

An Esplanade Commission
滨海艺术中心委约

最后的 午餐肉

乐者工作室
Le Jeu Studio

编导与演出 詹辉振
Written, Directed & Performed by Alvin Chiam

LAST LUNCHEON

14 – 16 Feb 2025

Fri, 8pm

Sat, 3pm & 8pm

Sun, 3pm

Esplanade Theatre Studio

2025年2月14至16日

星期五，晚上8时

星期六，下午3时与晚上8时

星期日，下午3时

滨海艺术中心小剧场



About Esplanade – Theatres on the Bay

Esplanade is Singapore's national performing arts centre. It hosts a year-round line-up of about 4,000 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. TECL received the Charity Governance Award – Special Commendation for Clarity of Strategy in 2016 and 2022, the Charity Transparency Award from 2016 – 2023, and the Charity Transparency Dedication Award in 2024. 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](https://www.esplanade.com) for more information.

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Esplanade is a proud member of



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Festival Message

In the early days of my career, I had a hard time describing my work to my parents and relatives. With the job title “Programmer”, they inevitably thought I was an IT guy. Over the years, I would find opportunities to take them to performances and explain what I do. Today, my relatives not only attend *Huayi – Chinese Festival of Arts*, they are even more anxious than I to be the first to hear about the line-up! If there was a simple way to describe how this festival is put together, it is this: to connect top-notch performances and themes with various groups of people and their desires or needs. The 23rd edition of *Huayi*, held from 7 – 16 Feb 2025, reinforces the festival’s tenet to have something engaging and meaningful for everyone.

Our two productions in the Esplanade Theatre will appeal to anyone who loves a good story. Even though Lao She wrote the story of *Rickshaw Boy* in the 1930s, modern day rickshaw boys are everywhere – the ubiquitous food delivery guys on their bikes trying their best to make a good and honest living. Arriving in Singapore on the back of a hugely successful tour of major cities in China, *Rickshaw Boy* is helmed by award-winning director Fang Xu. And in acclaimed Taiwanese theatre company Greenray’s *Human Condition VIII*, the main protagonist dreams of winning the lottery – isn’t that a wish many people can identify with?

How does one stay active and mobile in the sunset years? What do friendships—or the dearth of them—look like? These are the themes explored in the dance production *Dance with Me* by choreographer Low Mei Yoke, recipient of the Cultural Medallion. These themes are also explored in *Last Luncheon*, the solo play directed, written and performed by Singapore theatre stalwart Alvin Chiam.

At a time where AI is poised to take over the world, traditions and how to keep them relevant are explored in three riveting music productions *What is Qin* by Zi De Guqin Studio of China, *The Temple of Resonance* by Taiwan's Uni Percussion, and *The Heart of Jun: Memoirs of Zhaojun* by Singapore nanyin ensemble Siong Leng Musical Association in collaboration with Taiwanese director Lee Yi Hsiu.

Songwriters are the poets of everyday life. *Huayi 2025's in::music platform* presents a bumper crop of excellent songwriters, beginning with Taiwan's Golden Melody Award winner and indie darling ANPU, followed by Hong Kong's Yoyo Sham, Taiwan's GoodBand and Singapore's Boon Hui Lu.

As for the little ones, don't they love to be able to indulge to their hearts' content in sweets, gummies and chocolates? Adapted from the tale of Hansel and Gretel, *Candy House in the Mountain* by Bon Appétit Theatre of Taiwan is a fusion of storytelling and foley. This production encourages

children to listen to the Chinese language and the many sound effects, as well as to activate their imagination. Another storyteller who will have audiences eating out of the palm of her hand is Malaysian artist Cheryl Lee, well known across the Causeway for her hilarious brand of Cantonese stand-up comedy.

Aside from a wide spectrum of works that will move you deeply or have you rolling with laughter, *Huayi* also seeks to put the 'festive' in 'festival'. Held during the Chinese New Year period every year, it gives us an opportunity to wish everyone who comes to Esplanade for the festival a bounteous year ahead, filled with luck, good health and prosperity. As producers and programmers behind the festival, we set the stage for celebration.

Our heartfelt thanks also go to our Principal Sponsor **Knife Cooking Oil**, Supporting Sponsor **Berries 百力果** and Supporter **Polar Premium Drinking Water**.

Happy Year of the Snake!

Delvin Lee

Senior Producer, The Esplanade Co Ltd
Huayi – Chinese Festival of Arts

Message from our Principal Sponsor



Knife brand is a household name in Singapore that is synonymous with wholesome family cooking since 1948. With its unique peanut aroma and proprietary blend, Knife brand cooking oil is a perfect cooking aid that brings the family together over the dining table throughout the festive period.

As part of our continuous support for the arts and culture, Lam Soon's Knife brand is proud continue our longstanding support with The Esplanade and *Huayi – Chinese Festival of Arts*, as the Principal Sponsor for 7 consecutive years running. We hope you will enjoy the festival this year.

We wish you and your family Happiness and Prosperity in the year of Snake.

A handwritten signature in black ink, appearing to read 'Wang Shang Ying'.

Mr. Whang Shang Ying

Executive Chairman

Lam Soon Singapore Pte Ltd.

Message from Alvin Chiam

Last Luncheon

Slices,
as thin as can be,
Into the pan,
sizzles and sparks.

Coming to the end,
memories feasting,
mingling the sweet with the savoury.

Had it not been for that song,
and that dance;
how else could the stillness and clamour
of solitude,
accepting farewell its embrace?

It's never about sorrow.
This hand once firmly held,
into quiet gleams,
letting go,
let go.



I am deeply grateful to Esplanade's *Huayi – Chinese Festival of Arts* for providing me with this platform to share my journey of exploration with the audience.

Much gratitude to my dramaturg, script editor, designers, and production team, whose creative sparks have kindled great zest and vitality to this piece at every turn.

To my wife, thank you for your unwavering love, encouragement, and ever ready to put up with my nonsense.

Lastly, I thank my Heavenly Father, through solitude, He is always with me.

Alvin Chiam

Writer, Director, Performer

Synopsis

**"The soul that sees beauty may
sometimes walk alone."**

– Johann Wolfgang von Goethe

A man,
a table,
a pack of instant noodles,
a can of luncheon meat,
a cassette tape recorder.

This is a journey of life, about reflection and acceptance.
When the present meets the past, perhaps the future
becomes clear.



Every day, an elderly man eats a can of luncheon meat, to keep a promise to his wife. Alone and adrift, he revisits past moments and memories, in search of meaning and closure. As the days pass, he gets closer to his last can of luncheon meat.

After decades in the scene honing his craft, Singapore theatre practitioner Alvin Chiam writes, directs, and performs in his first solo work, a rumination on the meaning of solitude.

Inspired by *Krapp's Last Tape* by Samuel Beckett, Chiam invites the audience on this groundbreaking journey with him. Choosing a minimalist approach, Chiam compels the audience to focus on him, to delight in his exterior actions, but more importantly, to look beyond that and see his character's inner world.



Alvin Chiam: "It has been an unconscious goal to explore solitude since the very beginning of this creation; the sheer realisation that loneliness is ubiquitous, is silently by our side since the day we were born...When change hits us, there is grief, remorse, or emptiness...Solitude will take us into her arms. A quiet world as such, some remain vanquished, some are redeemed, while some may still be waiting..."

(1hr 30mins, no intermission)

Performed in Hokkien, Cantonese and some Mandarin, with English and Chinese surtitles.

Advisory: Contains some mature content.

Last Luncheon is a commission by the inaugural Huayi Brewery, an incubation programme that aims to provide support for and cultivate deeper relationships with independent artists creating works in the Chinese language.

Song List



Hero of the Wine World

Hero of the Wine World is a popular Hokkien pop song. The lyrics and composition were written and composed by Chen Bai Tan (陈百潭). This song is an inspiring drinking anthem that encourages people to embrace life's challenges with resilience, regardless of any difficulties in love or in their career.

Under The Silver Moonlight

Under The Silver Moonlight is an Uyghur folk song, originally derived from a Russian folk song. The lyrics express the melancholy, longing, and yearning of a young man in love. Through vivid descriptions of various landscapes, such as the beach, moonlight, dreams, and vestiges, the song conveys the young man's persistence in love. In 1938, Wang Luobin, known as the "folk song king of the Northwest", adapted the tune into a Mandarin song.

Yūnagi 《夕風》

The song *Yūnagi* (夕風), performed by Teresa Teng, and released in 1985, refers to the windless state during sunset when the sea breeze changes to land breeze at coastal regions, often symbolising tranquility and a moment of peace. The lyrics paint a vivid picture: "A person walks alone through the windless and tranquil dusk, while love quietly sways and follows along."

The song revolves around themes of separation and longing, expressing a subtle sadness intertwined with the warmth of cherished memories. Its tender melody and heartfelt words evoke a deep sense of introspection, making it a timeless reflection on the quiet, bittersweet emotions of love and solitude.

You Are Always The Best In The World

A classic Cantonese song composed by Hong Kong's Godfather of Cantopop, Joseph Koo. Originally the theme song for the iconic 1980s TV drama *The Legend of the Condor Heroes*, it features a heartfelt melody and lyrics that portray the deep emotional bonds of chivalry, tenderness, and enduring love. This song bagged numerous music awards in the '80s.

Gao Shan Qing

The title literally translates to "High Mountain Green" in English, and it is often recognised for its emotional connection to the natural beauty of Taiwan's landscape.

The song's lyrics express a deep longing for home, a sense of nostalgia, and the beauty of the mountains and natural surroundings. It's a popular song among the Hakka and Taiwanese communities and has been adapted and performed by numerous artists over the years.

Girl In Face of Wind

Girl In Face of Wind is a song sung by Taiwanese singer Li-Chu Hsiao. The song combines the melody of the song with her own emotional interpretation and is lively and infectious, expressing the theme of bravery, resilience, as well as the pursuit of dreams. It was originally a Hebrew song called "A-Ba-Ni-Bi". The lyrics "The wind embraced you and me / Now you are not in the wind's embrace / The shadow sends a message to the wind / There is only one person who loves you" imply that one is strong and courageous to face the difficulties and challenges in life.

About Le Jeu Studio

Founded by Alvin Chiam, Le Jeu Studio is dedicated to crafting a stage that sparks imagination and embodies pleasure and playfulness. Through each creative narrative and heartfelt performance, we embark on a journey of exploring and sharing the beauty of humanity.



Creative & Production Credit List

Writer, Director, Performer

Alvin Chiam

Producer

Catherine Wong

Dramaturg

Robin Loon

Co-Producer

Michele Lim

Script Editor / Archivist /
Researcher

Neo Hai Bin

Production Manager

Tennie Su

Sound Designer /
Music Composition

Jing Ng

Stage Manager

Marilyn Chew

Lighting Designer

Liu Yong Huay

Assistant Stage Manager

Hanna Daud

Scenographer /
Production Designer

Ian Tan

Graphic Designer

Ric Liu

Creative & Production Team

Alvin Chiam

Writer, Director, Performer

Alvin Chiam is a vibrant presence in Singapore's theatre landscape, with over 25 years of experience shaping the Singapore theatre and arts scene. Throughout his career, Chiam has taken on diverse roles as an actor, director, and acting coach. His productions and training sessions have captivated audiences in Paris, London, China, Macau, Hong Kong, and Taiwan. Chiam has also had the privilege of collaborating with esteemed directors across Asia such as Stan Lai (Taiwan) and Fredric Mao (Hong Kong).

In 2001, he joined The Theatre Practice, a leading bilingual theatre company founded by the late Kuo Pao Kun, a pioneer of Singaporean theatre, and played a vital role in his six years at the company. In 2007, he was awarded the Arts Professional Development Grant from the National Arts Council of Singapore, enabling him to hone his performing skills under the mentorship of the renowned Philippe Gaulier in Paris. Graduating with distinction from École Philippe Gaulier in 2009, Chiam then served as a movement teacher and Assistant Professor at the school.

In 2013, he received the Arts Scholarship from the National Arts Council Singapore, allowing him to pursue an MA in Ensemble Theatre at Rose Bruford College in London. He graduated with a master's degree in 2014 and continued to contribute to the academic community as a part-time lecturer at Rose Bruford College.

Currently, Chiam makes significant contributions as a full-time lecturer at LASALLE College of the Arts in Singapore. His unwavering dedication to theatre, combined with his extensive experience and training, continues to inspire audiences and aspiring artists alike.

Catherine Wong

Producer

Catherine is a versatile actor-producer passionate about performing and producing. She has spearheaded nationwide storytelling competitions, school tours, and international masterclasses. Her theatre credits include *Lao Jiu: The Musical* (2005/2012/2017), *If There're Seasons...* (2007/2009), and *Liao Zhai Rocks!* Multilingual, she has worked with Hiu Kok Drama Association (Macau) and Black Tent Theatre (Japan). In 2015, she joined *Running Wild* by Chichester Festival Theatre (UK), which won the UK Theatre Award for Best Show for Children and Young People.

Robin Loon

Dramaturg

Robin Loon is an Associate Professor of Theatre Studies at the National University of Singapore. A practicing playwright and dramaturg, he co-founded Centre42, an art centre that is dedicated to the documentation, promotion and creation of texts for the Singapore stage. As a dramaturg, Robin Loon (together with co-commissioning dramaturg, Kok Heng Leun), drew attention to the work of dramaturgs in Singapore with the *FULL FRONTAL* series (2007 – 2009) under Singapore Arts Festival (now known as Singapore International Festival of Arts). He was also a co-director of Asian Dramaturgs' Network (2015 – 2022).

Neo Hai Bin

Script Editor, Archivist, Researcher

Neo Hai Bin has been a performance maker since 2009. His dive with Alvin Chiam into the world of unlonesome-solitude has now made him a very happy non-existential existentialist.

Liu Yong Huay

Lighting Designer

Faith Liu Yong Huay is honoured to have worked on numerous theatre and dance productions in Singapore as a lighting designer. In September 2017, she co-founded 微 Wei Collective with theatre practitioner Neo Hai Bin. She explores giving breath to spaces, objects and bodies with light. She has trained at The Hong Kong Academy for Performing Arts in Lighting Design (2016), under the National Arts Council Arts Scholarship (Postgraduate). She is currently an associate artist with The Necessary Stage.

<http://liuyonghuay.tumblr.com>

Jing Ng

Sound Designer, Music Composition

Jing Ng, a graduate of Rose Bruford College (U.K.) with first-class honours in Performance Sound, has over 10 years of experience in sound design. As an educator at NAFA since 2017, he teaches production sound design, fostering future practitioners. Jing has been nominated for Best Sound Design in various prestigious awards, including the Off West End Theatre Awards and the Singapore Straits Times Life Theatre Awards. He is currently working on future iterations of his installation work, *Distance Makes The Heart Fonder*.

Ric Liu

Graphic Designer

Ric Liu, always curious, is a versatile Singaporean artist who works across a diverse range of genres and disciplines.

As a singer, songwriter, actor, director, playwright, photographer, and designer, Ric has demonstrated versatility and creativity.

Ric is happy to photograph and design the Key Visual & Logo for Alvin's first monologue, *Last Luncheon*.

Tennie Su

Production Manager

Tennie's extensive performing arts experience spans Chinese traditional music, modern dance, and contemporary theatre. She values the opportunity to support creative processes and performer development. As a Production Manager, her credits include *Angel Island* by Brian Gothong Tan and Huang Ruo, *Infinitely Closer* by T.H.E Dance Company, and *Between You and Me* by Nine Years Theatre. Her Stage Manager work includes *Transplant* and *Dream of the Red Chamber* by The Finger Players, and *Waiting for Audience* by Nine Years Theatre.

Marilyn Chew

Stage Manager

Marilyn is a freelance stage and production manager for theatre. Her notable credits include Wild Rice, Singapore Repertory Theatre, Intercultural Theatre Institute, Edinburgh Fringe Festival and Shakespeare's Globe Theatre. She is passionate about merging her know-how in psychology into her practice and has run a workshop for emerging stage managers.

Marilyn recently completed her MA in Stage and Production Management (Distinction) at the Guildford School of Acting (UK).

IG: @marilynchewky

Hanna Daud

Assistant Stage Manager

Hanna is a freelance theatre practitioner specialising in Stage Management. Upon graduating from LASALLE in Technical and Production Management, she has worked on various shows such as *Kwa Geok Choo* by Toy Factory Productions, *The Zodiac Race* by The Finger Players, *Air* by Drama Box and *Wizard of Oz* by Wild Rice.

华艺节监制的寄语

刚加入滨海艺术中心时，我很难向父母和亲戚形容自己的工作。由于我的英文职称为“Programmer”，他们总以为我是一名信息技术程序员。这么多年来，只要有机会我都会带他们去观看演出，向他们解释我的工作。如今，我的亲戚们不仅参加华艺节，他们甚至比我还心急，想要第一时间知道节目安排！简单来说，举办这个艺术节的意义，就是能够将顶尖的演出和主题与不同观众群及他们的所愿或所需联系起来。从2025年2月7日至16日举行的第23届华艺节将一再彰显这文化艺术节的宗旨——让每个人都能参与其中，各有所好，各有所乐。

听故事谁不爱，而喜欢听精彩故事的你，今年就必须欣赏在滨海艺术中心剧院上演的两部作品。老舍于1930年代就写下了《骆驼祥子》的故事，放眼今天，岛上亦处处是现代人力车夫的身影——他们正骑着脚踏车去送外卖，努力工作谋生。继在中国巡演获得热烈反响后，获奖导演方旭将携一众演员实力呈现《骆驼祥子》。由著名台湾剧团绿光剧团带来的《人间条件八－凡人歌》中，主人公一直梦想着中彩票，这何尝不是许多平凡人的愿望呢？

人到晚年，应该如何保持活跃、不失活力？拥有友谊，或者缺乏友谊会是什么样的一种状态？这些都是新加坡文化奖得主、资深编舞家刘美玉的舞蹈作品《与我共舞》所探讨的主题。新加坡戏剧界的常青树詹辉朕则以其编、导、演的独角戏《最后的午餐肉》，潜入孤独的深海，审视形单影只的寂寞回响。

在人工智能即将席卷全球的时代，自得琴社《琴为何物·唐·孤烟直》、不二击声音制造所《寄声之庙》，以及由滨海艺术中心与湘灵音乐社和台湾导演李易修联合制作的《君·心：南洋梦昭君》，这三部引人入胜的音乐作品将带领我们思考何为“传统”与“传承”。

每一位写歌的人都是一位生活的诗人。今年的“好in::乐”将是优秀唱作人集锦——台湾金曲奖得主、独立音乐歌者安溥；香港唱作歌手岑宁儿；台湾独立乐团“好乐团”；以及新加坡创作才女文慧如。

想必很多小朋友们都很喜欢糖果、软糖和巧克力！台湾尝剧场的《山间有座糖果屋》改编自耳熟能详的童话故事《糖果屋》，趣味结合讲故事和拟声音效，有助孩子们锻炼中文听力，并接触多种不同的音效，激发他们的想象力。另外，以粤语脱口秀爆笑出圈的马来西亚艺人李欣怡，也将诚意献上狮城首秀，保证让你捧腹大笑。

除了推出能打动人心或让人乐开怀的各种作品外，华艺节力求为“节目”赋予“节庆”之意。每年农历新年期间举办华艺节，使我们得以祝愿前来滨海艺术中心参加活动的每一位观众在新的一年里好运连连、身体健康、万事如意。作为艺术节的幕后制作人和策划人，我们与观众同欢同庆贺新岁。

特此由衷感谢主要赞助商刀标油和赞助商百力果和Polar Premium Drinking Water。

祝：蛇年快乐！

李国铭

滨海艺术中心高级节目监制
华艺节

主要赞助商的话



刀标牌自1948年以来就是新加坡家喻户晓的品牌，是家庭健康烹调的代名词。刀标油独特的花生香气与专利配方，调制出一道道美味佳肴，让家人齐聚一堂，共度佳节喜气。

为了继续的支持文化艺术方面尽上一份力，刀标牌很荣幸连续第七年赞助滨海艺术中心的华艺节。我们希望大家会喜欢华艺节2025的精彩节目。

祝愿大家新年快乐。蛇年行大运，事事如意!!

A handwritten signature in black ink, consisting of stylized Chinese characters.

黄上盈

执行主席

南顺(新)私人有限公司

詹辉振的寄语

《最后的午餐肉》

切片
越薄越好
下锅
才会滋滋

最后了
吃着回忆
味道
甜中带咸

要不是
那一首歌
那一支舞
时而安静时而喧哗的孤单
又怎能学会
与告别相伴

孤独从来就不是悲伤
牵过的手
轻放
轻放



感谢滨海艺术中心华艺节给予我这个平台，跟观众分享我的探索旅程。

感谢我的戏剧构作、剧本编辑、设计师们和制作团队，在每一次的创意撞击里，擦出宝贵的、有温度的火花，赋予这个作品更多的生命力。

感谢我太太一直在我身边的爱和鼓励。

最后，感谢天父，在孤独中一直陪伴。

詹辉振

编剧、导演、演员

故事大纲

“看得见美的灵魂，有时可能踽踽独行”

— 歌德

一个人，
一张桌子，
一包快熟面，
一罐午餐肉，
一部卡带录音机。

这是一段旅程，也是一个对生命的反思和谅解。



为兑现对妻子的承诺，老人每天都要吃一罐午餐肉。孤身一人、他不断地重温过去，渴求所谓的意义和解脱。日子一天天过去，罐头越来越少，眼见就剩下最后一罐了。

与剧场结缘二十年，本地剧场工作者詹辉振开启了他首个独角戏的创作旅程，用编、导和演的方式，探索孤独的美，沉思其中的意义。

此次演出采取极简主义风格，用声音、光影和演员的表演肢体，建构出一个人物的内心世界，与观众结伴，一起窥探角色的内心世界。

受到贝克特《克拉普的最后一盘录音带》的启发，詹辉振诚意邀请观众与他一起踏上这段探寻心灵的旅程。



“从一开始创作,就不自觉的开始探索孤独。
才发现,孤独无所不在,从我们出世的那天就默默的陪在我们身边。
在历经变故时,或是悲痛,或是懊悔,或是孤寂...
孤独便会带我们走进它的怀抱。
在这个静谧的世界里,有人继续沉沦,有人获得救赎,有人却还在
等待.....”

— 詹辉振

(1小时30分钟,无中场休息。)

以福建话、粤语以及少许华语演出,附中英文字幕。

注:部分演出含成人议题。

《最后的午餐肉》是华艺酝酿厂的委约作品。华艺酝酿厂是滨海艺术中心的孵化项目,旨在为以华语为创作媒介的独立艺术家提供支持并与他们建立更深层的关系。

歌曲列表

《酒国英雄》

由陈雷演唱的一首闽南语Pop歌曲，由陈百潭作词作曲，是一首“不管你是爱情不如意或是事业不如意都可以唱”的励志酒歌。

《在银色的月光下》

一首新疆民谣，源自俄罗斯民歌，表达了一位青年在爱情上的伤感、思恋和向往，并通过许多景色的描绘——沙滩、月光、幻梦、踪影等，展示他对爱情的执著。1938年间，“西部歌王”王洛宾在新疆将这首曲子改编为华语歌曲。

Yūnagi《夕凪》中文译：《风平浪静的夜晚》

邓丽君于1985年发行的歌曲，收录于其同年发行的日文专辑《爱人》。歌名《夕凪》的意思是傍晚时分，海风和陆风交替时形成海上无风的状态。这是一首轻柔优美的歌曲，歌词“独自一人在海边 / 风平浪静的傍晚 / 恋情也静静摇曳”围绕着离别与思念展开，展现了一种淡淡的哀伤和回忆中的温暖。

《世间始终你好》

香港乐坛教父顾嘉辉的港剧经典名曲，描述了情人眼里出西施的侠骨柔肠和儿女情长。此曲为1983年经典电视剧《射雕英雄传之华山论剑》的主题曲，由罗文与甄妮合唱，堪称是80年代港剧歌曲的巅峰之作。曾获选1983年度十大中文金曲颁奖音乐会的“十大中文金曲”及1985年无线电视“18年主题金曲大选”之“18主题金曲”。

《高山青》

创作于1949年,《高山青》是一首脍炙人口的经典台湾民谣,歌词描绘了台湾美丽的自然风光和纯朴的人文情怀。歌曲以台湾中部的阿里山为背景,歌颂了青翠的高山、潺潺的溪水,以及人与自然的和谐共处。

《迎着风的女孩》

《迎着风的女孩》是台湾歌手萧孋珠演唱的一首单曲,收录在专辑《遇见真情》中。萧孋珠将这首歌的旋律与自己的情感演绎结合,歌曲旋律活泼、富有感染力,也表达了勇敢、坚韧和追求梦想的主题。《迎着风的女孩》的原曲为希伯来语歌曲《A-Ba-Ni-Bi》。歌词“那风儿拥着你也拥着我 / 如今你不在风的怀抱里 / 那影子寄托风儿说 / 爱你的只有一个人”意味着要坚强勇敢地面对生活中的困难和挑战。



关于乐者工作室

由本地剧场工作者詹辉振创办,乐者工作室致力于打造一个激发想象,体现愉悦与玩乐的舞台。在每一个创意叙事和真人真诚表演中,持续探索与分享人性之美的旅程。



创作与制作团队

编剧 / 导演 / 演员
詹辉振

戏剧构作
伦尚人

剧本 / 编辑 / 研究
梁海彬

音响设计 / 音乐创作
黄劲

灯光设计
廖永慧

舞台制作设计
Ian Tan

平面设计师
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制作人
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苏蜜嫣

舞台监督
赵洁恩

助理舞台监督
Hanna Daud

创作与制作团队

詹辉振

编剧、导演、演员

辉振自九十年代开始活跃于新加坡的中文剧场。这二十多年来，他以演员的身份参与了多个本地剧团的演出。

辉振于2001年加入新加坡戏剧家郭宝昆先生创立的实践剧场，在剧团里参与了演员、导演和戏剧导师的工作。期间，他也有机缘到台湾和香港向不同导师学习导戏和表演，其中包括台湾表演艺术坊的赖声川和香港话剧团的毛俊辉。

2007年至2009年间，辉振远赴欧洲深造，师承法国戏剧大师Philippe Gaulier，完成两年的表演训练课程。

2013年，辉振荣获新加坡国家艺术理事会的表演奖学金，远赴伦敦Rose Bruford College修读硕士课程，并于2014年以优异的成绩成功取得戏剧硕士学位。随后又以兼职讲师的身份继续留在伦敦执教。

目前，作为新加坡艺术大学，拉萨尔艺术学院的全职讲师，辉振也在积极为培养下一代艺术工作者作出贡献。这二十年间，他积极推动表演教学，曾在世界各地，包括新加坡、巴黎、伦敦、台湾、香港和中国开办表演工作坊，分享独特的表演技巧和方法。他对戏剧的坚定奉献，加上丰富的经验和训练，持续激励着观众和有志于艺术的年轻人。

大猫

制作人

大猫是演员也是制作人。她曾主导全国性讲故事比赛、学校巡演以及国际大师班。戏剧作品包括：《老九》音乐剧（2005/2012/2017）、《天冷就回来》（2007/2009）和《聊斋Rocks!》。作为一名多语种演员，她曾与澳门晓角话剧研进社和日本黑幕剧团合作。2015年，她参与了英国Chichester Festival Theatre 的 Running Wild的制作，该剧荣获英国戏剧奖“最佳儿童与青少年剧目”。

伦尚人

戏剧构作

伦尚人是新加坡国立大学戏剧学副教授。作为一名剧作家和戏剧构作，他与三名志同道合的戏剧工作者在2014年共同创立了Centre42，一个致力于记录、推广和创建新加坡舞台文本的艺术中心。作为一名戏剧构作，Robin Loon与戏剧盒艺术总监郭庆亮一起，通过新加坡艺术节2007年至2009年的FULL FRONTAL 系列，带动了本地艺术工作者对新加坡戏剧顾问构作的关注。他也曾在2015年至2022年间担任亚洲戏剧构作网络的联合主任。

梁海彬

剧本、编辑、研究

梁海彬自2009年接触剧场，和创作者詹辉振一起进行关于孤独的创作以后，他终于成了一个快乐的非存在主义的存在主义者。

廖永慧

灯光设计

廖永慧毕业于香港演艺学院(2016),主修灯光设计。曾获新加坡国家艺术理事会艺术奖学金(研究生)。于2017年9月和梁海彬共同创立“微 Wei Collective”。喜爱运用光线,探索如何赋予空间、物体和身体呼吸空间。

对于自己能在新加坡从事戏剧和舞蹈制作备感光荣。

<http://liuyonghuay.tumblr.com>

黄劲

音响设计、音乐创作

黄劲毕业于英国Rose Bruford College,获得表演声音专业一等荣誉学位,拥有超过10年的声音设计经验。自2017年以来,他在南洋艺术学院担任艺术教育工作,教授制作声音设计,培养未来的从业人员。黄劲曾获得多个奖项提名,包括2014年西区戏剧奖最佳声音设计提名以及2018年、2022-2024年《海峡时报》生活剧场奖最佳声音设计提名。他目前正在开发未来版本的装置作品 Distance Makes The Heart Fonder.

刘晋旭

平面设计师

刘晋旭来自新加坡，是一位充满好奇心、跨越多种艺术形式和领域的创意鬼才。

作为歌手、词曲创作人、演员、导演、编剧、摄影师和设计师，晋旭展现了他的多样性与创造力。

晋旭很高兴能为辉振的首部独角戏《最后的午餐肉》进行拍摄并设计主视觉与标志。

苏蜜嫣

制作经理

她曾涉猎不同的表演艺术——中国传统音乐，现代舞和戏剧，因此也经历了每个不同的排练过程和表演者们的学习与成长。参与的作品包括：十指帮《移心》、《红楼梦》，九年剧场《等待观众》。

赵洁恩

舞台监督

洁恩是位专业的制作舞台监督。2024年，她在英国完成了舞台监督的研究学业（MA Stage and Production Management）。在此之前，洁恩活跃于新加坡剧场，曾为多个团体和艺术家工作。其中包括新加坡跨文化表演学院（Intercultural Theatre Institute）、九年剧场（Nine Years Theatre）和Toy 肥料厂（Toy Factory Productions）。目前，她正在举办一场舞台管理研讨会，希望能够分享自己在英国累积的知识和经验。

Hanna Daud

助理舞台监督

Hanna 是一位自由剧场工作者，从事舞台管理。她毕业于拉萨尔艺术学院技术与制作管理专业，曾参与多部剧作，如 Toy 肥料厂《柯玉芝》、十指帮《The Zodiac Race》、戏剧盒《水》以及 Wild Rice《绿野仙踪》。

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编剧
曹禺

WRITTEN BY
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导演
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Photo by Terrapin/Peter Mathew

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Terrapin is assisted by the Australian Government through Creative Australia and through Arts Tasmania by the Minister for the Arts. *Goldfish's* development was supported by the Australia-Japan Foundation.

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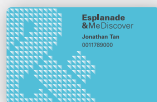


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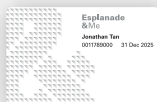
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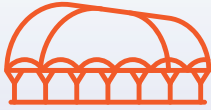
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4,231

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3,007

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737

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Free

3,367,291

Paid

141,565

*Figures for Esplanade's activities from Apr 2023 to Mar 2024.



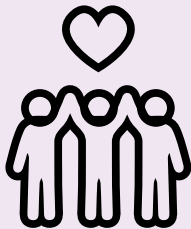
636

 Activities

17,949

 Participants

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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.

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