upon something |
| Kodok panggil hujan | Like a toad calling the rain | A bad singer |





| | | |
|--|--|---|
| Baru tau langit tinggi rendah! | When the sky is high or low | Usually used on someone who has forgotten his roots |
| Muntah darah | To vomit blood | Totally frustrated with a person or a situation |
| Pentek jari skali, sepuluh orang datang! | With a snap of fingers, ten people will come | Easily replaced |
| Pua kiri, pua kanan | | A phrase uttered to get rid of bad luck |
| Tengok gua tak mata | To look at me with no eyes | To look down on someone |
| Tersengeh-sengeh macam kerang busuk | Grinning like a rotten/bad oyster | Grinning for no apparent reason (hidden intentions) |
| Udang sebakel batu | Like prawns behind a rock | To have an ulterior motive |





| | | |
|-------------|-------------------|---|
| Nama gelair | Nickname | Babas and Nyonyas used to have common nicknames based largely on their physical characteristics. For example, Puteh or Jepun (if the complexion is fair), Itam (if the complexion is dark), Bulat (if a person is rotund), etc. |
| Tengok hari | Looking at a date | Choosing an auspicious date for important functions like weddings, moving house etc. |





Like other languages, the Malay language exists in many variations, depending on context. For example, in the past, pasar Malay was the vernacular, spoken by most communities in Singapore in daily life. The goal was to be understood in the quickest way possible. Whereas formal Malay (Bahasa Baku) was used more for textbooks, news reports and writing.

Baba Malay is derived from vernacular Malay (pasar melayu) with the addition of Hokkien words and terms.

This table below provides a comparison between standard Malay language (Bahasa Baku) and Baba Malay.

| IN STANDARD MALAY | IN BABA MALAY* |
|-------------------|----------------|
| ambil | ambek/amek |
| banyak | manyak |
| bawa | bawak |
| besar | besair |
| cerita | crita |
| cukai | cukay |
| di | kat |
| faham | reti / tau |
| hairan | heran |
| ingin | mo |
| isteri | bini |
| ke | pegi |
| kenapa | apasal |
| kerana | sebab |





| | |
|------------|--------------------|
| kutip | pungut |
| lahir | beranak |
| lelaki | jantan |
| mahu | mo |
| pantai | pantay |
| perempuan | pompuan |
| rezeki | jerki |
| Sabtu | Hari Enam |
| sahaja | sia / saja |
| sampai | sampay |
| sebenarnya | nang betol |
| sekejap | kejap |
| selesai | selisay |
| semua | suma /sumua / smua |
| senonoh | seronoh |
| seperti | macam |
| suami | laki |
| tahu | tau |
| tak payah | toksa |
| tamak | temahak |
| wang | duit |



CHETTI MELAKA WORDS

kaum puak

family (same as *chepuak* in Baba Malay)

khathal

love

muttal

stupid

nandri

Thank you (usually spoken with clasped hands)

parisu

gift





Production Credits

THE MARI KITA MAIN WAYANG TEAM

Director

ALVIN TAN

Assistant Director

AIDLI 'ALIN' MOSBIT

Playwright (Original script)

FELIX CHIA

Playwright (Transcreation)

ZULFADLI RASHID

Producer

MICHELE LIM

Cast (In alphabetical order)

CYNTHIA LEE

G.T. LYE

FREDERICK SOH

KAREN TAN

KIMBERLY CHAN

LOONG SENG ONN

MUNAH BAGHARIB

MASTURAH OLI

Musicians

(In alphabetical order)

AHMAD SHAHRUDDIN

BIN SAFARI (DIN SAFARI)

AZRIN ABDULLAH

ALHAFIZ JAMAT

ISMAHAIRIE PUTRA ISHAK

JULIAN WONG

RIDUAN ZALANI

Peranakan Consultant

G.T. LYE

Peranakan Translation
and Language Coaching

MELANIE WEE

RAPHEAL KOH

English Translation

SUHANA LAILA

Set Design

WONG CHEE WAI

Lighting Design

PETRINA DAWN TAN

Costume Design

MAX TAN

Hair & Make Up Design

SHA SHAMSI

Music Director
and Arranger

JULIAN WONG

Band Leader

RIDUAN ZALANI

Sound Engineer

SHAH TAHIR

Props Master

LOO AN NI

Multimedia Design

M.NURFADHLI JASNI

Choreographer

RICHARD TAN

(Opening and Closing
numbers)

Production Manager

LAM DAN FONG

(The Backstage Affair)

Stage Manager

CAROLENE RUTH LIEW

(The Backstage Affair)

Technical Manager

KAILASH

Wardrobe Manager

THERESA CHAN

Band Manager

HAMIZAH ABDUL HAMID


Surtitle Operator

NURUL JANNAH JAMALUDIN

Production Coordinator

GEORGIA SIM

(The Backstage Affair)



Assistant to Set Designer
M. NURFADHLI JASNI

Assistant Stage Manager
SAFFA AFIQAH
(The Backstage Affair)

GILLIAN ONG
(The Backstage Affair)

Assistant Wardrobe Mistress
NUR FATIN NABILAH

Wardrobe Assistants
QINA
SHAHIRAH

Headgear Designer
WONG WAI TOH

Key Hair Stylist
LEONG

Hair & Make Up Assistant
LAEA HIDAYAH

Hair & Make Up Assistant
EUNICE W.

Crew
CHARLOTTE TAN YI JING
(The Backstage Affair)

WANN NURUL ASYIQIN
(The Backstage Affair)

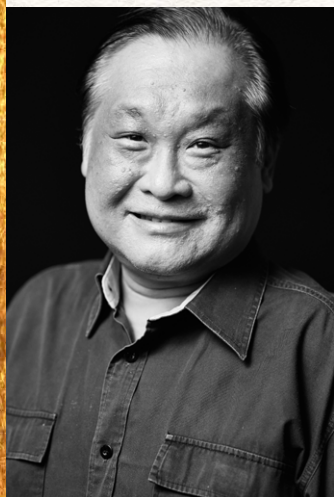
Assistant to G.T. Lye
MD MUAZZAM (ZAM)

Key Visual and Design
CHANG SHEAU LING

Photographer (publicity)
CRISPIAN CHAN

House Programme Writer
DAWN MARIE LEE

Biographies of the Mari Kita Main Wayang team



ALVIN TAN

Director

Alvin has directed three Peranakan works for the theatre: *Mari Kita Main Wayang* (Aug 1994), *Bedrooms* (Dec 2009) and *The Matriarchs* (Nov 2021). He is the Founder and Artistic Director of The Necessary Stage (TNS) and a leading proponent of devising theatre in Singapore, having directed over 80 plays. He was the Co-Artistic Director of the M1 Singapore Fringe Festival from 2005 to 2015, and then the Artistic Director from 2021 to 2022. He has been awarded a Fulbright Scholarship, the Young Artist Award (1998) and the Cultural Medallion (2014). In 2010, he was conferred the Chevalier des Arts et des Lettres by the French Ministry of Culture. The following year, he was awarded Best Director at The Straits Times Life! Theatre Awards for *Model Citizens* by The Necessary Stage.



AIDLI 'ALIN' MOSBIT

Assistant Director

Aidli has worked extensively with local companies like The Necessary Stage, Teater Kami, Wild Rice, Cake Theatre, Toy Factory, The Theatre Practice, Teater Ekamatra and Drama Box. She has performed Singapore-brand theatre works in Scotland, Australia, Malaysia, Indonesia, Romania, Hong Kong and Hungary. In 2008, she received the Young Artist Award for Theatre. With Noor Effendy Ibrahim and Alfian Sa'at, she published *Bisik*, an anthology of Malay plays. In 2016, she published her collection of Malay plays, *Chantek*, which was awarded the Hadiah Persuratan (Literary Award) 2017 by the Malay Language Council. Aidli is a Senior Lecturer at the Centre for Transcultural Studies, Temasek Polytechnic. She has a Master of Education from the University of Adelaide.



ZULFADLI 'BIG' RASHID

Playwright (Transcreation)

Zulfadli is a playwright known for his thought-provoking and powerful works that explore the complexities of the human experience. His plays tackle a wide spectrum of topics, from personal struggles to societal issues, and are always marked by their emotional intensity and unflinching honesty. Written in the Malay and English languages, his body of work continues to grow and evolve. Over the course of his career, Zulfadli has written, adapted and more recently transcreated numerous plays that have been performed in Singapore and beyond.

Zulfadli is also a dedicated educator and mentor, working with young minds to help them develop their craft and find their own creative voices.



MICHELE LIM

Producer

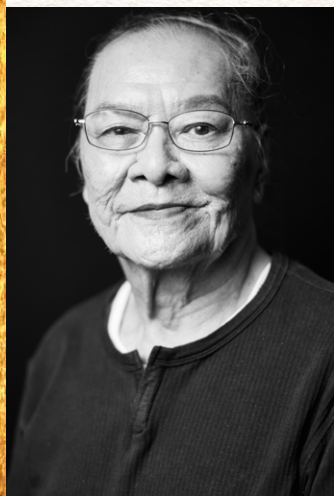
Michele is an independent producer and arts management consultant from Singapore. Her producing credits for shows at Esplanade – Theatres on the Bay include *Between 5 Cows and the Deep Blue Sea* written by A Yagnya (*Kalaa Utsavam* 2022), *Kingdoms Apart* by Chong Tze Chien (*In New Light – A Season of Commissions*, 2022), *Alice's Topsy Turvy Tea Party* by Melissa Quek and the *Kueh Tutus* (*March On* 2021), 《六根不宁》 *I Came At Last to the Seas* conceived by Kuo Jian Hong (*Huayi – Chinese Festival of Arts* 2018), *Dark Room* by Edith Podesta (*The Studios*, 2016), 《望远行》 *Moving Horizon: A Nanyin Journey* by Siong Leng Musical Association (*Huayi* 2014), *Perfection of 10* conceived by Sean Tobin (*The Studios*, 2012). Festival productions include: *Returning* 《回归》 conceived by Mdm Goh Lay Kuan (commissioned by Singapore International Festival of Arts 2015), *Dream Country, A Lost Monologue* conceived by Marion D'Cruz (commissioned by Singapore Festival of Arts 2012).

CAST (In alphabetical order)

CYNTHIA LEE



Having grown up in a Peranakan household, Cynthia is immersed in Peranakan culture. She has been involved in Gunong Sayang Association (GSA) since 1985, and has served as its Vice President for the last eight years. Her foray into acting began in 1984 when she was part of the original cast of Felix Chia's *Pileh Menantu*, a pioneering play which started a revival of Peranakan theatre in Singapore. Since then, she has continued acting in *wayang* Peranakan productions by GSA including *Buang Keroh Pungot Jernih* (1985), *Zaman Sekarang* (1987), *Tak Sangka* (1990), *Chueh It Chap Goh* (2000), *Biji Mata Mak* (2014), *Udang Sebak Batu* (2015), *Kain Chik Dua Mungka* (2017) and *Lu Siapa* (2018). Cynthia is known to impress audiences with her engaging stage presence, and for her dedication to stagecraft.



G.T. LYE

Veteran actor G.T. is a doyen of Peranakan theatre. He has acted in and written Peranakan stage plays for over 40 years. He has been a *wayang* Peranakan practitioner since his first foray into theatre in 1984 in Felix Chia's *Pileh Menantu*. G.T. has not only starred in 24 *wayang* Peranakan plays but has also contributed to Peranakan theatre as a scriptwriter, co-director, dialogue coach and mentor to young actors. The bulk of his performances were in plays staged by the Gunong Sayang Association. There is no other living *wayang* Peranakan actor who has displayed mastery of the art form as he has. In 2020, G.T. was recognised as a Steward of Singapore's Intangible Cultural Heritage by the National Heritage Board.

He also served as a language and cultural consultant for this play.



FREDERICK SOH

Frederick is a multi-talented actor and playwright who has been involved in *wayang* Peranakan for over two decades. His journey into the world of performing arts began in 1999 when he joined the Gunong Sayang Association (GSA). He made his stage debut in the *wayang* Peranakan *Janji Perot*. Since then, he has starred in 14 GSA plays. In 2010, he took on a new creative role within GSA as a playwright. He has also acted in various television programmes for Mediacorp Channel 5 and Suria. Frederick's dedication to preserving and promoting *wayang* Peranakan contributed to the Association being recognised as a Steward of Intangible Cultural Heritage in 2022.



KAREN TAN

Karen is a Singaporean theatre actor. And also Peranakan.

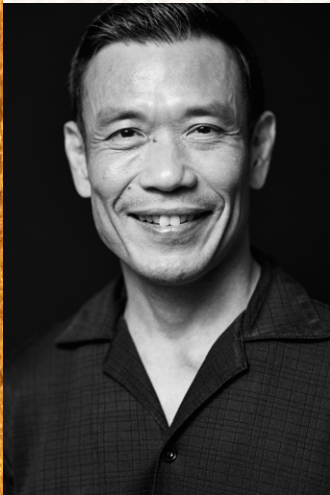


KIMBERLY CHAN

Kimberly is a performer, educator, and creative who has spent the last decade sharing stories and music to local audiences. Her passion for musical theatre led to the co-founding of the collective, Fill the Vamp, in 2020. She most recently made her directorial debut with their maiden musical revue, *Out-of-Bounds*. Kimberly was selected as the Artist-in-Residence (2018-2019) at Gateway Theatre where she studied Classical Voice under the mentorship of Jonathan Charles Tay. Notable theatre

credits include: *Cabaret* (Sing'Theatre); *Trouble Came* (Brango Productions); *Sherlock Sam: The Musical* (Dream Academy); *Urinetown: The Musical* (Pangdemonium); *Coraline* (The Players Theatre); *Three Billy Goats Gruff* (SRT); *Hotpants* (The Producing Company); *Monkey Goes West* (Wild Rice).

LOONG SENG ONN



Seng Onn's favourite productions include, *Beauty World*, *Lao Jiu*, *Three Children* and *A Language of Their Own*. Being no longer gainfully employed and with too much time on his hands, he would like to be more involved in theatre to keep himself out of mischief.



MUNAH BAGHARIB

Munah is a presenter and a prolific actress for both stage and screen. She was nominated for Best Actress in The Straits Times Life! Theatre Awards for her performance in *Lost Cinema 20/20* (2021). She was also in Wild Rice's *Hotel* (2023) and is currently a presenter on Channel News Asia's weekly series, *Talking Point*. Munah is also a content creator for various travel, beauty and lifestyle campaigns, as well as an advocate for issues around dementia and mental wellbeing. She is an ambassador for Dementia Singapore and for the Singapore Cancer Society.



MASTURAH OLI

Masturah is an actor, host and theatremaker. She graduated with BA (Hons) in Theatre Arts from Nanyang Academy of Fine Arts and was awarded Best Graduate and valedictorian of her cohort. Masturah was also a recipient of the MENDAKI Special Achievement Award for Excellence, MENDAKI Anugerah Award (2017) and the SINDA Excellence Award (2017). Notable theatre credits include: *Opposition* (2022), *Blank Can Change* (2021), *Acting Mad* (2019 and 2022) by The Necessary Stage; *Anak Melayu* (2019) by Teater Kami; and *Rubber Girl on the Loose* (2019) by Cake Theatre.

Masturah is also a theatre educator. She teaches drama programmes at Assumption English Secondary School, Eunoia Junior College and Marymount Convent School.

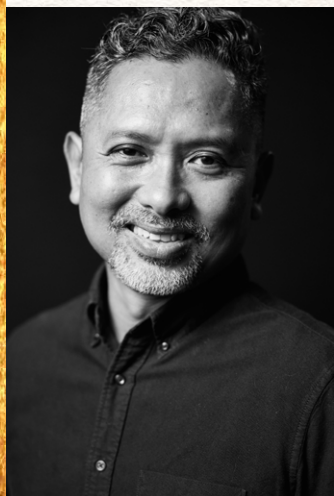
In 2023, Masturah was appointed as Co-Artistic Director of Buds Theatre.

MUSICIANS (In alphabetical order)



AHMAD SHAHRUDDIN BIN SAFARI (DIN SAFARI)

Din Safari started his music career with the Singapore Police Force Military Band in 1977. He then went on to join Anita Sarawak Band and toured extensively across Europe, USA, Asia, and East Asia in the early 1980s. In 1986, Din formed the local band, Eurasia. He has recorded and performed for various local and international artists. Din has also performed in various musicals such as *Godspell*, *Little House of Horrors*, *Beauty World* (Japan Tour), *Liao Zhai*, *Puteri Gunung Ledang* (Malaysia) among many others. In 2006, he attended the Victor Wooten Bass Nature Camp in Nashville, Tennessee, (USA) and studied at Players School of Music Florida Clearwater (USA). Currently, Din is the Founder of Rhythm & Groove Music Camp based in Singapore.



AZRIN ABDULLAH

Azrin started learning the acoustic guitar at the age of six, and gave his first musical performance when he was nine. In 1999, he began his love affair with the oud, an Arabic short-necked, lute-type string instrument, when he was tasked to master traditional Malay music. In 2014, he was sponsored by the National Arts Council to pursue an advanced course at the National Conservatory of Arts in Kuala Lumpur to further his knowledge of the oud. He produced the first Singapore Gambus Conference, held at the Malay Heritage Centre in October 2016, where international participants gathered to share their knowledge of the instrument. Azrin was also instrumental in forming Singapore Oudists (SGOudists), an online community for local oud players to share techniques and playing styles. Azrin is currently an adjunct teacher with School of The Arts (SOTA) and president of Oudists Association of Singapore.



ALHAFIZ JAMAT

Alhafiz has more than ten years of experience in composing, arranging, recording and performing. He is a renowned multi-instrumentalist with a specialisation in the bamboo flute, *seruling*. A highlight of his career was the release of his debut instrumental album, *Dharma*, in 2007. All the songs were composed and arranged by Alhafiz under the guidance of the late Zag Fahmoa, a local music producer. Alhafiz is one third of Singapore's leading instrumental band, OrkeStar Trio. They have performed in international music festivals in Turkey, India, Japan, Slovenia, Hawaii, Brazil and Indonesia among others. He also performs with the Sri Gemilang ensemble. He currently directs music for dance and theatre productions and composes Malay dance music for schools in the Singapore Youth Festival.



ISMAHAIRIE PUTRA ISHAK

Ismahairie's music journey is all about discovering, experimenting, and making music fun. His musical inspiration stems largely from traditional Malay music. The LASALLE College of the Arts graduate picked up violin at the age of nine. He joined the Singapore Malay Orchestra (OMS) as its youngest musician in 1995 and is still an active member. Ismahairie is well versed in both classical music and traditional Malay music. His fascination with World Music grew after being exposed to traditional Malay drums and the *gambus* (oud) at LASALLE. To date, Ismahairie has represented Singapore in many music and dance festivals around the world. He is also a songwriter and arranger. He has been composing traditional Malay music for schools participating in the Singapore Youth Festival (SYF) since 2009.



JULIAN WONG

Music Director and Arranger

Julian is a composer, arranger and music director. Some of his work includes *Spotlight Singapore* in Mexico City (2015), Goh Lay Kuan's *Returning*, Mark Chan's *Flight of the Jade Bird* (HK New Vision Arts Festival 2012), *Sensing the Dark and The Feelings Farm* (Esplanade – Theatres on the Bay, and productions for Wild Rice and The Theatre Practice. As an arranger and conductor, Julian has worked with Joyful Strings, Orchestra of the Music Makers, Metropolitan Festival Orchestra, Bossa Celli, re: mix, and many more. He thanks Alvin, Alin, Michele and Riduan for getting him to *main wayang*!



RIDUAN ZALANI

Band Leader

Riduan is one of Singapore's most prominent artists, versatile in producing and performing various drums and percussions, both traditional and contemporary. He was conferred the Young Artist Award (2015), Singapore Youth Award (2013) and the ASEAN Youth Award (2013). His diligence, discipline and skills have made him an essential part of numerous local and international performing groups: Wicked Aura, OrkeStar Trio, Batucada Sound Machine (NZ), One Asia Classic Orchestra (JPN) among others. He is also the Co-Founder and Artistic Director of Nadi Singapura. In 2018, he released his first solo album, *Gelombunk* and his first instructional DVD, *That Beat Of Faith*, both dedicated to the study and performance of the *rebana*.

LANGUAGE



MELANIE WEE AND RAPHEAL KOH

Peranakan Translation and Language Coaching

Rapheal and Melanie are a Peranakan Chinese couple from Melaka who have made Singapore home for over two decades. Baba Malay is their mother tongue and they are fervent champions of Peranakan culture and its rich linguistic legacy. As ardent collectors of all things Peranakan, including porcelain, embroidery, beadwork and jewellery, they have generously contributed some of their most treasured pieces to the Peranakan Museum. For their contributions, they were recognised at the National Heritage Board's Patron of Heritage Awards (2020). Rapheal's devotion to Peranakan culture extends to his role as a volunteer docent at the Peranakan Museum, where he passionately shares the captivating history and nuances of this culture with visitors from around the world.

SUHANA LAILA

English Translation

Suhana's first exposure to translation work was as an intern at a non-profit organisation, where she translated a survey from English into Bahasa Indonesia to record the realities of Indonesian sex workers. This experience showed her how distilling text from one language to another whilst keeping intact the stories and nuances can help increase our humanity by understanding, learning, and listening to others. *Mari Kita Main Wayang* is Suhana's initial foray into translating playscripts. For her, the journey from her first read to final edit has been a reflective exploration of the rich heritage of Peranakan culture, people, and language.

DESIGNERS



WONG CHEE WAI

Set Design

Chee Wai is a full-time freelance set designer in Singapore. He has designed for various theatre companies such as Drama Box, Toy Factory Productions Ltd, The Theatre Practice, W!LD RICE, Singapore Repertory Theatre and Nine Years Theatre.



PETRINA DAWN TAN

Lighting Design

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

More at petrinadawntan.com.



MAX TAN

Costume Design

Max started his eponymous label, MAX.TAN, with his breakout collection in 2007 at the Singapore Fashion Designers Contest, where he received an award. What began as a capsule collection became a full-fledged line. His Spring/Summer 2010 collection was featured as one of the top ten collections globally on the premier trend forecasting website, Stylesight.com, alongside fashion powerhouses such as Alexander McQueen and Valentino. Over the past decade, Max has been recognised for his innovative designs that challenge fashion trends while incorporating his Asian roots. Max also lectures at the Nanyang Academy of Fine Arts, and enjoys partnering with theatre groups in Singapore to design costumes for their key productions. Max was awarded Best Costume Design in 2017, 2021 and 2022 at the Straits Times Life! Theatre awards. MAX.TAN is represented by Boon showroom, Paris, and has started making inroads in the international fashion design scene.



SHA SHAMSI

Hair and Makeup Design

A Makeup Mastered by Val Garland, Hair Mastered by Sam McKnight, Mastered Accelerator with Alex Box and Cosmoprof Academy graduate, Sha's breakthrough came eight years into the game (she clocks 24 years of experience) when a coterie of clients including fashion magazines, brides, and brands like Chanel, Nike, Sephora, Van Cleef & Arpels, Louis Vuitton, BMW and Zara took notice of what she did best. Versatility helps her to paint the boldest of hues or the simplest of faces. With her company Makeup Artiste Inc., she is a favourite of magazine editors and young musicians. Sha also teaches theatre makeup in a school and volunteers with Ride of Hope SG, a charity started by a group of mountain bikers.

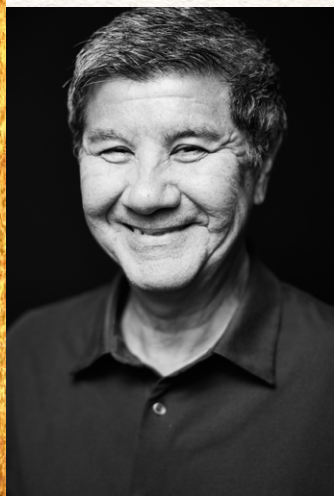


M.NURFADHLI JASNI

Multimedia Design

Assistant to Set Designer

Nurfadhli is a video multimedia designer and set designer who graduated with a Diploma in Theatre Production from LASALLE College of the Arts. He has been working in performance, entertainment and digital content creation since 2016. He has been mentored by award-winning designers like Brian Gothong Tan and Petrina Dawn Tan, and has worked with T:Works, Checkpoint Theatre, Gateway Theatre, The Necessary Stage, Bahri & Co. and various musical and theatre productions at LASALLE.



SHAH TAHIR

Sound Engineer

Shah has been in the audio and music industry for more than 20 years. In 2015, he was recognised with the Artistic Excellence award by COMPASS. Currently, Shah Tahir is very involved with live performances and has been the Audio Consultant and Sound Designer for the National Day Parade (2009-2023), SEA Games (2015) and many live television broadcasts events. He has designed and mixed audio for theatre productions by Wild Rice, TheatreWorks, Sing'Theatre, Dream Academy, Checkpoint Theatre, and many others.



LOO AN NI

Props Master

Loo An Ni is fascinated with the tactility of objects and spaces. This brought her into theatre, where possibilities are endless. Having taken on various roles behind the scenes from design and construction of costumes and puppets to wardrobe management, her current interest is exploring how these two fields can meld with or complement each other. Recent works include *Peepbird* (Puppets; The Finger Players), which was nominated for Best Costume (Max Tan) with Puppet Design and Build in The Straits Times Life! Theatre Awards (2022), *First Fleet* (Costume; Nine Years Theatre and Singapore Chinese Cultural Centre), which was awarded Best Production and Best Costume in 2020, and *Windward Side of the Mountain* (Costume, SAtheCollective, Nine Years Theatre and T.H.E Dance Company). She is currently a member of The Finger Players Core Team.



LAM DAN FONG

Production Manager
(The Backstage Affair)

Dan Fong is the co-founder of The Backstage Affair, a backstage management company that believes in shaping the future of backstage practitioners through bridging education and vocation. She started in the arts scene as part of ARTivate, the youth wing of Drama Box Ltd, alternating between school and volunteering at theatre productions. She was also an auditor, full-time production manager and a freelancer who has worked with many local theatre companies.

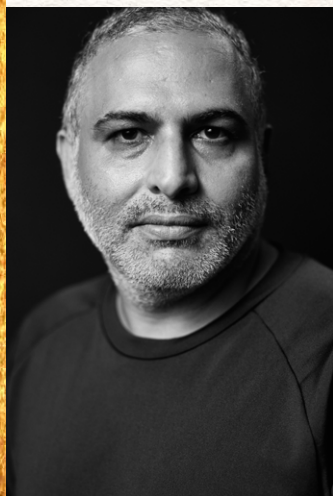


CAROLENE RUTH LIEW

Stage Manager

(The Backstage Affair)

Carolene is part of The Backstage Affair, a company that invests in nurturing backstage management professionals with the emphasis of community and collaboration in creating a better tomorrow. She has worked with the Welsh National Opera, National Theatre of Wales, Pangdemonium, Wild Rice, Singapore Repertory Theatre, Nadi Singapura, Singapore International Festival of Arts, Drama Box, Metropolitan Festival Orchestra and Esplanade - Theatres on the Bay. She holds a BA(Hons) in Stage Management from the Royal Welsh College of Music and Drama and is appointed an Honorary Associate of the college. She is a recipient of the National Arts Council Overseas Scholarship and the Lee Foundation Bursary.



KAILASH

Technical Manager

Kailash is an independent arts practitioner based in Singapore with extensive experience working in the performing arts. His knowledge and experience spans beyond lighting design into video technology and technical management for performances, exhibitions and events. Kailash was the Head of Lighting and Visual Media at Esplanade – Theatres on the Bay. With many productions under his belt, he has gone on to be the Technical Manager for the Singapore International Festival of Arts (SIFA). When not busy with SIFA, he also works with artists locally and internationally to meet their technical needs.



THERESA CHAN

Wardrobe Manager

For over 20 years, Theresa has helmed the wardrobe departments of countless theatre, film and television productions, and events in Singapore. She runs The Costume Pte Ltd, a wardrobe management company and a costume rental store. She enjoys training the younger generation and dreams of the day when she is able to build a costume management legacy to pass on her knowledge.

RICHARD TAN

Choreographer (Opening and Closing numbers)

Richard is a cultural advisor, producer, director and choreographer of Peranakan plays and musicals. He is the founder of the Main Wayang Company. His works include Desmond Sim's *The Chair* (2013) for PAssion Arts Fest, *Siapa Baba?* and *Malam Newstalgia* (2012) with Republic Polytechnic. In 2015, with Generasia Limited, he was the producer and artistic director of Singapore's first Peranakan Arts Festival, where he directed the musical comedy *Bibiks Behind Bars Kena Again*.

DAWN MARIE LEE

House Programme Writer

Dawn is a writer and media producer who has worked in journalism, advertising, television, film and communications over the last 20 years. A former newspaper journalist and award-winning copywriter, she enjoys volunteering in social service, heritage, arts and culture. She has been a volunteer docent at the NUS Baba House for eight years, and has helmed *The Peranakan* magazine and *PASSAGE* as editor-in-chief. She is currently developing and producing a modern Peranakan play.

GEORGIA SIM

Production Coordinator (The Backstage Affair)

Georgia enjoys theatre in all its wondrous different forms. Once looking to perform, stage management has recently stolen her heart and she has now fallen in love with gaff tapes, cue sheets and measuring tapes. Recent stage management credits include *Never The Bride* (M1 Fringe Festival), *Quest – The White Hare* (Toy Factory Productions) and *The Soldier and His Virtuous Wife* (The Theatre Practice). Outside the theatre, you can find Georgia curled up with a book, running a tavern (virtually) or dyeing her hair in yet another colour.

HAMIZAH ABDUL HAMID

Band Manager

Hamizah delved into arts management quite by accident after completing her business degree. For the past 13 years, she has been a manager, marketer and designer for Nadi Singapura and OrkeStar Trio. She also undertakes various behind-the-scenes production roles, supporting the artists under her care. On her days off, Hamizah indulges in live music performances and finds comfort in a good book or film at home. Hamizah is also passionate about social work and connecting with people from all walks of life, actively volunteering with various non-profit organisations.

NURUL JANNAH JAMALUDIN

Surtitle Operator

Jannah has worked in theatre for 15 years. Her first big project was with Teater Kami as a Stage Manager for *Romzi & Juleha* in 2008. Since then she has been freelancing as a stage manager, lighting operator/coordinator and stage performer in Teater Kami. She has worked with The Necessary Stage as a Stage Manager and Multimedia Operator. She also works in human resources at an aviation engineering firm. She enjoys coaching people online to lead a healthier lifestyle.

SAFFA' AFIQAH

Assistant Stage Manager (The Backstage Affair)

Saffa' holds a Diploma in Technical Production and Management from LASALLE. Although she specialises in stage management and wardrobe, Saffa' is always eager to put on new hats and take on different roles. Recent credits include *Sherlock Sam: The Musical!* (Dream Academy, 2023), *The Puppets Are Alright* (The Finger Players, 2023), *Recalling Mother: Her Lines, My Lines* (Checkpoint Theatre, 2022), *The Fourth Trimester* (Checkpoint Theatre, 2022), *Ubin* (Drama Box, 2022) and *Girls Like That* (Singapore Repertory Theatre, 2021).

GILLIAN ONG

Assistant Stage Manager (The Backstage Affair)

Gillian graduated from Singapore Management University in 2019 with a BA(Hons) in Sociology and Arts Management. She freelances as an arts and stage manager and has worked on productions such as *Shakespeare in the Park: A Midsummer Night's Dream* (Singapore Repertory Theatre), *When Cloud Catches Colours* (Drama Box) and *End of the Rainbow* (Pangdemonium). Her passion is to bring arts to people, to have fun in production, in theatre, on stage, see artists perform their best on stage and watch as the audience fall in love with them.

WONG WAI TOH

Headgear Designer

Wai Toh graduated from the Nanyang Academy of Fine Arts with a Diploma in Fashion Design in 2017, specializing in menswear. With a keen interest in tailoring and construction, Wai Toh was integral to the Benjamin Barker's prototyping team during his internship. Upon graduation, Wai Toh joined Mediacorp as an assistant stylist. After his stint at styling, Wai Toh went back to his first passion – garment construction and assembly where he chose to intern at MAX.TAN. His internship exposed him

to other facets of fashion – womenswear, costumes, and commercial projects, and he quickly rose to becoming the company's Assistant Designer. He assists with costume designing and his key works include, *Civilised* (The Necessary Stage), *Prism of Truth* (Ground Z-0), *7 Sages of the Bamboo Grove* (Esplanade - Theatres on the Bay and Toy Factory Productions), *Oiwa* (Singapore International Festival of Arts 2021 and The Finger Players) and *Four Horse Road* (The Theatre Practice).

LEONG

Key Hairstylist

Leong is a hairstylist with over 30 years of experience, and is currently based at The Hair Shop, Singapore. A veteran hair designer, Leong has been involved in many film, television and theatre productions; his hair creations have also been featured in many top magazines. Leong loves developing signature hairstyles for each and every character and client and bringing them to life. Recent productions include: *People, Places, and Things* and *Doubt: A Parable* with Pangdemonium, *Three Years in The Life and Death of Land* with The Necessary Stage.

LAEA HIDAYAH

Hair and Makeup Assistant

Laea is a versatile and seasoned professional with 18 years of experience in the artistry of makeup. Her journey in the makeup realm has been diverse, encompassing theatre, editorial, fashion, bridal and photography. What truly captivates her is the makeup design process—unveiling unique textures, exploring the latest innovations, and experimenting to craft captivating looks. She prides herself on enhancing natural beauty while embracing creativity.

EUNICE W.

Hair and Makeup Assistant

Eunice has been in the makeup industry for six years. Working in the beauty industry has been her childhood dream. She loves to use her skills to make people pretty and happy.

NUR FATIN NABILAH

Assistant Wardrobe Mistress

Fatin graduated from LASALLE College of the Arts. She has worked on shows like *Hotel* by Wild Rice, *Kingdoms Apart* by Esplanade – Theatres on the Bay, *Cabaret* by SingTheatre, and many more. She is currently a freelancer and plans to pursue her passion for costumes full-time in the coming years. She enjoys working in wardrobe management and aspires to gain overseas experience in the field.

QINA

Wardrobe Assistant

Qina, also known as Mas, is a Performance Production graduate from ITE College Central. She completed a successful internship at The Costume Pte Ltd and has gained a lot of knowledge from those she has worked with and is very keen to work in wardrobe management for more productions.

SHAHIRAH

Wardrobe Assistant

Shahirah is currently completing her studies in Performance Production at ITE College Central. Being a young arts practitioner, she is greatly inspired by music, which allows her to express her creativity. She is very grateful for the opportunity to work on *Mari Kita Main Wayang*.

CHARLOTTE TAN YI JING

Crew (The Backstage Affair)

Charlotte (she/they) is a young professional who is committed and passionate about making the arts enjoyable for everyone. She has a Diploma in Arts Business Management and is currently a stage and production management apprentice with The Backstage Affair. As a proud Peranakan herself, Charlotte is honoured and thrilled to be working on *Mari Kita Main Wayang*.

WANN NURUL ASYIQIN

Crew (The Backstage Affair)

Asyiqin is an apprentice of The Backstage Affair who loves behind-the-scenes work in the arts. She has a Diploma in Arts Management from Nanyang Academy of Fine Arts. She is delighted to be working on *Mari Kita Mari Wayang*.

MD MUAZZAM (ZAM)

Assistant to G.T. Lye

Zam is an interdisciplinary socially-engaged practitioner working at the intersections of applied theatre, community development, drama education, and performance-making for over 13 years. His recent credits include, *ubin*, *Both Sides*, *Now*, *Off Centre*, and *The Lesson*. His multifarious creative and cultural endeavours are deeply-rooted in the core pursuit of communicating truths with dignity, discernment, and care through an artistic lens.

Special Thanks

Special thanks to the following guests who contributed to the development of the script at the readings.

First Table Read, 1 August 2022: With cast and team only.

Second Table Read, 29 August 2022: Cynthia Wee-Hoefer, Danielle Sim, Dawn Marie Lee, Emeric Lau, Richard Tan Swee Guan and Rossman Ithnain

Third Table Read, 27 October 2022: Danielle Sim, Emeric Lau, Eunice Yap, Jireh Koh Yi Le, Kenneth Chan Yinn Kinn, Lezan Bin Ariffin, Lim Ewe Leong, Mohd Fared Jainal, Mohamad Sanif bin Olek, Richard Tan Swee Guan, Rossman Ithnain and Wee Swee Imm

Staged Read, 10 December 2022: Benedict Khoo, Colin Chee, Dorothy Png, Emeric Lau, Ghazali Muzakir, Gloria Tan, Linda Chee, Matt Tan, Richard Tan Swee Guan, Ronney Tan Koon Siang, Swee Lin Khong and Su-Chzeng Ong

Fourth Table Read, 29 May 2023: Dawn Marie Lee, Ferroa Peggy Grace, Geetha Narayanan, Lezan Bin Ariffin, Dr Mohamed Shahril Bin Mohamed Salleh, Muhammad Ihsan, Molizah Binte Mohd Mohter, Richard Tan Swee Guan, Rossman Ithnain, Vivian Quek Li Juan and Wong Chee Meng



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The Intan

SPEECH COACHING

Jaya Lakshimi Gurusamy Pillai

Jessie Cheang

Kesavan Pillay

IMAGE OF G.T. LYE in Bulan Purnama (1997)

Courtesy of G.T. Lye



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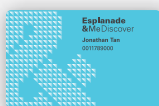


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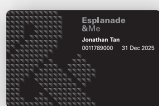
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4,562

activities took place at Esplanade.



3,354

 Free

1,057

 Paid

3,260,515

People attended our activities at the centre.



Free

1,487,680

Paid

287,931



602

 Activities

12,059

 Participants

We believe that everyone should be able to experience the joy of the arts, including children, youth, seniors, migrant workers and individuals with special needs. Our community engagement activities bring the arts to those in need.

*Figures for Esplanade's activities from Apr 2022 to Mar 2023.



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With Gratitude

Esplanade –Theatres on the Bay is a charity, a not-for-profit organisation and Singapore’s national performing arts centre. We seek to entertain, engage, educate and inspire through the arts.

We thank everyone who has helped us bring joy, inspiration and positive impact to Singaporeans from all walks of life by supporting the arts and Esplanade.

Our heartfelt appreciation goes especially to our Donors and Sponsors, for their steadfast belief in our mission and for their generous support.

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Join us in sharing the joy of the arts and help us reach more communities in need.

We believe that an experience with the arts is special and that with your generous support, more people will get a chance to enjoy the arts. Join us in sharing the joy of the arts and help us reach more communities in need.



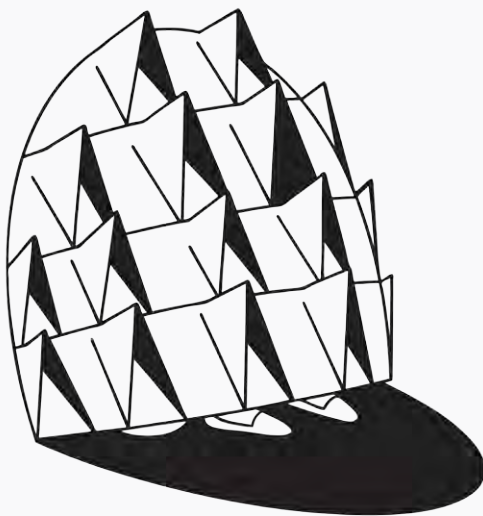
Esplanade also receives grants from the Ministry of Culture, Community and Youth, as well as support for our Community Programmes from the Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

“

I could just scroll through IG or TikTok but I thought why should I when I can do the same on Offstage? It makes me feel like I know more things. Great arts content, anytime, anywhere. Highly recommend.

”

Totally Anonymous Person
(who is not related to www.esplanade.com/offstage)



1 Esplanade Drive, Singapore 038981 | Customer Experience Hotline: 6828 8377



Information correct at time of print.



Esplanade is a charity and not-for-profit organisation.
Help us bring the joy and inspiration of the arts to
different communities, including the underserved.



www.esplanade.com



EsplanadeSG



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