



**Esplanade
Presents**

The Studios

AN ESPLANADE COMMISSION

AIR



Drama Box (Singapore)

Written by Zulfadli Rashid

Co-directed by Adib Kosnan & Kok Heng Leun

12 – 14 Jul 2024, 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 – 2023. Esplanade is Singapore's first Dementia-Friendly Arts Venue and a certified Dementia Go-To Point, as well as a guide/assistance 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 for more information.

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SEASON MESSAGE

Today is a volatile place. Almost daily, we hear of global unrest, growing isolationism, the climate emergency, and insecurities on many fronts. There is a sense that we are living amid overlapping fault lines—multiple points of tension that may suddenly erupt—disrupting and displacing the global systems and structures as we know it.

It is wishful thinking and out of touch to proclaim that art is the solution to today's complex problems; of course, it cannot solve or alleviate the critical and urgent needs in the world. So, what's the point? Why continue with art? Borrowing the words of Norwegian writer and playwright, Jon Fosse, written in commemoration of World Theatre Day on 27 Mar 2024:

Art, good art, manages in its wonderful way to combine the utterly unique with the universal. It lets us understand what is different—what is foreign, you might say—as being universal. By doing so, art breaks through the boundaries between languages,



geographical regions, countries. It brings together not just everyone's individual qualities but also, in another sense, the individual characteristics of every group of people, for example of every nation.

Art does this not by levelling differences and making everything the same, but, on the contrary, by showing us what is different from us, what is alien or foreign. All good art contains precisely that: something alien, something we cannot completely understand and yet at the same time do understand, in a way. It contains a mystery, so to speak. Something that fascinates us and thus pushes us beyond our limits and in so doing creates the transcendence that all art must both contain in itself and lead us to.

It is an essential part of our collective humanity—our inherent ability to create, appreciate beauty, express and be immersed in our joys and sorrows and everything in between—to remind us that who we see on screen, onstage, and sitting beside us are fellow persons worthy and deserving of respect and compassion. It is art that will help us to understand and to make sense of the insensible.

From 12 Jul – 7 Sep 2024, Esplanade – Theatres on the Bay presents the second part of the Land trilogy in our contemporary theatre season, *The Studios 2024*, where four artists invite everyone to consider the world today, to examine the powerful forces that shape our

trajectories as individuals, communities, societies and nations. Where did they begin? How can we learn from these global histories and personal histories to make sense of this current time when confronting significant shifts in international politics and economy? Can our pasts inform, remind and teach us as we move forward?

We open the season with an updated staging of *Air* by Drama Box, looking at the dispossession and loss of the Orang Seletar, an indigenous community of Singapore, as they strive to preserve their heritage in the face of encroaching changes around them. Next, we jointly present the Asian premiere of *Rhapsody in Yellow* by Ming Wong with Singapore Art Museum. In a time of rising tensions between the US and China, the work traces Sino-American “ping-pong” diplomacy during the Cold War, charting the changing balance of power between the two superpowers in a duet of discord and harmony, chaos and serendipity, humour and pathos. Closer to home and set against the sweeping backdrop of the Malayan Emergency, visual artist Sim Chi Yin’s debut theatrical performance *One Day We’ll Understand* is an evocative exploration of memory, inheritance and family history. Lastly, Thai director Wichaya Artamat makes his Singapore debut with *This Song Father Used to Sing (Three Days in May)*, reflecting on the relationship between individual and national history, the ceremonial and the ordinary, and time—in relation to both our everyday lives and the collective events that shape it.

In a world that so often demands immediacy, art reminds us to pause. Like the invisible but constant tectonic movement that shapes our physical landscape, the process of creating art is a slow and considered, sometimes violent, one. Perhaps, for us, the audience, in going to the theatre and sitting with artists amongst the many difficult and messy questions of today, we will also come to encounter something hopeful.

It is our immense privilege to work with these artists and to be able to share their work with you. See you at *The Studios*.

Lynn Yang

Producer

The Esplanade Co Ltd



ABOUT THE STUDIOS

Eclectic, genre-bending and running the gamut from neo-realism to experimental, *The Studios* features works that challenge the boundaries in theatre and performance. It is interested in contemporary artists, ideas and expressions, and offers a space for dialogue and reflection on the questions that matter to us today.



PLAYWRIGHT'S MESSAGE

I recall my father's tales of growing up in Kampung Ladang, nestled near the old Paya Lebar Airport. His eyes would sparkle with nostalgia, recounting how things used to be, pointing out who lived where, and remarking on the transformations of places dear to him.

As I matured, I realised these stories of kampung life weren't documented in our history books. I even questioned their authenticity at one point. Ten cents for a bowl of mee rebus seemed exaggerated to my teenage mind. I believed validation could only come from outsiders, but I couldn't have been more mistaken.

Air speaks of the Orang Seletar, but it also speaks of us—all of us. It delves into our unrecorded past, our unverified stories, our collective journey through the evolving landscapes of identity and our never-ending navigation through progress.

Writing this play is an '*amanah*'—a solemn duty, to shine a spotlight on the narratives of our people, often forgotten, overlooked or even ignored.

Air dicincang takkan putus.

"You can try to chop water, it will never be severed."

Zulfadli Rashid

Playwright, *Air*



CO-DIRECTORS' MESSAGES

Photo Credit: Joseph Nair



Throughout this project and our interactions with the Orang Seletar, I am struck by how much being in and near the sea is such a big part of their lives. We are so used to framing our existence to the places and the lands that we inhabit, but for them, it's the sea. But it is through this connection that they become displaced and have been moved around, and they go with it, as long as they have this connection, rightly or wrongly. It makes me question, who does the land belong to and what is our responsibility to it?



I've learnt a lot about being human and living versus just thinking and believing that there is an idealistic way to live, and it is through these interactions with the Orang Seletar that I confront these realities.

I hope this production lets us realise that for some, living and being true to what their culture means to them is a reality that we can only imagine from the comforts of the place we call home, a home that in part was once theirs as their name lives on, on our land.

We would like to thank Esplanade for supporting this project. Many thanks to the design team of Fared, Ema, Jevon, Tini and Max, the production, technical stage management team of The Backstage Affair (Evelyn, Syiqin and Hanna), Xiang Bin and many others who have gone through the journey with us. And of course to playwright Big, dramaturg Charlene and producer Jo Lim for making the production possible.

Adib Kosnan

Co-director, *Air*



This work would not have been possible without the generous sharing of the Orang Seletar whom we've had the privilege and honour of interviewing. We are deeply indebted to them for sharing these stories and knowledge.

When I first learnt that the Orang Seletar are living on the coast of Johor, I was completely awed and fascinated by this information. I have read about them, and saw them as a community from a distant past, who used to live on the straits between Singapore and Malaysia. Then there was no more mention of them, not even a word about how they suddenly became non-existent; they simply disappeared from this island's narrative. Until I met Kah Mei, and also read Isa Kamari's *Rawa*.

So why are their stories important? Why should Singaporeans even know their stories? Why make this work?

In an interview with Eddy, one of the Orang Seletar we met, I asked (through Adib): Are you Malaysian? Or Singaporean?



As soon as I asked, I regretted it. I was wired by how I saw identity and politics. I was looking at nationality but had not considered cultural identity.

I wanted to make this work really because I wondered why as a Singaporean, I do not know as much about the Orang Seletar, as I should. But as I understand better, as I learn more about the culture of the Orang Seletar and the history of who they are, and how they are connected to our past, I start to think: the loss of their stories and narratives in our understanding of Singapore has been tremendous. It is not a matter of nostalgia, but that their way of living, their wisdom that we have been ignorant of, is something we have lost. If we had not lost the connection with such wisdom and knowledge, we could maybe be more than what we are.

It is thus our simple wish that by reconnecting ourselves with these stories, we can start discovering and imagining something more than what we are now. And perhaps then start to create something that will borrow from these forgotten pasts.

Kok Heng Leun

Co-director, *Air*



SYNOPSIS

"An intriguing exploration of Singapore's lesser-known stories and the dispossession of the indigenous Orang Seletar"

– The Straits Times

Air is a verbatim play, intimately sharing the authentic voices of the Orang Seletar, an indigenous coastal community that once lived in Singapore. Through interviews and conversations, the play unfolds their stories, struggles, and resilience as they compromise with the encroaching changes to ensure the survival of not only their people, but more importantly, their identity. As the community strives to preserve its heritage, the verbatim captures the raw emotions, dilemmas, and unique perspectives of the Orang Seletar.



First staged in 2019 as part of the well-received double bill, *Tanah·Air*, this new iteration of *Air* is a further development of the threads presented in the play's original staging. In the careful hands of acclaimed playwright Zulfadli Rashid, materials new and old are woven into a tapestry of stories, resulting in an emotionally potent play that resonates now more than ever, confronting the issues of land, dispossession and community. *Air* is helmed by co-directors Adib Kosnan and Kok Heng Leun, and features evocative production design and a cast comprising Dalifah Shahril, Rizman Putra, Saiful Amri and Suhaili Safari.

(1hr 30mins, no intermission)

Performed in Malay, with English surtitles

There will be a post-show dialogue after all performances as follows:

- 12 Jul: With members of the Orang Seletar community
- 13 & 14 Jul: With select members of the cast and/or creative team



ABOUT DRAMA BOX

Founded in 1990, Drama Box is a socially engaged theatre company known for creating works that inspire dialogue, reflection and change. By shining a spotlight on marginalised narratives and making space for the communal contemplation of complex issues, the company seeks to tell stories that provoke a deeper understanding of Singapore's culture, history and identity.

Drama Box is a charity and Institution of Public Character (IPC) registered in Singapore, supported by the National Arts Council under the Major Company Scheme for the period of April 2023 to March 2026.

For more information, visit www.dramabox.org
Follow us on [Facebook](#) and [Instagram](#).

CREATIVE & RESEARCH TEAM



Zulfadli Rashid

Playwright

Zulfadli Rashid is a playwright, known for his thought-provoking and powerful works that explore the complexities of the human experience. His works 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 language, 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.



Adib Kosnan

Co-director

Adib Kosnan is a theatre practitioner who is passionate about creating platforms for communication through theatre.

As an actor, he was named Best Supporting Actor at the Life Theatre Awards 2020 for his role in *Angkat* by Nabilah Said and Noor Effendy Ibrahim. His directing credits include *Tanah•Air 水•土: A Play In Two Parts* by Drama Box (co-directed with Kok Heng Leun, 2019) and *Rindu Di Bulan* (2022) produced by RupaCo.lab. In 2021, he wrote and acted in *Keluarga Besar En. Karim* directed by Claire Wong and Joel Lim, which was staged digitally by Checkpoint Theatre and the Esplanade to critical acclaim. Adib was also a co-lead artist for *Both Sides Now: Mengukir Harapan* (2020 – 2022), a community engagement project focusing on end-of-life issues in the Malay Muslim community, produced by Drama Box and ArtsWok Collective. As a facilitator, Adib engages in forum theatre regularly and has devised and also conceptualised interactive programmes with students ranging from pre-school to tertiary levels.

Most recently, in 2023, Adib was awarded the National Arts Council scholarship to pursue his Masters in Arts Pedagogy and Practice at the LASALLE College of the Arts.



Kok Heng Leun

Co-director

Kok Heng Leun is a prominent figure in the Singapore arts scene, having built his career as a theatre director, playwright, dramaturg and educator. As artist and founder of Drama Box, he is known for engaging the community through the arts and championing civic discourse across different segments of society.

Having begun his work in the theatre more than 30 years ago, some notable directorial works include *Drift*, *Trick or Threat*, *Manifesto* and *Underclass*. His explorations with multi-disciplinary engaged arts has produced works like site-specific theatre *ubin*, *Project Mending Sky*, a series on environmental issues, *Both Sides, Now*, a project that seeks to normalise end-of-life conversations and *It Won't Be Too Long*, which touched on the dynamics of space

in Singapore. *Tanah•Air 水•土: A Play In Two Parts* was about the dispossession of the indigenous Malays and Orang Seletar of Singapore.

For his invaluable contributions, Heng Leun has been recognised with the Young Artist Award (2000), Cultural Fellowship (2014), and Singapore's highest arts accolade, the Cultural Medallion (2022). He also represented the arts sector as a Nominated Member of Parliament (2016 – 2018).



Charlene Rajendran

Dramaturg

Charlene Rajendran is a theatre educator, writer and dramaturg. She is interested in questions of difference, listening, interdisciplinarity, play-based pedagogy and thought-leadership in urban multicultural contexts. Her work as dramaturg includes interdisciplinary and community arts projects such as *ItSelf TerJadi* (2023), *Kepaten Obor* (2022), *In the Silence of Your Heart* (2018) and *Both Sides, Now* (2013-2018). Publications

include (Asian) Dramaturgs' Network: *Sensing, Complexity, Tracing and Doing* (lead editor, 2023), *Changing Places: Drama Box and the Politics of Space* (lead editor, 2022), and *Excavations, Interrogations, Krishen Jit and Contemporary Malaysian Theatre* (lead editor, 2018), academic articles and creative texts. She works as Associate Professor at the National Institute of Education – Nanyang Technological University, Singapore.



Jo Lim

Producer

Jo is a theatre producer and arts manager and has worked in the non-profit arts sector for the past decade. She has a bachelor's degree in Theatre Studies and English Literature from the National University of Singapore, as well as a master's degree in Arts and Cultural Management from Goldsmiths.



Mohd Fared Jainal

Set Designer

Fared has collaborated extensively as a director, performer, visual artist and set designer. His works have taken him to Australia, Japan, China, Germany, Thailand, Italy, Indonesia, Brunei and Malaysia. Fared has won in several categories at The Straits Times Life Theatre Awards as a director, designer, and actor. He also won best set design for BOH Cameronian Arts Awards (2009). He is the founding member of visual art collective Neon Tights and served as the Artistic Director (2013–2023) of Teater Ekamatra. Fared currently teaches at School of the Arts (SOTA).



Emanorwatty Saleh

Lighting Designer

Ema's love for theatre began in 1992. Her first major work as a lighting designer was for *Indra Bangsawan* (1997) by Teater Kami at the Victoria Theatre. Bagged with years of experience since then, she attained a BA in Technical Theatre Arts from LASALLE

College of the Arts in 2007. Soon after, she became a mother.

Since her return to the craft, she has embarked on what she calls 'street style' where her approach is less formal and conventional, allowing more room for exploration and experimentation, and best of all, unpredictability.

Some of her most recent credits include *Come Back Home*, a co-production by Esplanade and Polyglot Theatre Australia (Singtel Waterfront Theatre), *Catfished*, a Mandarin play by The Flux Media (The Gateway Blackbox), *Motherland*, for M1 Fringe Festival 2024 by The Necessary Stage (The Practice Space), *The Dog Who Wasn't Useful* by Drama Box, commissioned for Esplanade's *Huayi 2024* (Esplanade Theatre Studio) and *Kita* by Teater Kami (Cairnhill Black Box).



Tini Aliman

Sound Designer & Live Performer

Tini Aliman is a sound artist and designer, composer and audio engineer who works at the intersection of theatre and film sound design, live sound art performance, installation and collaborative projects. With research interests which include but are not limited to, forest networks, spatial acoustics, bio-music, botanical histories and the variables of data translations, she does not specifically aim to anthropomorphise, or to translate these data to a language that the human mind can comprehend. Her base practice seeks to use technology to measure the galvanic conductance in living beings, a form of bio-electricity and transform that data into sound for deep listening, contemplation, deep soundlessness and understanding. She has been involved in projects, performances and exhibitions presented at National Gallery Singapore, NTU Center for Contemporary Art, Biennale Urbana in Venice, UNSSC Turin, Ludwig Forum für Internationale Kunst Aachen, Singapore Art Museum and SFMOMA.



Jevon Chandra

Multimedia Designer

Jevon Chandra is an artist, with particular interest in transdisciplinary and site-specific projects. He is a co-lead of art collective Brack and was most recently the inaugural National Gallery Singapore (NGS) Calm Room artist-in-residence. As lead/co-lead artist, some platforms he has presented at include National Gallery Singapore's Gallery Children Biennale 2023, Singapore International Film Festival (SGIFF) (2022), Leipzig International Art Programme (Germany, 2022), and Fujinoyama Biennale (Japan, 2020). As a collaborator in the performing and media arts, recent credits include live sound design for *Hi, Can You Hear Me?* (2024) with The Necessary Stage; and multimedia design for *Songsmith* (2023) with singer-songwriter Inch Chua, and *Kepaten Obor – Igniting a Weathered Torch* (2022) for Esplanade's Pesta Raya Festival.

www.jevonchandra.org.



Max Tan

Costume Designer

Max started his eponymous label MAX. TAN upon his collection at the Singapore Fashion Designers Contest in 2007. What began as creating capsule collections to meet increasing interest, then became a full-fledged debut, with the S/S 2010 collection being featured as one of the top ten collections globally on premier trend forecasting report, Stylesight.com, alongside 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, designing costumes for their key productions.



Ilya Katrinnada

Researcher & Surtitles Translator

Ilya Katrinnada is a researcher, writer and educator with a geeky interest in the intersections of anthropology, creativity and education. Over the past decade, she has worked with many different groups of people locally and abroad for various creative, social service and research projects. Her work with the Orang Seletar began when she joined an independent research team in 2018 to archive their oral histories. She enjoys sharing the insights she's gained from her interactions with them and connecting people to the community. Ilya's written pieces have been published by Wasafiri, BiblioAsia and the National Heritage Board, among others.

CAST



Dalifah Shahril

Dalifah Shahril is a performer, drama educator and arts manager who is effectively bilingual in English and Malay. She is also a voice actor and voiceover talent for various companies and television productions.

A graduate of the National Institute of Education (Arts Education), Dalifah enjoys working with young children and teaches speech and drama in schools. Dalifah was named Best Actress at the 2018 Straits Times Life Theatre Awards and was nominated for the same category in 2019 for *Lanang* (Hatch Theatrics).



Rizman Putra

Rizman Putra has been actively juggling performance, visual arts, and music for the past twenty years after earning a Master of Arts (Fine Arts) from LASALLE College of the Arts in 2007. In 2005, Rizman was one of the four artists selected for the President's Young Talents Exhibition and was part of the Fukuoka Triennale. In the same year, the now-dissolved arts collective he co-founded, Kill Your Television (KYTV), was awarded the Japanese Chamber of Commerce & Industry (JCCI) Singapore Foundation Arts Award. Rizman has performed locally and internationally and at the inaugural Singapore Biennale in 2006. Rizman is one-half of the retro-futurist electronic duo NADA and is currently an Associate Artist with Cake Theatrical Productions.



Saiful Amri

Saiful Amri is an award-winning multi-hyphenated arts practitioner who began his professional journey in 2002. And ever since, he has worked in various capacities with many art companies. As an actor, he has been nominated and won an award at the Straits Times Life! Theatre Awards. Most recently in 2023, his poems received an Honourable Mention at the Golden Point Award. He served the National Arts Council from 2008 to 2015, where he received several service awards and the highest being the Public Service 21 Star Service Award for the Excellence in Public Service Awards 2014. Today, Saiful Amri is a freelancer presenting art projects of all genres, and practising theatre as a producer, director, writer, and actor.



Suhaili Safari

Suhaili Safari is an actor, writer and musician. She has worked in theatre productions locally and internationally for two decades with recent works such as *Animal Farm* (2022, Wild Rice) and *Kepaten Obor: Igniting A Withered Torch*, her first independent work, which was nominated for Best Original Script at the 2023 Straits Times Life Theatre Awards. She was also part of the original cast of *Tanah•Air 水•土: A Play In Two Parts* in 2019.

Musically, she has contributed to improvisation sessions from Sounding Now's *Open Spaces* at Yong Siew Toh Conservatory (2019), The Observatory's Playfreely sessions, in particular, *No Man's Land*, an all-women music improvisation (2017) and most recently *Nusasonic* (2021) and *Pompeii* (SIFA, 2023).

CREDIT LIST

Playwright

Zulfadli Rashid

Co-directors

Adib Kosnan

Kok Heng Leun

Dramaturg

Charlene Rajendran

Producer

Jo Lim

Researcher & Surtitles

Translator

Ilya Katrinnada

Set Designer

Mohd Fared Jainal

Lighting Designer

Emanorwatty Saleh

Sound Designer
& Live Performer

Tini Aliman

Multimedia Designer

Jevon Chandra

Costume Designer

Max Tan

Sound Operator

Joel Fernandez

Production Manager

Evelyn Chia

(The Backstage Affair)

Stage Manager

Hanna Daud

(The Backstage Affair)

Assistant Stage Manager

Wann Nurul Asyiqin

(The Backstage Affair)

Technical Manager

XB

Multimedia Programmer

Ian Lee

Multimedia Operator
Lynette Quek

Marketing & Publicity
Amanda Leong

Crew
**Emily Francesca
Soegijanto
(The Backstage Affair)**

Key Visual Design
The Black Sampan

Cast
**Dalifah Shahril
Rizman Putra
Saiful Amri
Suhaili Safari**

SPECIAL THANKS

**Asnida Daud
Chan Kah Mei
Firdaus Sani
Eddy Bin Salim
Entel Bin Buruk
Jefree Bin Salim
Leiti Bte Akon
Nur Samra Binti Entel
Salim Bin Palon
Suria Binti Entel
and all other members of Kampung Pasir Putih and
Kampung Sungai Temon**

ADDITIONAL RESOURCES

Orang Laut Singapore

<https://oranglaut.sg/>

Beyond the mainland: The hidden story of Singapore's islands – Kontinentalist

<https://www.facebook.com/share/p/jdc9o9buR7TG9Smy/>

Photo Essay: Changing Tides, Staying Grounded – Ilya Katrinnada and Jefree Salim

<https://www.wasafiri.org/content/photo-essay-changing-tides-staying-grounded-by-ilya-katrinnada-and-jefree-salim/>

The Orang Seletar: Rowing Across Changing Tides – Ilya Katrinnada

<https://biblioasia.nlb.gov.sg/vol-18/issue-1/apr-to-jun-2022/orang-seletar-changing-tides/>

What's Become of the Seafaring Orang Seletar? – Ilya Katrinnada

<https://biblioasia.nlb.gov.sg/podcast/orang-seletar/>

Living with Nature | Lessons from the Orang Seletar – Roots

<https://www.roots.gov.sg/stories-landing/stories/Living-with-Nature/story>

What Singapore's Indigenous Seafarers Can Teach Us About How to Live – RICE Media

<https://www.ricemedia.co/singapore-indigenous-seafarers/>

COMPANION PROGRAMMES

The Studios companion programmes are an invitation to deepen engagement with the artistic works and the conversations raised in the season. The following are companion programmes to *Air*.



What is living? What has been lost? What more can we be?

by Drama Box (Singapore)

Members of surviving coastal communities of Singapore and Johor speak about their culture and history in this contemplative dialogue.
(2hrs)

13 Jul 2024, Sat, 11am
Esplanade Black Room
Free, registration is required

FIND OUT MORE



Turning Tides: A walk & conversation with Singapore's coastal natives [SOLD OUT]

by Orang Laut SG and Kontinentalist (Singapore)

Unearth stories and memories of the surviving communities of Singapore's Southern Islands through a guided walk, food and stimulating conversation.
(1hr 30mins)

20 & 21 Jul 2024, Sat & Sun, 9.30am
Meeting Point: West Coast Park
(Pergola behind McDonald's)
\$50

The ticket booking system will close on 16 Jul, 11.59pm or when event has sold out, whichever earlier. Please book your tickets early.

FIND OUT MORE



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VANYA

AFTER ANTON CHEKHOV

25 JUL 2024, THU, 8PM
27 JUL 2024, SAT, 11AM
SINGTEL WATERFRONT THEATRE AT ESPLANADE
(2hrs, no intermission)



Relaxed Environment. Rating to be advised. Age restrictions may apply.



Film Screening

\$26*

Limited concessions: \$22



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SISTIC Hotline: 6348 5555 / Group Booking: 6828 8389 or email boxoffice@esplanade.com Excludes SISTIC fee. Admission age: 6 & above unless otherwise stated. Terms and conditions apply.

Also screening...



Information correct at time of print.


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theatres on the bay
singapore



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ENGLAND**

BY EXPERIENCE | HD

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](https://www.facebook.com/EsplanadeSG)



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



**Esplanade
Presents**

The Studios

Jointly presented by
Esplanade – Theatres on the Bay and Singapore Art Museum

RHAPSODY IN YELLOW

A Lecture Performance
with Two Pianos

by **MING WONG**
(Singapore/Germany)



Witness the changing balance of power in Sino-US diplomacy through this ping pong piano duel of discord and harmony, chaos and serendipity, humour and pathos.

(1hr 15mins, no intermission)
Performed in English, with English surtitles.

16 & 17 AUG 2024
FRI & SAT, 8PM
SINGTEL WATERFRONT
THEATRE AT ESPLANADE

\$48**
Limited concessions for students, NSFs, seniors and PWDs: \$40*

This production is presented as part of *The Studios 2024 – Fault Lines*, examining the powerful forces that shape and respond to our collective and individual trajectories.

BOOK NOW!

www.esplanade.com/thestudios

SISTIC Hotline: 6348 5555 / Group Booking: 6828 8389 or email boxoffice@esplanade.com.
Admission age: 6 and above. Ticket prices exclude SISTIC fees. Terms and conditions apply.



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**Esplanade
Presents**

The Studios



BY
SIM CHI YIN
(SINGAPORE)

PRODUCED BY
**CULTURELINK
SINGAPORE**

IN PARTNERSHIP WITH
CHAMBER MADE
(AUSTRALIA)

AN ESPLANADE COMMISSION

ONE DAY WE'LL UNDERSTAND

有
那
么
一
天

Artist, historian, granddaughter, mother. Sim Chi Yin uncovers her family's buried past and legacies of colonialism, to contemplate possible futures.

(Thr, no intermission)
Performed in English with some Mandarin and Hakka dialect, with English and Chinese surtitles.
Advisory: Contains imagery of war and image flashes.
Recommended for ages 12 and above.

30 AUG – 1 SEP 2024
FRI & SAT, 8PM | SUN, 3PM

**SINGTEL WATERFRONT
THEATRE AT ESPLANADE**

\$48^{^^}

Limited concessions for students, NSFs, seniors and PWDs: \$40*

This production is presented as part of *The Studios 2024 – Fault Lines*, examining the powerful forces that shape and respond to our collective and individual trajectories.

BOOK NOW!

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**Esplanade
Presents**

The Studios

This Song Father Used to Sing (Three Days in May)

by Wichaya Artamat
(Thailand)

A pair of siblings gather every year to honour their late father, conversing about everything and nothing at once. An unpolitical play with its own politics, where individual and collective histories collide.

(1hr 40mins, no intermission)
Performed in Thai, with English surtitles.

6 & 7 Sep 2024
Fri & Sat, 8pm
Esplanade Theatre Studio

\$38**

Limited concessions for students, NSFs,
seniors and PWDs: \$30*

This production is presented as part of *The Studios 2024 – Fault Lines*, examining the powerful forces that shape and respond to our collective and individual trajectories.

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The background is a vibrant collage of abstract shapes and musical motifs. In the top left, a purple violin with an orange bow is surrounded by blue concentric circles. To its right is a small orange musical note icon. Further right, a blue wavy line flows across the top. Below it, a purple musical note and two theatrical masks (one orange with a sad face, one purple with a happy face) are visible. In the bottom left, there's a purple wheel-like shape with a white star. In the bottom right, an orange drum with purple drumsticks is shown. The overall color palette includes purple, orange, blue, and teal.

THANK YOU FOR WATCHING

Help us make your next Esplanade experience even better by taking a moment to share your thoughts with us.

We look forward to creating more wonderful memories with you soon.

Scan and do the survey now!



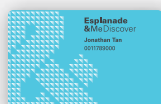


**Esplanade
&Me**

The Arts & You

Your access to the arts starts with *Esplanade&Me*

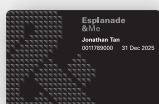
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Free upgrade when
you spend \$500



Free upgrade when
you spend \$1000



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12 years & under



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17 to 26 years



Free for ages
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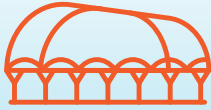

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Esplanade gives our heartfelt thanks

*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!**



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

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



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.



Your contribution* will make a difference.

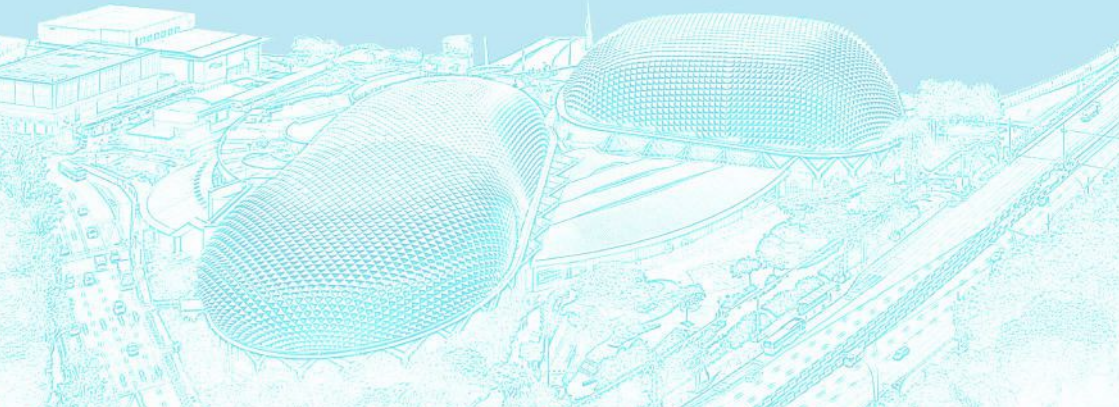
On behalf of the communities we serve, thank you!

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 positive impact to Singaporeans 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 2023 – March 2024.

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)




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