



**Esplanade
Presents**

The Studios

An Esplanade Commission

Three Years in the Life and Death of Land

by The Necessary Stage
(Singapore)



5 – 13 Aug, Various Timings
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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Season Message

***The Studios* turns 20 this year.**

Over the last two decades, Esplanade – Theatres on the Bay’s *The Studios* has been a space for inspiration, innovation, and imagination. We have presented an eclectic collection of more than 160 productions that has asked artists and audiences to reconsider possibilities in contemporary theatre and performance. We have heard stories that invite us to reflect on the human condition and what it means to live. We have had the privilege of meeting so many artists and audience members who have grown along with the season, many of whom have become firm collaborators and colleagues.

What next then? After 20 years, what role does *The Studios* play in the Singapore theatre scene? In what ways can the season evolve and respond to a wildly different world? What do we want to talk about and how do we want to talk about it? How does our physical infrastructure at Esplanade shift the programming of the season? It has been an exciting few years of research, reflection, brainstorming and prioritisation as we think about the possibilities ahead. What firmly remains, however, is our commitment to enable and collaborate with performance and theatre-makers to create work that challenges our notions of what art can be and do.

From 2023, *The Studios* will be expanding.

At the most fundamental level, the season is moving beyond its intimate home in the Esplanade Theatre Studio to include presentations in the recently opened Singtel Waterfront Theatre at Esplanade, opening up the possibilities for art-making and performance. This shift is mirrored in the expansion of the geography of the programming, inviting both Singapore-based and international artists to congregate in these spaces and exchange ideas, perspectives and stories—an ever more essential dialogue in an increasingly insular and polarised world.

Once started, this exchange and dialogue has the potential and momentum to continue beyond the venue's physical confines. The suite of companion programmes that are presented alongside the performances are an invitation to deepen our engagement with the artistic work and the issues raised. They are designed to engage not just the intellect, but our senses and emotions, taking advantage of the myriad ways that people process and access information. Through these interactions, we hope that *The Studios* can become a space where we are provoked to think, make sense of and hopefully, make good of our collective human experience at this time.

2023 – 2025: Land

Our overarching theme for the next three years of *The Studios* is **Land** and it emerged in the simplest of ways. As the Singtel Waterfront Theatre was being built, we found photos of the Marina Bay area that showed how dramatically the landscape here had changed over the last 20 years. Between this visual reminder and the current local and global discourse, it felt urgent and fitting to look at land as our thematic focus for the next three editions.

Land is immediate and tactile. It is simultaneously our physical landscape and a symbol of our sense of identity and belonging. It encompasses a vast number of today's pertinent issues, including global development, climate change, land rights, displacement and migration, duty of care and responsibility to our environment and the people around us. Yet, it is deeply intimate and personal, drawing our attention to our roots and history while inviting us to think about the future and what we have to do.

For 2023, we turn our lens inwards and examine our relationship with land under the specific theme of **Landings**. How much do we know about the land on which we reside—its history, its natural character? What does it mean to us, and to what extent do we understand what we are trying to protect or preserve, particularly in Singapore where urban re-development is analogous to progress? What is the cost of this progress and what do we give up or have we given up, in order to move ahead?

Taking place from 28 Jul to 3 Sep 2023, the six productions and the accompanying companion programmes in our 2023 season are a starting point to examine some of these complex questions. For this, we are ever privileged and grateful to build this conversation with **Silke Huysmans and Hannes Dereere, The Necessary Stage, Joel Tan, Tan Shou Chen, Robert Zhao, as well as Dr Natalie Pang, Yong Ding Li, Esmonde Luo, Rachel Chin, and Danial Matin.**

And to everyone who has joined us over the last two decades, thank you for your support and trust. It means the world to us and we are incredibly excited to start this new chapter with you.

Lynn Yang

Producer

The Esplanade Co Ltd

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Playwright and Director's Message

When I first started out doing theatre in the 1980s and 1990s, I never thought about the future. The excitement was in the present, the here and now. The rush to create and stage plays. Every project was intense. And yet, how quickly we moved from one show to the next.

I would never imagine that a play I write would ever be staged again—unless we were restaging it ourselves—or published or taught in schools. The future was just a blob of uncertainty; I had no idea how different the theatre/arts landscape would be today.

Three Years in the Life and Death of Land premiered at the 1994 Singapore Arts Festival. It has never been staged again. Until now.

To be asked to revisit a work written decades ago is daunting. As a playwright, the last thing I would want is for my play to appear dated to a contemporary audience. But then again, it *is* dated. It was written in 1994! It tried to capture the ethos of that era. Maybe it should be presented as a 'period piece'.

But there were certain aspects of the play that stood the test of time, and those aspects did not sit so well with the parts that did seem dated. Hence I decided to give the play an overhaul, while still retaining the characters, the main narrative, the structure, and most importantly, the essence of the original.

The play is special to those of us who were involved in the original staging, many of whom are still working in the arts scene today. We still remember the fun and silly songs, the cast of 18 (!) and the almost three-hour long duration (with two intervals!) when it was staged at the old Drama Centre.

There are many to thank in any show. With *Three Years*, I feel the need to thank not just those who are involved in today's staging, but those who made it happen the first time. More information about our first staging can be found [here](#).

Thank you Hossan Leong for composing the original music and Safuan Johari for the new compositions and arrangements.

My thanks to the cast, designers and production team for breathing new life into this work. Special thanks to my Assistant Director Deonn Yang.

Huge thanks to the Esplanade team, especially Rydwan Anwar, Joyce Yao, Lynn Yang and Alicia Chong for commissioning the revival of *Three Years*, and to the The Necessary Stage admin team for making it happen.

Alvin Tan and Kok Heng Leun were the original directors of the play. I'm happy to still call them my collaborators today.

I would like to dedicate this show to Malti Lalwani, the actor who originally played the role of Mrs Mulchand. She is no longer with us, but her warmth, kindness and beauty will never be forgotten.

Haresh Sharma
Playwright/Director

Synopsis

When Eric Lim returns home after studying abroad, he marries his long-time sweetheart and neighbour Shalini Mulchand. But a lot can happen in three years—especially when two families are united by love but divided by their pain.

First staged in 1994 as part of the Singapore Festival of Arts, *Three Years in the Life and Death of Land* is about the Lims, the Mulchands, a ghost, a cat and three mosquitoes—one big family, trying hard to be happy.

(2hrs 15mins, including 15mins intermission)

Performed in English, with creative captioning.

Advisory: Some mature content; contains references to suicide.



About The Necessary Stage

Established in 1987, The Necessary Stage (TNS) is a non-profit theatre company with charity status. Our mission is to create challenging, indigenous and innovative theatre that touches the heart and mind. TNS has the honour of being the only arts company in Singapore helmed by two Cultural Medallion recipients: Artistic Director and Founder Alvin Tan and Resident Playwright Haresh Sharma. The company is also the organiser and curator of the annual M1 Singapore Fringe Festival.

TNS is supported by the National Arts Council under the Major Company Scheme for the period from 1 April 2023 to 31 March 2026.

For more information, visit [necessary.org](https://www.necessary.org) and [tnsarchives.com](https://www.tnsarchives.com).

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Cast



Karen Tan

as *Elizabeth Lim*

Three Years in the Life and Death of Land is Karen's 15th production with The Necessary Stage.

Julius Foo

as *Lionel Lim*

Julius Foo is a theatre practitioner who started as an administrator and actor with The Necessary Stage. He has trained and worked at the Workcenter of Jerzy Grotowski and Thomas Richards (Italy) between 1999 and 2002, as a member of Theatre OX.



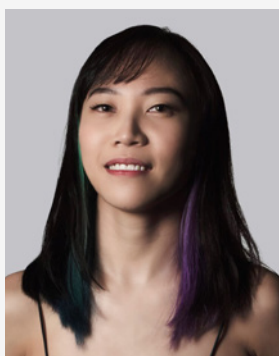
Julius enjoys the process of discovery and creation during training sessions and rehearsals, as well as exploring the craft of an actor.

The journey continues...

Tan Guo Lian Sutton

as *Eric Lim*

Tan Guo Lian Sutton is a graduate of the BA (Hons) Acting, and MA in Arts Pedagogy and Practice program at LASALLE College of the Arts. Selected theatre credits include *Kingdoms Apart* directed by Chong Tze Chien, *Temple* directed by Natalie Hennedige, and *Acting Mad* directed by Haresh Sharma. He was awarded Best Supporting Actor for his role in *Electra* at the 2017 The Straits Times Life Theatre Awards. As a trained martial artist, Lian constantly seeks to merge his talents to tell stories in varied and engaging ways. He is a member of theatre collective, Dark Matter Theatrics, and co-founder of Nusantara Theatrics.



Tan Rui Shan

as *Regina Lim*

Tan Rui Shan is a dynamic actress, choreographer, and theatre-maker who graduated from LASALLE College of the Arts' BA (Hons) in Musical Theatre, with First Class Honours and the Future Leader Scholarship award. Rui Shan's portfolio includes a range of noteworthy productions, but she is perhaps best known for her outstanding performance as Mrs Lee Kuan Yew in *Kwa Geok Choo* by Toy Factory Productions. Rui Shan has also choreographed for a range of productions, such as Singapore Repertory Theatre's *A Midsummer Night's Dream*, *Pinkfong* and *Babyshark Musical* in Brunei.

She is also a co-founder of Bitesize Theatre Productions and has led her team to create two original musicals titled *The Monster in the Mirror Musical* and 《爱丽丝: 奇幻的迷宫旅程》.

Rui Shan is known for her tireless drive to push boundaries and leave a lasting impact on the industry.



Joshua Lim

as *Mosquito*

Joshua is an actor that wishes he could be as brave as Karen Tan to drop a one-liner bio.

But alas, he isn't.

Instead, he's a father of two vivacious daughters and husband to a beautiful and intelligent wife, trying to juggle the many roles of life as he does the roles on stage (and in front of the camera). Fortunately, his juggling act proves up to scratch, having received nominations for various awards over the years, and actually clinching Best Audiobook Singapore Book Awards 2021 for his work on *Impractical Uses Of Cake* (available on Storytel).

He is often given double takes by strangers who probably recognise him from the screens in the lifts or gyms when CNA plays reruns of the award-winning infotainment series *Why It Matters*. He's quite proud of having done five seasons of it (and one COVID-special!), but really, someone should tell him "does it matter?"

Ghafir Akbar

as *Scooba*

Ghafir is a Malaysian actor and director last seen in *A Midsummer Night's Dream* (Singapore Repertory Theatre [SRT] – Shakespeare in the Park) and *An Inspector Calls* (Wild Rice). Recent credits include *Kingdoms Apart* (Esplanade); *Lifespan of a Fact*, *Julius Caesar*, *Guards at the Taj* (SRT); *HOTEL*, *Merdeka* (Wild Rice); *Acting Mad*, *Civilised* (The Necessary Stage); *Temple*, *Medea* (Cake Theatrical); *Gold Rain* and *Hailstones* (Instant Café Theatre).



Directing credits include US-Malaysia virtual collaboration: *How To Be Alone*; *Armour & Skin* (George Town Festival – Hands Percussion/Gamelan Yuganada); *The Language Archive* (PH7 Productions); *Ombak!*, *Bites of Delights* (Rhythm in Bronze); *Cinta Sang Arnab* (Kakiseni Arts Festival); and as Associate Director for *OlaBola The Musical* at Istana Budaya.

Ghafir holds an MFA in Acting (Asolo Conservatory/FSU) and a BA in Theatre Performance (Western Michigan University).



Siti Khalijah Zainal

as *Sharifah*

Siti made her debut as a full-time theatre actress after attending The Necessary Stage's Theatre for Youth Ensemble programme in 2003. She has since worked with a wide range of theatre companies, both locally and internationally. She won the Best Actress

Award twice at The Straits Times Life Theatre Awards for her performances in *Model Citizens* (2010) and *Off Centre* (2015). She was awarded the Young Artist Award by the National Arts Council in 2014.

Daisy Irani

as *Mrs Mulchand*

Daisy is an experienced actor and media professional with over 20 years of experience. She has worked as the Vice President of English Entertainment, Drama and Comedy at Mediacorp, where she was responsible for launching Okto—the network's children's programme—and has also served as Vice President for Vasantham, the network's Tamil channel. One of her most notable credits includes playing the role of Daisy in the hit comedy series, *Under One Roof*, which saw her clinch several notable awards including the Asian Television Award for Best Comedy.



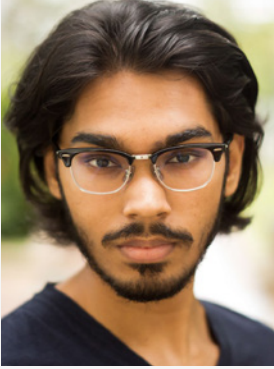
In addition to her work in television, Daisy is the Founder and Creative Director of HuM Theatre, a non-profit theatre company that has produced critically-acclaimed productions including *Rafta Rafta*, *Being Mrs. Gandhi*, *We Are Like This Only* and *Nagamandala*. Daisy was awarded Best Actress at The Straits Times Life Theatre awards for her performance in *The Prisoner of Mumbai Mansion* and nominated for the same award for her performance in *Rafta Rafta*.



Sharul Channa
as *Shalini Mulchand*

Sharul Channa was formally trained in theatre at LASALLE College of the Arts, and has been a full-time stand-up comedian for the last 13 years. She has performed to packed houses all over Asia and Australia.

Over the past few years, Channa has used comedy to shed light on important, and sometimes neglected social issues in Singapore. She has created and starred in many works including *Crazy Poor Sita* and *Am I Old?*, earning her critical acclaim from the likes of The Straits Times. Most recently, Channa performed to packed houses in Sarawak and Kuala Lumpur, Malaysia, and she has just completed a successful run of shows in Singapore in conjunction with the month of International Women's Day.



Fahim Murshed

as *Ensemble Cast*

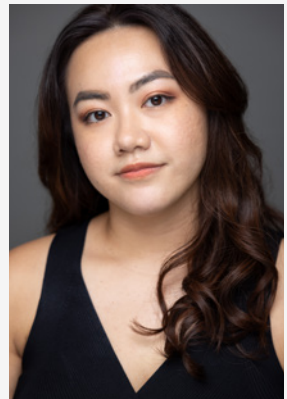
At the age of eight, Fahim experienced his very first round of applause as he stood on stage playing the role of GrandfatherMouse. He has been chasing that feeling ever since. Fahim's recent works include *Survivor Singapore* (The Necessary Stage, 2023), *Mystical Tales in Tampines* (The Second Breakfast Company, 2023), *The Secret Life of Haw Par Villa* (Patch and Punnet, 2022) and the National Day Parade film, *Connections* (Ken Kwek, 2022).

Fahim is also a storyteller working regularly with The Storytelling Centre Ltd, telling folktales to all ages at Gateway Theatre, The Artground and museums. Recently, he has worked internationally as a rapper with the Del Conte Quartett in Zürich, combining fusion jazz with conscious hip-hop. Fahim hopes to continue experiencing the same feeling he got as a child, but maybe, *without* the giant mouse ears.

Rowena See

as *Ensemble Cast*

Rowena graduated with a BA (Hons) in Musical Theatre from LASALLE College of the Arts in 2020 and is excited to make her professional debut with The Necessary Stage. Her credits include: Annie from *Chicago the Musical*, Jojo in *Seussical the Musical*, and *AIDA*. Recently, she also wrote and performed



in a musical cabaret, *Where's The Rice?* under her collective A Mouthful Productions, as part of Singtheatre's Musical Theatre Fringe Festival 2022. Rowena teaches singing and drama to children and is passionate about working with young audiences and creating meaningful works for them.



Nadya Zaheer

as *Ensemble Cast*

Nadya Zaheer is a singer and actress who graduated with a BA (Hons) Musical Theatre degree from LASALLE College of the Arts. Her theatre credits include *The Paiseh Pieces* (The Second Breakfast Company), *Assembly* (Drama Box) and *The Secret Life of Haw Par Villa* (Patch and Punnet). When she's not performing, you'll find her either creating art with Strawberries Inc. or Play! Collective, singing on Instagram [@nadyazaheer](#) or with MOTUS as their lead vocalist, or writing her own music to release with Mosta Records.

She is thrilled to be able to contribute to the Singapore arts scene and hopes to continue to do so.

Creatives



Haresh Sharma Playwright & Director

Haresh has been the Resident Playwright of The Necessary Stage since 1990. He was awarded the Cultural Medallion in 2015. To date, he has written more than 120 plays which have been staged in over 20 cities. His play, *Off Centre*, was selected by the Ministry of Education as a Literature text for GCE N- and O-Levels.

Haresh has 13 publications of his plays, including *Trilogy*, *Shorts 1*, *Shorts 2*, *Don't Forget to Remember Me* and *Abuse Suxxx!!! and Other Plays*. His works have been translated into Malay, Mandarin, Greek and Italian. He was awarded Best Original Script for *Fundamentally Happy*, *Good People* and *Gemuk Girls* at the 2007, 2008 and 2009 The Straits Times Life Theatre Awards respectively. In 2021, Haresh published *Reading the Room: A Playwright's Devising Journey*, which details his devising process developed over his career at TNS. Haresh also had the honour of having a selection of his works featured at Esplanade's first playwright-centred season at The Studios in 2017.

Haresh is the first non-American to be awarded the prestigious Goldberg Master Playwright by New York University's Tisch School of the Arts in 2011. In 2014, he was conferred the Southeast Asian Writers (or S.E.A. Write) Award (Singapore), which recognises and honours literary excellence in the ASEAN region.

Deonn Yang

Assistant Director



Deonn is a Singaporean actor and theatre-maker. As an actor, Deonn has been a part of the M1 Singapore Fringe Festivals (2017, 2018, 2023), Esplanade's PLAYtime! (2017, 2021), and Esplanade's *Huayi – Chinese Festival of Arts* (2020). Her notable theatre credits include *Tanah•Air 水•土* by Drama Box and *Straight Acting* produced by Wild Rice, which earned her a Best Actress nomination at The Straits Times Life Theatre Awards 2022.

As a theatre-maker, Deonn recently made her professional debut as a playwright-director at the M1 Singapore Fringe Festival 2023. Deonn is currently an Associate Artist of The Necessary Stage for 2023/2024. She recently directed a successful run of *Survivor Singapore* as part of Esplanade's Feed Your Imagination programme. She has collaborated with TNS and Haresh Sharma since 2017 and is excited to be assistant director to Haresh again after *Acting Mad* (2022). Deonn is also a core member of Playwrights' Commune, an independent playwriting collective. She is interested in people and their stories, and always enjoys having a good laugh.



Seong Hui Xuan

Movement Director & Choreographer

Hui Xuan is an actor, singer, dancer and choreographer. She has worked extensively both locally and internationally, having been invited to perform, choreograph and teach in Australia, Malaysia, Indonesia and Korea. Professional performance credits include:

The Amazing Celestial Race (2022), *Café* (2020), *Urinetown* (won Best Ensemble), *Rent*, *Rising Son*, *Gruesome Playground Injuries*, *Rabbit Hole* (nominated for Best Supporting Actress), *La Cage aux Folles*, *Twelfth Night*, *Spring Awakening*, *Into the Woods*, *Company* (won Best Supporting Actress), *Coraline*, *Tropicana the Musical*, *The Emperor's New Clothes*, *The BFG*, *Great World Cabaret*, *2 Houses*, and *The Full Monty*.

Choreography credits include: *The Soldier and His Virtuous Wife* (2023), *The Amazing Celestial Race* (2022, 2021), *Liao Zhai Rocks* (2019), *Chicken Little* (2017), *Forever Young* (2017), and *Lao Jiu: The Musical* (2017); associate choreographer: *Forbidden City* (2017), *The Three Billy Goats Gruff* and *Little Red Riding Hood*; assistant choreographer: *Rent* and *The LKY Musical*.

IG: @huishspace

Genevieve Peck

Lighting Designer

Genevieve graduated from The Royal Central School of Speech and Drama, London with a BA (Hons) in Theatre Practice, specialising in Lighting and Projection/Video Design.



Design credits include *People Places and Things*, *The Glass Menagerie*, *Tango*, *The Effect* (Pangdemonium), *The Soldier and His Virtuous Wife*, *Four Horse Road*, *I Came At Last To The Seas*, *Lao Jiu*, *Liao Zhai Rocks*, *If There're Seasons* (The Theatre Practice), *ubin*, *Both Sides Now* (2019), *Missing*, *With Time* (Drama Box), *Between You and Me*, *Lear is Dead*, *Art Studio* (Nine Years Theatre), *Lungs*, *The Sound Inside*, *The Lifespan of a Fact* (Singapore Repertory Theatre [SRT]), *The Commission* (Pangdemonium, SRT and Wild Rice).



Wong Chee Wai

Set Designer

Chee Wai is a full-time freelance set designer.

He has designed and worked with various performing arts companies in Singapore.

Some of his notable theatre credits include Wild Rice's *The Importance of Being Earnest*, *Fair Play*, *Merdeka*, *Emily of Emerald Hill*, *Supervision*, *Mama White Snake*, *HOTEL*,

Monkey Goes West, Public Enemy and The House of Bernarda Alba, Checkpoint Theatre's Displaced Person Welcome Dinner (Singapore International Festival of Arts 2019), The Necessary Stage's Off Centre and Sight Lines Productions' Lord of the Flies.

Safuan Johari

Composer & Music Director

Safuan Johari is a Singaporean composer, music producer and sound designer. In the realm of sound design, he has worked on various multimedia art installation and performance productions. He has composed and produced music for theatre, dance and film. Safuan is constantly reimagining the spectres of cultural past through digital and technological lenses.



As an artist, Safuan has exhibited and performed in Beijing, Paris, London and New York. In Singapore, he has showcased works at Singapore International Festival of Arts, Singapore Night Festival, i-light Marina Bay and Singapore Fringe Festival. Safuan is also the artistic director of RATA Orkestra, a transcultural music ensemble that traverses across the traditional, experimental and popular.



Babes Conde

Vocal Coach

A double-degree holder of Music (Piano and Music Education), Babes flowed into the mainstream of the Singapore music scene when she moved to Singapore. She immersed herself in theatre and the performing arts, working very closely with Dick Lee in iconic productions like *Beauty World*, *Fried Rice Paradise*, *Sing to the Dawn* and *Forbidden City* in various capacities including Musical Director, Arranger and Choral Mistress.

Babes was the Vocal Coach for Singapore Idol 2004 and 2006. She has also written music for The Necessary Stage's works; *Teenage Textbook*, *24 Hours* as well as *godeatgod*, for which she received The Straits Times Life! Theatre Awards in 2003.

Babes has also presented the Philippine National Artist Ryan Cayabyab and RCS in a concert at the Esplanade Concert Hall in June as well as her own production of *Babes & Friends* at the Singtel Waterfront Theatre in August this year.

Bobbie Ng Make Up Artist

Bobbie is the co-founder of The Make Up Room and has been passionately involved in designing make-up for the theatre for the past 20 years. She enjoys the challenge of crafting looks that serve the story, ranging from nude and realistic to colourful and avant-garde.

Bobbie first started theatre makeup in 2001 and have since worked with several of Singapore's top theatre companies and arts festivals on more than 200 local theatre productions.



Leong Lim Hair Stylist

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 every character and client, and enjoys bringing them to life. Recent productions include *People, Places & Things* and *Doubt: A Parable* with Pangdemonium as well as *Dim Sum Dollies Still Steam*.

Production



Jeannette Chong Production Stage Manager

Jeannette is a meticulous freelance theatre production and stage manager.

Although this bio was requested 34 days before the first rehearsal, it does not change the fact that making processes enjoyable and excitable through paperwork is her obsession. She is extremely thankful to The Necessary Stage for this opportunity.

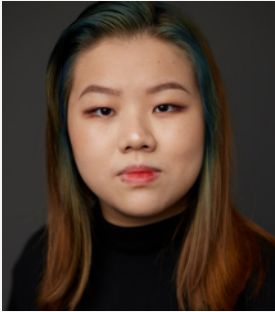
Jeannette is affiliated with Five Stones Theatre, SAtheCollective, and the Asian TYA Network.

Syarifuddin Sahari Deputy Stage Manager

Syarifuddin exists at the intersection of being a movement artist and arts manager, believing in the possibilities of having multiple perspectives. After graduating from BA (Hons) Arts Management in LASALLE College of the Arts, he has played the role of a project manager, stage manager and embedded writer in various forms of performances that range from site-



specific works to theatrical productions. The ephemeral yet intrinsic quality of the arts is what spurs his continued practice in artmaking. While his main interest is in the diversity and fluidity of dance and movement, he is also intrigued by the potential of collaborations across art forms and mediums; questioning, exploring and pushing the boundaries of what the arts can be and do.



Nearra Tng

Assistant Stage Manager

Nearra is a freelancer in the technical theatre and live events scene. She has been working in lighting, props, and crew for productions. Being a freelancer allows her to work in different departments of every production. Sometimes she gets to create something out of the unexpected and experiments with it. She believes the best part about working in theatre is being able to bring the magic to life for the audience to experience it. It is the first time her bio is requested and she is deeply humbled that even the role of Assistant Stage Manager is being cherished here.

Lim Zhiying

Costumes Coordinator
& Wardrobe Misstress

A graduate of LASALLE College of the Arts, Zhiying is a freelance wardrobe manager/coordinator.

Her past productions with The Necessary Stage include *Opposition*, *Acting Mad* and *Old Gaze*.



Nuryenne Aliseya

Assistant Costume Coordinator

Nuryenne is a graduate of the Diploma in Technical and Production Management programme at LASALLE College of the Arts. During her studies there, she took on a variety of key production roles and discovered an interest in costume management whilst learning the different ropes of management in theatre and hopes to continue expanding her knowledge to grow further as a theatre practitioner. As a dresser, she enjoys being part in the process of mounting this theatre production and looks forward to an exciting career in the theatre industry.



Guo Ning Ru

Systems Designer & Sound Engineer

Ningru was recently awarded the National Arts Council (NAC)'s Young Artist Award (2022) in recognition of her achievements and contributions to the Singapore arts scene.

She was also a recipient of the National Arts Scholarship by NAC in 2016, and graduated with a Masters in Fine Arts in Sound Design from the esteemed Sound Design Programme at the University of California Irvine under the mentorship of Broadway sound designers Michael Hooker and Vincent Olivieri.

Over the past decade, Ningru has designed sound for numerous plays, musicals and performances. She particularly enjoys exploring immersive audio for theatrical performances. Her MFA thesis, *Going Immersive - Spatial Audio for Theatre*, details the current technologies and methods for sound designers to utilise spatial audio in theatrical performances.

Recent works include system design for *Infinitely Closer* (T.H.E Dance Company), sound design and composition for *Between You and Me* (Nine Years Theatre), and *Miss Julie* (Singapore Repertory Theatre).

ningsounddesign.com

Shai Captioner

Shai accidentally became a surtitlist in 2012 for the M1 Singapore Fringe Festival and was not sure how to stop. She has gone on to subtitle many other multilingual productions and enjoys this role as it allows audiences to step into different cultural worlds. In 2018, Shai stumbled gracefully into Creative Captioning for Singapore's first intercultural and disabled-led UK-Singapore collaborative theatre production, *And Suddenly I Disappear: The Singapore 'd' Monologues*.



Under the tutelage of esteemed playwright Kaite O'Reilly and the late Phillip Zarrilli, she learnt how to design open captions to give quality access to deaf, disabled and neurodivergent audiences. Shai is currently working towards a professional practice of creative and integrated captioning in disabled-led and mainstream theatre shows. She is continually developing, experimenting and expanding on the practice of aesthetics of access in captioning.



Courtney Mae Lim

Caption Apprentice

Courtney is a contemporary dancer by training (School of the Arts, Singapore; New Zealand School of Dance) who currently works as a freelancer in the arts and disability sector teaching dance to Persons with Disabilities (PwDs) and doing captioning in performing arts productions. Since 2023, she has been training to become a captioner under the mentorship of local caption artist, Shai. She completed her first show this year, *Old Gaze* by The Necessary Stage, as Caption Apprentice alongside her mentor. She was a dance instructor with ART:DIS as well as Festival Intern for the cont·act Contemporary Dance Festival organised by The Human Expression Dance Company in 2022. Courtney first began teaching dance inclusively in 2020 while working at Distinct Creative Arts where she taught PwDs and at-risk youth under several local Social Service Agencies.

Gracian Chua

Production Crew

Gracian is an artist at heart who works hard within the boundaries of what is societally accepted and breaks norms whenever possible. While currently focused on working behind the scenes, Gracian's main passion lies in acting, whether it be stage, television, or voice, and is in the midst of taking steps toward



their hopes of breaking into the Korean industry as an actor. The works they have been involved in include NSFTV's short series *Lights Up* and T:>Works's *The Swimming Pool Library Exhibition* as a Live Sculpture. Gracian was also a producer at VICE Asia and also produced *Hear Ye, Hear ME!* for Esplanade's PLAYlab 2023. Gracian seeks to continue exploring various roles in the entertainment industry locally and internationally, while always finding pleasure in their work.



Nicole Lim
Project Manager

Nicole is a project manager with The Necessary Stage and a graduate of the BA (Hons) Arts Management programme at LASALLE College of the Arts. In her time as an arts manager, she has worked with the likes of the Singapore International Film Festival, We Love Jazz, St. Jerome's Laneway Festival, the Singapore Tourism Board and the Singapore Chinese Orchestra. She could wax lyrical about the ups and downs of being in the scene, but she will stick to the word limit and say it all comes down to the kindness and generosity of the good folks she collaborates, consults and confides with on a frequent basis that make her work more fulfilling than any typical 9-5 job could be.

Credit List

Cast

Karen Tan
as Elizabeth Lim

Julius Foo
as Lionel Lim

Tan Guo Lian Sutton
as Eric Lim

Azzahra Aasyurah Adib
as Natasha Lim

Tan Rui Shan
as Regina Lim

Joshua Lim
as Mosquito

Ghafir Akbar
as Scooba

Siti Khalijah Zainal
as Sharifah

Daisy Irani
as Mrs Mulchand

Sharul Channa
as Shalini Mulchand

Fahim Murshed
as Ensemble Cast

Rowena See
as Ensemble Cast

Nadya Zaheer
as Ensemble Cast

Creatives

Haresh Sharma
Playwright & Director

Deonn Yang
Assistant Director

Seong Hui Xuan
Movement Director
& Choreographer

Genevieve Peck
Lighting Designer

Wong Chee Wai
Set Designer

Hossan Leong
Original Composer
(1994)

Safuan Johari
Composer
& Music Director

Babes Conde
Vocal Coach

Bobbie Ng
(The Make Up Room)
Make Up Artist

Leong Lim
Hair Stylist

Production

Jeannette Chong
Production
Stage Manager

Syarifuddin Sahari
Deputy Stage Manager

Nearra Tng
Assistant
Stage Manager

Lim Zhiying
Costumes Coordinator
& Wardrobe Mistress

Nurynne Aliseya
Assistant Costume
Coordinator

Guo Ning Ru
Systems Designer
& Sound Engineer

Shai
Captioner

Courtney Mae Lim
Caption Apprentice

Gracian Chua
Production Crew

Nicole Lim
Project Manager

Shifting Sands



Three Years in the Life and Death of Land (1994)

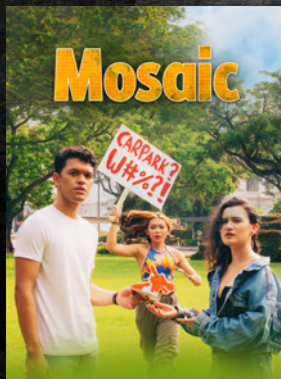
Three Years in the Life and Death of Land and *Mosaic* are among a long line of homegrown plays preoccupied with the theme of land – the lack of it, and the fraught emotions and politics surrounding what stays or goes.

Writer Daniel Teo looks the treatment of land through the decades and what it says about Singapore in [this essay for *Esplanade Offstage*](#).



Also Happening in August

LANDINGS



An Esplanade Commission

Mosaic

Written by Joel Tan, Directed by Tan Shou Chen

Three friends and a stranger gather to protest the demolition of an old playground, only to find themselves sucked into a cycle of reckoning, destruction, loss and letting go.

Advisory 16: Some mature content and coarse language.

18 – 20 Aug, Fri – Sun

Fri, 8pm | Sat, 3pm & 8pm | Sun, 3pm
Singtel Waterfront Theatre at Esplanade

Tickets from \$45

[Find out more](#)



In Conversation with Haresh Sharma and Joel Tan: Restagings and Reflections

Moderated by Charlene Rajendran

Playwrights Haresh Sharma and Joel Tan get together to discuss the evolution of their plays through restagings and how responses to their work has changed.



19 Aug, Sun, 5pm

Esplanade Studio 219

[Free, by registration](#)

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for joining us at *The Studios 2023*.

Please take some time to share your
feedback with us. Thank you.



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Presents**



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COMMISSION & PRODUCTION

**Mari Kita
Main
Wayang**

Let's Stage A Play

BY FELIX CHIA



ADAPTED BY ZULFADLI RASHID · DIRECTED BY ALVIN TAN

17 - 19 Nov 2023, Fri - Sun

Fri, 8pm | Sat & Sun, 2.30pm & 8pm | Singtel Waterfront Theatre at Esplanade

FIND OUT MORE

www.esplanade.com/mkmmw

\$45, \$60*^A

^ALimited concessions: \$48

^AEsplanade&Me Early Bird Specials available (4 - 31 Aug)



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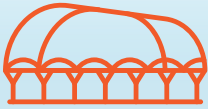
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Esplanade gives our heartfelt thanks

to our Esplanade partner, arts benefactor, donors and sponsors for believing in our vision to be a performing arts centre for everyone. They made all these possible!



2,976

activities took place at Esplanade.



1,891

Non-Ticketed



821

Ticketed

2,062,549

People attended our activities at the centre.



Non-Ticketed

379,989

Ticketed

72,756



465

Activities

7,522

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 2021 to Mar 2022.



Your contribution* will make a difference.

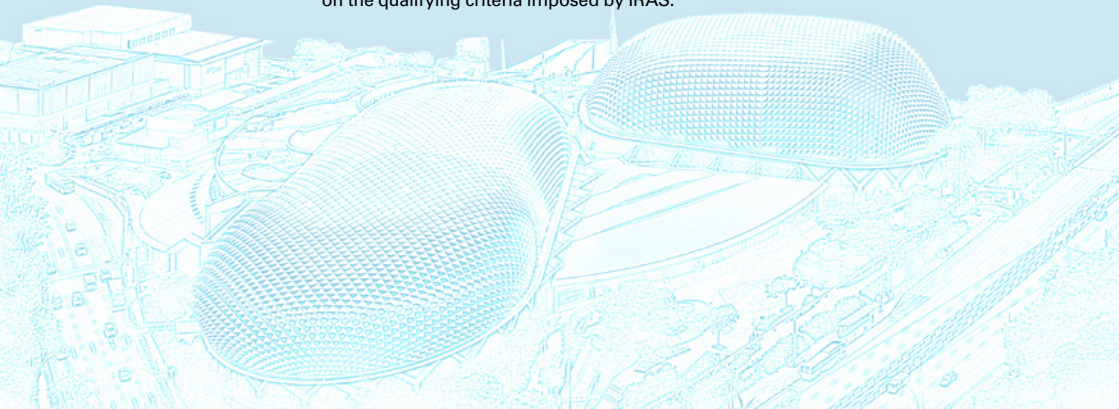
On behalf of the communities we serve, thank you!

Find out how you too can make a difference through the arts at Esplanade.

Donate at www.esplanade.com/donate

To find out more, email us at donations@esplanade.com or speak with us at 6828 8321.

Esplanade is a charity and an Institution of a Public Character. Your donation to us is matched dollar-for-dollar by the Cultural Matching Fund. Please note that the prevailing tax exemption scheme for donors and sponsors of Arts-Related Businesses will depend on the qualifying criteria imposed by IRAS.



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 contributions.

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The above are donors and sponsors who contributed \$1000 and above from April 2022–March 2023.

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, and support for its Community Programmes from the Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

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”

Totally Anonymous Person
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**the
studios**

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