



Esplanade  
Presents

The Studios

AN ESPLANADE COMMISSION

NO

1 & 2 APR  
2023

DIRECTED BY  
SIM YAN YING "YY"

WRITTEN BY  
JOEL TAN

PARTICULAR

SAT, 8PM  
SUN, 3PM & 8PM

ESPLANADE  
THEATRE STUDIO

ORDER



Photo credit: Cici Chan

TRIP

A programme of TRIP—a platform to  
showcase work by early-career directors.

# 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.

Visit [Esplanade.com](http://Esplanade.com) for more information.

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# PROGRAMMER'S MESSAGE

*The Studios* is Esplanade's longest running platform for presenting challenging, innovative and exploratory contemporary theatre and performance. Since 2003, it has established a reputation for presenting thought-provoking works and giving space for theatre-makers to explore different issues in a variety of forms.

As *The Studios* season moves into its next decade of growth and with the recent opening of the new Singtel Waterfront Theatre at Esplanade, we wanted to explore new ideas. One of these possibilities is *TRIP*, a programme aimed at supporting the next generation of theatre directors who are bringing a different energy to Singapore theatre.

We saw an opportunity to create a programme within *The Studios* that could support early-career directors by giving them opportunities, resources and a platform. Through connecting them with an experienced creative and technical team, and providing them with a professional venue, we wanted to create a safe and supportive environment for these directors.

With this in mind, we launched an open call for *TRIP* in May 2022. Each selected director will direct two productions over the course of two years. In the first year, they will select a work from an assigned pool of scripts. In Year 2, they will stage a work of their choice. It is our hope that the selected directors can build on their experiences in *TRIP* to broaden their capacity and develop their careers.

After interviews and discussions with our Resource Panel of experienced theatre professionals (Aidli ‘Alin’ Mosbit, Edith Podesta, Sean Tobin), we selected Sim Yan Ying “YY” and Renee Yeong as our directors for the inaugural edition for *TRIP*. For their first-year productions, YY will be directing *No Particular Order* by Joel Tan and Renee will be directing *I am trying to say something true* by Michelle Tan.

We’re excited to see these two passionate, thoughtful and articulate directors step up to this challenge, and invite audiences to join us in supporting their journeys.

### **Alicia Chong**

Programmer,  
The Esplanade Co Ltd

## **ABOUT *TRIP***

*TRIP* is a new programme by Esplanade – Theatres on the Bay, presented as part of *The Studios*, that provides early-career directors with the opportunity to direct their own productions and showcase their work at the Esplanade Theatre Studio.

For more information about *TRIP*, please visit:  
[www.esplanade.com/get-involved/artist-development-platforms/trip](http://www.esplanade.com/get-involved/artist-development-platforms/trip)



# DIRECTOR'S MESSAGE

When I first read the script for *No Particular Order*, I was immediately struck by its raw honesty and the urgency in its storytelling. It is a play that speaks to the times we live in – a world that is grappling with the weight of political unrest, social injustice, and the ongoing refugee crisis. Joel Tan's script fearlessly dives into the struggles of everyday people in the face of oppression and paints an unflinching portrait of a society on the brink of collapse. It is a timeless work that reminds us of the cyclical nature of history and the inevitability of conflict, but also the capacity for empathy and kindness in even the most trying of times.

In bringing this play to life, our team has drawn upon a range of experiences and done extensive research to create something that is hopefully both powerful and truthful. We've worked closely together to ensure that each story is told with sensitivity and respect, recognising that while the characters may be fictional, their struggles are rooted in the very real experiences of many people today. This has pushed us to confront some uncomfortable but necessary truths, and the journey has been equal parts challenging and rewarding.

I'm honoured to have had the opportunity to work with such a talented and dedicated group of collaborators on this production. To the performers, Arielle, Karen, Pavan, and Shrey, thank you for bringing these characters to life with such nuance and complexity. To our lighting designer James, sound designer Yew Jin, and set designer Hella, thank you for crafting the world of this play with remarkable skill and imagination. To the production and stage management team Evelyn, Carolene, and Irish, thank you for keeping everything running smoothly behind the scenes in this logistically taxing production.

I also want to express my deepest gratitude to Joel, our playwright, for gifting us such a poignant and compelling script. Thank you to the *TRIP* producers Vanessa, Karmen, Alicia and Joyce, as well as the various Esplanade staff, for making all of this possible and for your continued support. Thank you to the resource panel Alin, Edith, and Sean, for your invaluable insights and guidance. Thank you, too, to my *TRIP* counterpart Renee, for your words of advice and encouragement, and to everyone else including Ashley, Purpink, and Xiang Bin for rendering your assistance in big and small ways.

Last but not least, thank you, the audience, for being here with us. It is my hope that *No Particular Order* will move and challenge you, and inspire a deeper contemplation of the human experience. Thank you for joining us on this journey.

**Sim Yan Ying “YY”**  
Director



# NO PARTICULAR ORDER

## SYNOPSIS

A despot has come to power.  
The population is anxious, submissive, and scared.

But beneath every violation of civil liberty, there are real human beings; behind every act of resistance, there is an individual willing to risk everything. And these people aren't heroic or remarkable - they're just like us.

Through a series of vignettes involving the lives of bureaucrats, soldiers, artists and tour guides, *No Particular Order* charts the fate of a society in turmoil to ask at every step of the way: is it empathy, or power, that endures?

Joel Tan's *No Particular Order* first debuted in May 2022 at London's Theatre503. Described as "startling and apocalyptic", the play was shortlisted for the Theatre503 International Playwriting Award as well as the 2022 George Devine Award. This performance marks its Singapore premiere.

(1hr and 30mins, no intermission)

Advisory:

Some mature content, including a brief depiction of sexual violence, and strong language.

# Q&A

# WITH THE DIRECTOR

## **1. Where do you start with a script like this?**

I began by conducting extensive research based on my preliminary impulses: gathering images on a Pinterest board, adding sounds to a Spotify playlist, and reading relevant articles. I also drew up a list of facts and questions based on a close reading of the script in order to ground myself in the certainties of the play, as well as to identify the aspects that I am not yet certain about and need to explore further.

## **2. What were some of your sources of inspiration?**

I drew inspiration from the strength and courage of activists, refugees, and everyday people in countries experiencing violence and political turmoil, such as Myanmar, Ukraine, Hong Kong, and Syria. Singapore's experiences with state control and censorship were also a significant point of reference. Personally, Phil Ochs' protest songs moved me with their poignant messages, and I have found them sobering, thought-provoking and deeply resonant.

## **3. What are some of the challenges and opportunities you have faced in putting together this production?**

We've certainly faced logistical challenges due to the sheer number of props, costumes, and set pieces, and had to find creative solutions to work within the limitations of time, manpower, and resources. Artistically, working with 18 vignettes and 43 characters has been a significant undertaking, requiring us to flesh out each character and scenario within a few minutes of each scene. I am grateful for the dedication and hard work of my collaborators, who have risen to the challenge and worked tirelessly to bring this production to life.



#### **4. Are you inspired by a particular theatre director?**

For this production, I drew inspiration from Katie Mitchell, particularly her book *The Director's Craft*, which provided me with tangible strategies to apply in the rehearsal room. While trying out different techniques, I was able to discern which ones worked better for me and could be applied to future projects. I was also particularly impressed by Mitchell's meticulousness, rigour, and intention in directing, which influenced my approach to this production.

#### **5. As an early-career director, where do you situate yourself in the landscape of Singapore theatre and how would you like to grow within and contribute to the scene?**

I position myself between the mainstream and the experimental, and aim to strengthen my versatility and proficiency with different styles, genres, and types of plays. I consider myself to be both a generative and interpretive director, and enjoy both processes which require similar yet distinct skill sets. In the long term, I hope to develop my skills in devised physical theatre and explore more opportunities to cross between theatre and dance.

#### **6. What is your greatest takeaway from the first year of *TRIP*?**

The importance of having a clear vision and the ability to articulate it effectively to collaborators. This clarity allows everyone to work towards a common goal and ensures that design choices, performance delivery, and direction are all aligned. I have also learnt to embrace conversations with collaborators when choices don't feel right, as these discussions oftentimes lead to the discovery of a stronger third option.

# BIO

## Sim Yan Ying “YY”

Director

Sim Yan Ying “YY” (she/her) is a theatre artist based in Singapore and New York. She creates as a director, performer, writer, and deviser, and strives to make works that are experimental and accessible, physical in nature, and reflective of a diversity of lived experiences. YY believes in the power of live performance to bridge perspectives within and across communities in an increasingly polarised world.

Her original works include: *Where Are You?* (Wild Rice/Mabou Mines), a series of productions on how we experience grief and confront death; *Who Are You?* (Esplanade - Theatres on the Bay), a devised performance about migrant-local relationships in Singapore; *I LOVE WHITE MEN* (Caveat NYC/Ars Nova/Dixon Place), a one-woman show excavating white worship and postcolonial baggage from an immigrant’s perspective in New York; and *Without Reason* (ArtsWok Collaborative/Esplanade - Theatres on the Bay) about the struggles of an interracial relationship in Singapore.



Photo credit: Cristipian Chan





# Joel Tan

## Playwright

Joel Tan is a Singaporean playwright based in London and Singapore. Recent work includes *The Butterfly Lovers* (Victorian Opera/Wild Rice), *No Particular Order* at Theatre503 (shortlisted for the George Devine Award), *Tartuffe* (Wild Rice), *When The Daffodils* at the Orange Tree Theatre; *Living Archive* at the Royal Court; *Ghosts in the Blood* for Audible UK; *Overheard*, and *Augmented Chinatown* with Chinese Arts Now. Upcoming work includes new plays with Wild Rice, the Royal Court, Headlong Theatre, and the Almeida Theatre.

Joel also works inter-disciplinarily and has collaborated with visual artists, poets, musicians and dancers as a writer, director, and dramaturg.



Photo credit: Crispian Chan



## Arielle Jasmine Van Zijlen **Actor**

Arielle graduated from the School Of The Arts, Singapore, in 2020 with an International Baccalaureate Career-Related Programme (IBCP) Excellence Award for her specialisation in Theatre.

Having entered the industry during the Covid-19 pandemic, Arielle has had the opportunity of performing for TheatreWorks in *(un)becoming* (2021) as Rina, in *Green Leaves* (2022) as Young Girl, and for Singapore Repertory Theatre as Anna in *The Almighty Sometimes* (2022).

She has also had the opportunity to explore multiple roles, mainly as an assistant stage manager for AWARE's Alamak! Awards by Chestnuts (2020), and stage manager for Bored Whale Theatre's *Unsolicited Advice For My Ex* (2020). She has also worked as a researcher and transcriber for The Necessary Stage's re-staging of *Acting Mad* (2022).

Arielle is excited to continue learning and exploring as much as possible from those around her, engaging in as many opportunities as possible to create meaningful performances.



Photo credit: Crispian Chan



Photo credit: Crispian Chan

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## Karen Tan

**Actor**

Karen is a Singaporean theatre actor.

# Pavan J Singh

Actor

Pavan J Singh is an actor and theatre artist with over 20 years of experience. He has worked with prominent theatre companies in Singapore and Malaysia as well as film production houses in Singapore.

Some of his credits include *The Curious Case of the Missing Peranakan Treasure* (Sight Lines Entertainment & Double Confirm Productions), *Fat Kids are Harder to Kidnap* (How Drama), Zenda Tan's *Eat Duck* (Checkpoint Theatre), Jean Tay's *Chinatown Crossings* (Dramabox), Complicité's *A Disappearing Number* (NUS Stage), Joël Pommerat's *The Reunification of the Two Koreas* (TheatreWorks and Centre dramatique national de Tours), Haresh Sharma's *This Chord and Others* (Esplanade's *The Studios*), his original work *Refuge* (Skinned Knee Productions), William Shakespeare's *Hamlet* (Theatre of Others), Shiv Tandan's *The Good, The Bad & The Sholay* (Checkpoint Theatre) and Edward Albee's *The Zoo Story* (Skinned Knee Productions).

Outside of performing, he also writes, directs and produces works for the theatre and is a part-time lecturer and director of student productions. He works mostly with LASALLE College of the Arts and since 2011, he has taught subjects such as comedy, improvisation and acting to students in the Diploma and BA programmes.



Photo credit: Crispian Chan

# Shrey Bhargava

Actor

Shrey is an actor and television host, working in the mediums of theatre, broadcast and film.

Most notably, he hosts Singapore's longest running current affairs show, *Talking Point*, and is currently starring in the second season of hit play-turned-television drama, *Titoudao* (2023).

His most recent credits also include the award-winning period drama, *This Land is Mine* (2021), and the ground-breaking MRT-train hijack thriller, *Third Rail* (2022). He was last seen on stage in *The Singapore Trilogy* (2021) by The Second Breakfast Company, where he was lauded by ArtsEquator as "by far the best performance in the production".

Shrey has a BA in Dramatic Arts (Acting) and Cinema & Media Studies from the University of Southern California. He was named a Renaissance Scholar and was the only actor of Asian origin to be awarded the Ruth & Albert McKinlay Award for Outstanding Actor upon graduation.

He is thrilled to be back on stage, and hopes you enjoy the show.



Photo credit: Crispian Chan

# James Tan

## Lighting Designer

James Tan was conferred The Young Artist Award and awarded Arts Professional Scholarship by The National Arts Council of Singapore. He attained his Master of Fine Arts in Lighting Design at UC San Diego. He has worked on multiple festivals and series with Singapore's national performing arts centre, Esplanade – Theatres on the Bay, including *da:ns festival*, *Kalaa Utsavam*, *Pesta Raya*, *Huayi*, *Moonfest*, and their 20th anniversary celebrations *In New Light*.

James recognises the significance of mentorship for young aspiring lighting professionals. At Pangdemonium, he helps early-career professionals through a season-long Lighting Design Apprenticeship. He is also a returning mentor with The International Fred Foster Student Mentorship Program 2023 (Electronic Theatre Consoles Inc.), assisting lighting design and technology students to make the transition into the professional working environment.

Selected theatre lighting design credits: *The Glass Menagerie*, *Dragonflies & Next to Normal* (Pangdemonium), *Animal Farm*, *Merdeka & Public Enemy* (W!ld Rice), *Disgraced & Hello Goodbye* (Singapore Repertory Theatre), and *Lord of the Flies* (Blank Space Theatre with Sightline Productions). Selected Events Lighting Design: *National Day Parade 2022* (Defence Science and Technology Agency), *From Singapore to Singaporean: The Bicentennial Experience* (Singapore Bicentennial Office), *OCBC Garden Rhapsody: Rainforest Orchestra – Asia & Australia Edition* (Gardens By The Bay) & *The Art of the Brick® Exhibition by Nathan Sawaya* (MBS ArtScience Museum). Selected Public Artwork: *Yellow* (Public ArtmTrust - *Rewritten: The World Ahead of Us*).



## **Lee Yew Jin (Ctrl Fre@k)**

### **Sound Designer**

Lee Yew Jin is a sound designer & sound operator from Singapore working under the Ctrl Fre@k banner. He has worked on a range of plays, musicals, concerts and installations. Yew Jin began his career in the film industry in 2004, working as a sound editor and mixer at Petal Productions. Over the years, he has built a reputation for his meticulous attention to detail and his ability to create immersive soundscapes that complement the screen or stage.

Yew Jin's sound design work include *Chinatown Crossings* (Drama Box 2018 & 2019), *Hand To God* (Singapore Repertory Theatre, 2017), *Constellations* (Singapore Repertory Theatre, 2017).

Instagram: @ujin1402ma

# Hella Chan

## Set Designer

Hella graduated from the Hong Kong Academy of Performing Arts. Her set design works include *The Teenage Textbook*, *Pillars*, and *Close in My Face* by The Necessary Stage, *Drink the Mercury and The Missing Sun* by The Theatre Practice, *Stone Moon and The White Road* by Singapore Repertory Theatre (The Young Company), *Nezha* by The Finger Players, *Visit of the Tai Tai* by WILD RICE Theatre Company, *The Sea of Dreams*, *Gruffalo and You are Special* by I-Theatre; *Happy and Momo* by Drama Box, *The Magic Paintbrush and The True Monkey King* by Paper Monkey Theatre, *The Nutcracker* by Singapore Dance Theatre and *PLAYtime! 2019: The Dragon's Dentist*.

In 2006, Hella was awarded the Best Set Design in The Straits Times Life! Theatre Award for her work in *Happy* for Drama Box. Hella teaches at the Nanyang Academy of Fine Arts and Republic Polytechnic. She also conducts set and costume design workshop with students from secondary schools and junior colleges, and is currently teaching at Nanyang Academy of Fine Arts and Republic Polytechnic.

# Anthony Tan

## Costume Consultant

Anthony Tan has firmly established himself as a fashion and costume designer in Singapore, often through his works with various arts companies, with collaborations that extend across commercial works, theatre, musical and dance.

Anthony started designing costume in 1993 and has accumulated a long list of collaborative projects including wardrobe management with Cirque Du Soleil.

Currently, Anthony Tan is an art and design educator with one of Singapore most established arts institution. He graduated from London College of Fashion (UK) with a MA in Costume Design for Performance.

Some of Anthony's significant costume designing works include *The Crab Flower Club* (咏蟹花) by Toy Factory Productions for Singapore Arts Festival 2009, *Twelve Angry Men*, *Red Sky* and *Art Studio* by Nine Years Theatre, *ITSY The Musical* by The Finger Players and *Mergers & Accusations* by Esplanade - Theatres on the Bay, Singapore.

# **The Backstage Affair**

## **Production Management Team**

The Backstage Affair (BA) is made up of three passionate backstage management professionals, who came together with a question on how to make a career in the backstage scene more sustainable.

We strongly believe in shaping the future of backstage management and are dedicated to committing our full effort and resources towards this mission. We want to bridge the gap between education and vocation and create opportunities for aspiring young talents from diverse backgrounds to carve out meaningful, sustainable and long-term careers in the arts, entertainment and recreation industry. We are invested in both professional and personal growth.

We believe in community and the importance of collaboration. We support artists and performing arts companies and take their ideas from concept to reality by providing high-quality, professional backstage management services. We work with a strong network of practitioners from various sectors to develop a suite of well-rounded vocational programmes. We believe in sharing resources, ideas and knowledge.

We want to create a better tomorrow.



# Aidli ‘Alin’ Mosbit

## Resource Panel

Aidli Mosbit graduated from Queensland University of Technology and 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. With Noor Effendy Ibrahim and Alfian Sa’at, Aidli published an anthology of Malay plays in the book, *Bisik*. She has toured Scotland, Australia, Malaysia, Indonesia, Romania, Hong Kong and Hungary, performing Singapore-brand theatre.

A recipient of the National Art Council’s Young Artist Award for Theatre in 2008, she played the leading role of Murni alongside Malaysia’s legendary actor, Datuk Haji Rahim Razali, in Sanif Olek’s film *Sayang Disayang* (2013), Singapore’s official 2015 Oscar® Entry for Best Foreign Language Film. In 2016, she published her collection of Malay plays entitled *Chantek*, which was awarded the Hadiah Persuratan (Literary Award) 2017 by the Malay Language Council, Singapore.

Aidli is currently working in Temasek Polytechnic as the Deputy Manager of the Arts Division, in the Student Development & Alumni Affairs department and has a Master of Education from the University of Adelaide.

# Edith Podesta

## Resource Panel

Edith Podesta is an award-winning actor, theatre-maker and choreographer based in Singapore. She studied Acting and Movement Studies at the National Institute of Dramatic Art (NIDA), holds a Master of Arts Fine Arts from LASALLE College of the Arts, and is currently the Associate Artistic Director of Young & Wild at Wild Rice.

Her diverse artistic background includes co-founding A Group Of People, an award-winning collaborative ensemble of Singaporean actors and theatre-makers, whose production of *A Cage Goes In Search Of A Bird* won Production of the Year at the Straits Times Life! Theatre Awards in 2010. In 2014, she won the Straits Times Life! Theatre Best Actress Award for her role in Cake Theatrical Productions' *Illogic*, directed by Natalie Hennedige. In 2017, she was awarded Best Original Script and Production of the Year for *BITCH: The Origin of the Female Species*, commissioned by the M1 Singapore Fringe Festival. In 2019, her production of *Leda and The Rage*, commissioned and produced by Esplanade – Theatres on the Bay, received the Production of the Year Award.

Edith has lectured at LASALLE College of the Arts, Nanyang Academy of Fine Arts and School of the Arts in Singapore, as well as NIDA, Conservatorium of Music and University of Technology in Australia.

# Sean Tobin

## Resource Panel

Sean has almost 30 years experience working in theatre and education, most of it in Singapore. Sean has spent his career mostly teaching and directing in the theatre, starting out with his first full-time job at Act 3 International.

Sean loves to direct but also sometimes performs and writes, and has a special interest in devising theatre and directing Singapore work. He has directed a range of professional productions, as well as a range of productions in education, community and even church settings.

From 2001 to 2004, Sean worked full-time with The Necessary Stage, where he began to hone his craft by directing productions such as *Such Sweet Sorrow*, *Sing Song* and *Close - In My Face*. During that time, he was appointed the company's Associate Artistic Director and headed the M1 Youth Connection, the Necessary Community Festival, while also leading the Theatre for Youth and Community.

From 2015 to 2020, Sean was the Artistic Director of the M1 Singapore Fringe Festival. He directed productions that featured in the festival, namely *Tongues* (in collaboration with Jason Wee) and *What Did You Learn Today?* (in collaboration with Natalie Hennedige). Sean also directed *The Perfection of Ten* for Esplanade's The Studios in 2012 and the performance tour of *Marco Polo*, written by Jovi Tan Yit Long, winner of TheatreWorks' 24-Hour Playwriting Competition 2013 (Youth Category).

Sean was Head of Theatre Faculty with SOTA from 2009 to 2019 and continues to teach at the school full-time. He has directed school wide productions and faculty productions, namely *Body of Land*, *Clusterfish* by Haresh Sharma, *Smartbutt* by Jean Tay as well as *A Midsummer Night's Dream* and *The Glass Menagerie*, to name a few.

Sean is currently studying Creative Writing part-time at LASALLE College of the Arts, after which he hopes to publish a collection of plays for youth.

# PRODUCTION CREDITS

*No Particular Order* was first produced in an amateur production by the Oxford School of Drama at Southwark Playhouse on 21 July 2021, and first produced in a professional production by Ellandar Productions and Theatre503 at Theatre503, Battersea, on 31 May 2022.

## CREATIVE TEAM

Director and Costume Designer	Sim Yan Ying “YY”
Playwright	Joel Tan
Performers	Arielle Jasmine Van Zuijlen, Karen Tan, Pavan J Singh and Shrey Bhargava
Lighting Designer	James Tan
Sound Designer	Lee Yew Jin (Ctrl Fre@k)
Set Designer	Hella Chan
Costume Consultant	Anthony Tan

## PRODUCTION TEAM

Production Manager	Evelyn Chia (The Backstage Affair)
Stage Manager	Carolene Ruth Liew (The Backstage Affair)
Assistant Stage Manager	Irish Alcantara (The Backstage Affair)
Producers	Vanessa Loh Karmen Wong

## RESOURCE PANEL

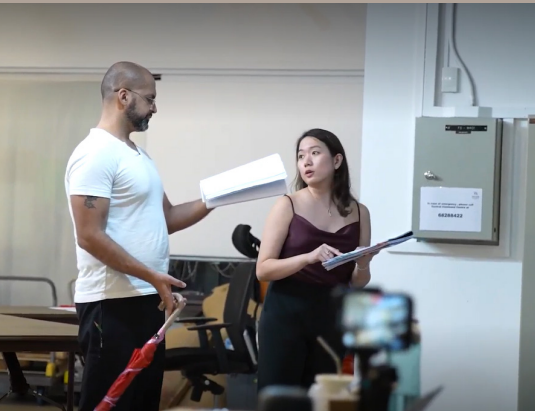
Aidli ‘Alin’ Mosbit  
Edith Podesta  
Sean Tobin

## ACKNOWLEDGEMENTS

Special thanks to Aida Nurellysa Ahmad, Amy Ho, Ashley Kuek, Koh Sian Eng, Yvonne Tham, School of the Arts and Pangdemonium Theatre Ltd.



# BEHIND THE SCENES





**Esplanade  
Presents**

**The Studios**

AN ESPLANADE COMMISSION

DIRECTED BY RENEE YEONG  
WRITTEN BY MICHELLE TAN

# I am trying to say something true

8 & 9 APRIL 2023

SAT, 8PM  
SUN, 3PM & 8PM

ESPLANADE  
THEATRE STUDIO

**\$28<sup>^</sup>**

Limited concessions available.

Advisory: Some mature themes  
(1hr 15mins, no intermission)

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be honest with yourself?  
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search for emotional  
vulnerability.

**TRIP**

A programme of *TRIP*—a platform to  
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Information correct at time of print.

  
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**Esplanade  
Presents**

**da:ns**

# REVISOR

**KIDD PIVOT**

(CANADA)

CREATED BY

**CRYSTAL PITE &  
JONATHON YOUNG**

An intriguing and  
humorous piece of  
dance-theatre by  
award-winning  
collaborators that  
satirises the absurdity  
of power.

1hr 30mins, no intermission

**5 & 6 MAY 2023  
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THEATRE**

**From \$32**

Limited concessions available.



This production is presented as part of *da:ns focus – Body Language*, a weekend of programmes that examines the interplay between dance, the body, text and speech.

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Save up to 20% on dining and shopping\***

\*at participating outlets at Esplanade Mall only



Not a member yet? Join at


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**esplanade**  
theatres on the bay  
singapore

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](http://www.esplanade.com)

 [EsplanadeSingapore](https://www.instagram.com/EsplanadeSingapore)  
[#esplanadesg #mydurian](https://www.instagram.com/EsplanadeSingapore)

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# grow

## #mydurian

*Help bear more fruit in the arts*

**Join us in bearing more "fruits" in the arts  
and help us grow #mydurian so that we can:**

- Continue to keep over 70% of our programmes free.
- Bring the arts to people of different backgrounds and different abilities.

Adopt one of the 7,139 sunshades, claddings or "spikes" that have earned us our "durian" nickname! A donation of \$98 allows you to virtually personalise one of these "spikes" or gather your friends and family to collectively personalise a cluster of "spikes".

These "spikes" protect us from the heat and harsh glare, while letting the beautiful glow of sunlight into our building. Like these "spikes", your donation helps us continue being an arts centre for everyone while supporting our efforts to grow new fruits in the arts for our future!


Find out more about  
what your donation  
helps us do here.






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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.

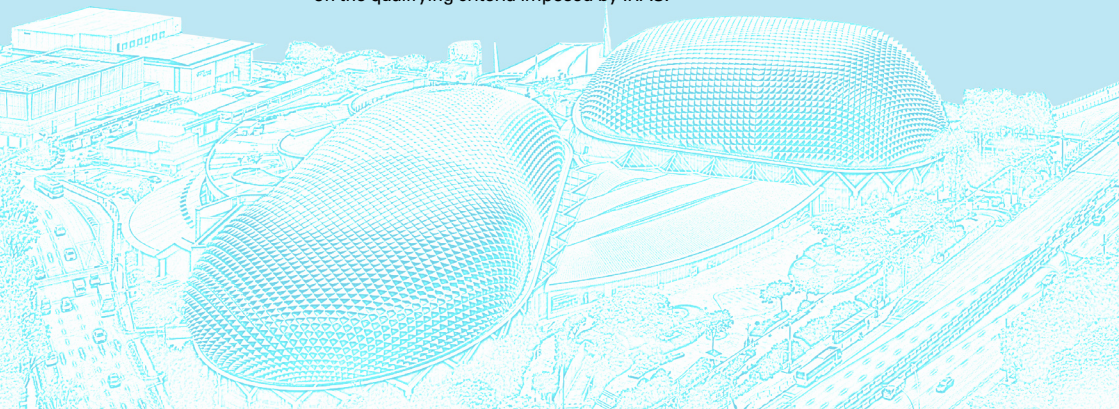
On behalf of the communities we serve, thank you!

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

Donate at [www.esplanade.com/donate](http://www.esplanade.com/donate)

To find out more, email us at [donations@esplanade.com](mailto: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.

In 2022, we mark our 20th anniversary of being an arts centre for everyone. We thank everyone who has been a part of our journey. You have helped us bring joy, inspiration and positive impact to Singaporeans from all walks of life.

Our heartfelt appreciation goes especially to our Donors and Sponsors, for their steadfast belief in our mission and for generously supporting us.

## DONORS AND SPONSORS

AETOS Holdings Pte Ltd  
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Allen & Overy LLP  
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Zhang Xinyue  
Zohar S. Motiwalla

The above are donors and sponsors who contributed \$1000 and above from April 2021–March 2022.

## 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.



The Esplanade Co Ltd is funded by Ministry of Culture, Community and Youth and our Community Programmes are supported by Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.





Information correct at time of print.



**the  
studios**

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