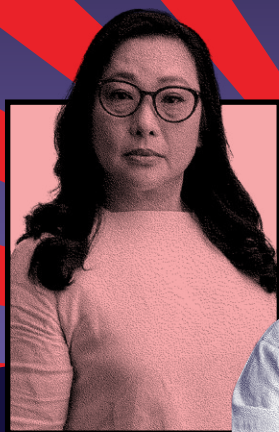


AN ESPLANADE COMMISSION
CHECKPOINT THEATRE'S
**ESCAPE
BATAM**



WRITTEN BY
**HUZIR SULAIMAN
& CLAIRE WONG**

DIRECTED BY
CLAIRE WONG

21 – 24 AUG 2025

**THU – SAT, 8PM
SUN, 3PM**

**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 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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Co-Playwright and Director

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SEASON MESSAGE



For the past two years, Esplanade – Theatres on the Bay’s annual theatre season, *The Studios*, has centred on a single evolving theme: *LAND*. It has shaped the curatorial arc over the seasons, offering audiences a moment to sit with the places, communities and personal histories that are often undocumented, ignored or unseen. Each season—*Landings* in 2023 and *Fault Lines* in 2024—opened up conversation on the meaning of *LAND* with its complexities and layers, and proposed ways we could re-discover, re-contextualise, or reclaim our connections to land.

As we arrive at the final chapter in this thematic journey, we look upon *LAND* as providing **Sustenance** for the body, mind and spirit. We start by putting our primordial relationship with land under the microscope, examining our dependence on earth, water, microorganisms and the cycles of nature that sustain life so that we may have food. We zoom out into the literal stratosphere to consider the current state of our climate in the midst of crisis and imagine (very real) speculative futures. We dig deep to understand what it is that makes us feel connected to family, a place, a community, a culture. Where do we ‘land’ when we are displaced, alienated or at a loss?

From 18 Jul to 14 Sep 2025, the five productions in *The Studios 2025* season reveal a spectrum of possibilities both in terms of theatremaking and in our exploration of Sustenance. We open the season with **David Finnigan's *Scenes from the Climate Era***, a series of vignettes about the biggest crisis in human history. Adapted for a Singapore cast and directed by Ellison Tan, the play slips between the absurd and the comic, the domestic and the global, the past, present and possible futures.

In ***FOOD*, Geoff Sobelle** hosts an intimate dinner party of smell, tastes and touch, and with the help of the audience, shapes a conversation about personal memories and our relationship with food. Through illusion and Sobelle's masterful sleight of hand, the evolution of food unfolds before us, from the days of hunter gatherers through to industrialisation and the overconsumption of today. ***Pickle Party* by The Theatre Practice** places the audience at a pickling workshop within a performance. The pickling takes place in real time against the backdrop of Singapore's rapid development from farmland to modern city, as we are asked to consider how humans, microbes and food security are connected.

In ***Haribo Kimchi*, Jaha Koo** invites audiences into his *pojangmacha* or Korean late-night snack bar and takes us on a culinary exploration peppered with text, K-pop inspired music, video and robotics. In this story of cultural assimilation and the *umami* taste of home, food serves as a shelter to the culturally dislocated.

Global events bring about a different kind of dislocation and alienation. **Checkpoint Theatre's *Escape to Batam***, is a personal and poignant story of director-playwright Claire Wong's father, who spent his boyhood on the rural island of Batam to escape the Japanese Occupation of Singapore. Intertwined with Claire's own lived experience of family loss and grief, the piece is a meditation on time, memory and resilience, transcending generations.

Alongside these productions, *The Studios* season encompasses workshops, conversations with artists, and a nature walk. These companion programmes provide different ways for audiences to deepen their engagement with the issues and questions arising from the productions, outside of the theatre.

Today, as we continue to be confronted by environmental devastation and geopolitical fractures, we hope that this season will allow us to critically imagine paths for a gentler, more sustainable future beyond ourselves.

Come and imagine with us at *The Studios*.

Shireen Abdullah

Senior 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.

MESSAGE FROM CLAIRE WONG

CO-PLAYWRIGHT AND DIRECTOR



We sustain relationships with loved ones, even after they're gone, through memory, storytelling, and the echoes of their lives which remain.

In the course of writing *Escape to Batam*, Huzir and I discovered that it's about a father-daughter relationship through time, and in spite of time. I have been carrying these stories for many years. Telling them emerges from a need to reconnect with my father; half-forgotten conversations and memories have resurfaced.



I presented a work-in-progress version of this piece in 2015 during the Singapore Writers' Festival, and Checkpoint Theatre explored a film treatment in 2020. But with this Esplanade commission, it has grown into a much more personal piece than when I first started work on this project more than a decade ago.

This script was extensively workshopped with the cast and designers, over 14 drafts. As co-playwrights, Huzir and I alternated primary responsibility for the rewrites and new material of each successive draft. Most of the personal recollections came from me; Huzir helped adapt my father's and uncle's memoirs. When it came to the dramaturgy, Huzir looked at questions of structure and language, while Faith Ng was instrumental in helping us find the emotional through-line, and in pointing out many things big and small that needed our attention.

As a director I have benefitted from the skills and commitment of my performers, creative team, and production team. Having the range of people in the room, from different generations, allowed access to different family stories from the Japanese Occupation and consequently different ways of telling my father's stories.

Similarly, we all have a certain shared experience of the Covid-19 pandemic, yet it differed greatly depending on which stage of life you were at. It was affirming to hear the people in the rehearsal room share their recent memories, some buried and suppressed.



The connection we are establishing is therefore emotional; the emotional journey and the emotional quality of the memories are key in wanting to stage the work, as opposed to a representation of facts. Yet all my father's stories are entirely true, or as true to how he remembered them, and corroborated by other family members.

Escape is an interesting concept. In my father's story there is perhaps no real escape. You can depart mainland Singapore; you can avoid the mainstream narrative of arrest and massacre, but you cannot escape the ramifications of exile and privation.

And did anybody escape the pandemic? We're still grappling with the social, economic, psychological, consequences in terms of how we relate to one another. We've all been profoundly changed.

The great privilege I and my team have as artists is to imagine those conversations about escape and return. It has made me think about the enduring qualities of resilience and perseverance; the importance of living life as fully and meaningfully as possible, because you don't know where it's going to take you, as all of us saw from 2020 to 2023. I have been allowed to consider the universality of the human experience, isolation, connection, family, community.

I am very grateful to Esplanade – Theatres on the Bay for commissioning this work and for all their kindness and support. I thank all the people who worked on this production, and particularly to Huzir for holding my hand and my heart gently and lovingly throughout the making of this work, and to my colleagues at Checkpoint Theatre: Faith Ng, Manesh Zaveri, Jayne Lim, Chaney Chia, Tricia Tan, Cheryl Kim Oon, Sheryl Teo, Shalani Devi, Georgia Sim, and our wonderful interns.

And finally, thank you to you, the audience, for being here today. I hope this leads you to a new regard for our past, whether distant or recent; and to new conversations with those you love most.

Claire Wong

Co-Playwright & Director

SYNOPSIS



Two of Singapore theatre's most formidable multi-hyphenates craft a lyrical spectacle of the past and present, speaking to all who have known the harsh bitterness and gentle longing of awaiting a new normal.

What do stories of war tell us about human resilience and how we care for those closest to us? How does telling these stories help us to comfort and to heal?





Created by Claire Wong and Huzir Sulaiman, *Escape to Batam* is a delicate tapestry of the past and the present, weaving the remarkable lived experiences of Ming, who spent his boyhood on the rural island of Batam to escape the Japanese Occupation of Singapore, with his daughter's personal stories of family, loss and grief felt in the years since her father's passing. Drawing parallels from their different life journeys, daughter Claire finds herself discovering what it means to live with the pain of loving those who have left us, and how to carry on for those who are still with us.

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

Singapore Sign Language (SgSL) Interpretation will be provided for the performance and post-show dialogue on 22 Aug, Fri, 8pm.

Recommended for ages 9 and above.
There will be a post-show dialogue after each performance.

Acknowledgement of Sources

The producers and playwrights wish to thank:

- Claire Wong, for permission to adapt stories and text from the unpublished letters and memoirs of Wong Heck Ming;
- John Eu-Li Wong, for permission to adapt stories and text from THE BATAM YEARS, by Wong Heck Sing;
- Claire Wong, for permission to use material from interviews she conducted with Wong Heck Ming;
- June H.L. Wong, for permission to excerpt from her column in The Star; and
- Beatrice Wong, June H.L. Wong, and Adrian Chung, for permission to excerpt their private recollections of Wong Heck Ming.

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Additional piano improvisations by Phan Ming Yen.

ABOUT THE CAST



Adib Kosnan

Performer

Adib Kosnan is a Singaporean theatre practitioner, educator, and Associate Artist with Checkpoint Theatre. Since his professional debut in 2003, he has performed across English and Malay-language stages. Adib writes and directs extensively, with his play *28.8* (Teater Kami, 2017) nominated for Best Original Script at the ST Life Theatre Awards 2018. He won Best Supporting Actor in 2020 for *Angkat* (M1 Singapore Fringe Festival 2019). Passionate about socially engaged theatre, Adib co-led *Both Sides Now: Mengukir Harapan* (Drama Box and ArtsWok Collective, 2021-2022), a community arts experience exploring end-of-life issues in the Malay-Muslim community. As an educator, he blends artistic and pedagogical practices, creating safe, reflective spaces for learning. In 2023, he received the NAC scholarship to pursue a Master's in Arts

Pedagogy and Practice at LASALLE College of the Arts. He hopes that his work continues to shape Singapore's theatre landscape through care, collaboration, and cultural resonance.



Chaney Chia

Performer

A graduate of the School of the Arts Singapore (SOTA) and then LASALLE College of the Arts, Chaney Chia is a multi-faceted practitioner who has found himself constantly drawn to the realm of theatre, where he works professionally both as an actor and arts administrator. When not immersed in a role, he is the development and engagement executive at Checkpoint Theatre.

Previous Checkpoint Theatre acting credits include *Hard Mode* (2024), for which he received a Best Actor nomination at the ST Life Theatre Awards 2025, *Brown Boys Don't Tell Jokes* (2023), and *Eat Duck* (2019).

In his spare time, he is an avid boxer.



Genevieve Tan

Performer

Genevieve Tan (she/her) is a queer Chinese Singaporean actress and theatremaker. She graduated with First Class Honours from LASALLE College of the Arts' BA Acting programme in 2023. A returning collaborator with Checkpoint Theatre, Genevieve appeared as Zhao Lilin in *Secondary: The Musical* (2024), and is delighted to perform in *Escape to Batam*.

Her recent stage work includes *Hedda Gabler* (The Winter Players, 2025) and *The Day I Met The Prince* (The Theatre Practice, 2025). On screen, she stars in the upcoming feature film *Amoeba*, directed by Tan Siyou (Akanga Film Asia).

Genevieve is currently exploring puppetry in the theatre, focusing on its potential to concretise and empathise with the conceptual, ideological or intangible. She also writes and directs for Theatre for Young Audiences (TYA) and commercial theatre: recent clients include Esplanade, Asian Civilisation Museum and National Museum Singapore. She dedicates all her work to her parents who raised and love her dearly. Visit stgen.ju.mp to see more.



Rebekah Sangeetha Dorai

Performer

Rebekah Sangeetha Dorai (she/her/hers) is an actor, singer, and voiceover artist.

Critics called Rebekah “a vocal powerhouse” in both her turn as strict department head Mandy Thomas in *Secondary: The Musical* (Checkpoint Theatre, 2024) and in the Southeast Asian premiere of the critically-acclaimed Broadway musical *Dear Evan Hansen* (Pangdemonium, 2024) where she delivered an “unforgettable” Heidi Hansen. She received dual nominations in the Best Supporting Actress category for both roles at the ST Life Theatre Awards, and clinched the 2025 win for *Dear Evan Hansen*.

Rebekah recently played the eponymous character in *Edith*, an official selection at five international film festivals, including the 2024 Fantasia Film Festival in Montreal. Her upcoming theatrical works include *Kimberly Akimbo* (Pangdemonium, 2025) and a reprise of her role in Checkpoint Theatre’s *Secondary: The Musical*, as well as the HEI Studios’ featurette *Namaste B*tch*, premiering Fall 2026.

See more online @rebekahdorai



Neo Swee Lin

Performer

Neo Swee Lin trained as an actor at the Royal Scottish Academy of Music and Drama. She also has a Law degree from National University Singapore.

Plays with Checkpoint Theatre: *Tender Submission* (2023), *The Way We Go* (2014), *Wo(men)* (2010), *Cogito* (2007).

Other plays: Pangdemonium's *A Doll's House Part 2* (2025), *Doubt* (2023), *Falling* (2016); *Devil's Cherry* (Singapore International Festival of Arts 2022); Singapore Repertory Theatre's *The Truth* (2019), *Hamlet* (1997), *The Glass Menagerie* (1996); *Missing* (The Arts House, 2019); *Nadirah* (The Instant Cafe Theatre Company, 2016); Wild Rice's *The House of Bernarda Alba* (2014), *Romeo & Juliet* (2012), *Cooling Off Day* (2012); *The Crucible* (Dramaplus Arts, 1999); TheatreWorks' *Half Lives* (1997), *M. Butterfly* (1990); *Medea* (Asia-in-Theatre Research Centre, 1988); *Mama Looking for her Cat* (Practice Theatre Ensemble, 1988).

TV and film work include *Sleep With Me* (Viddsee, 2021); *Kallang Roar* (Merelion Pictures, 2008); *Where got problem* (Sunnez, 1999); *Phua Chu Kang Pte Ltd* (Mediacorp, 1997-2007); *12 Storeys* (Brink Creative / Springroll Entertainment / Zhao Wei Films, 1997).

Swee Lin has also voiced many documentaries for National Geographic & Discovery.

She is married to Lim Kay Siu; together with their ukuleles, they form The NeoKeleLims and livestream on Tiktok and Twitch.tv/ TheNeoKeleLims

ABOUT THE CREATIVE AND PRODUCTION TEAM



Claire Wong

Co-Playwright & Director

Claire Wong is the co-founder, Joint Artistic Director and Producer of Checkpoint Theatre. Trained in both Asian and Western performing arts, Claire obtained her Master of Fine Arts (MFA, Theatre Arts) from Columbia University. She graduated with a Bachelor of Laws (Hons) from the National University of Singapore and was formerly a litigation and corporate lawyer.

Claire's recent directing credits include *Statement Piece* (2025), *Hard Mode* (2024), *Playing With Fire* (2024); *Recalling Mother: Her Lines, My Lines* (2022), which she co-directed and also co-wrote and performed in; *The Fourth Trimester* (2022); *Occupation*

as part of *Chamber Readings: Plays by Huzir Sulaiman* (2022); *Keluarga Besar En. Karim (The Karims)* (with Joel Lim, 2021); *The Heart Comes To Mind* (2020); *Eat Duck* (2019); *Displaced Persons' Welcome Dinner* (2019), a commission of Singapore International Festival of Arts; *Still Life* (2019) and *Normal* (2017, 2015). As an actress, Claire has performed in landmark Singapore productions and international arts festivals.



Huzir Sulaiman

Co-Playwright & Dramaturg

Huzir Sulaiman is the co-founder and Joint Artistic Director of Checkpoint Theatre. A critically-acclaimed and award-winning playwright, his *Collected Plays 1998-2012* was published in 2013. His play *Displaced Persons' Welcome Dinner* was a commission of the 2019 Singapore International Festival of Arts. Recent directing credits include *Secondary: The Musical* (2024), *Session Zero* (2023, 2021), *Tender Submission* (2023), *Brown Boys Don't Tell Jokes* (2023), *The Weight of Silk on Skin* as part of *Chamber Readings: Plays by Huzir Sulaiman* (2022), *Vulnerable* (2021), *Two Songs and a*

Story (with Joel Lim, 2020), *Thick Beats for Good Girls* (2018) and *FRAGO* (2017).

Huzir has taught playwriting at the National University of Singapore's University Scholars Programme; at the NUS English Department; the School of the Arts; and other institutions. Huzir was educated at Princeton University, where he won the Bain-Swiggett Poetry Prize, and is a Yale World Fellow.



Faith Ng

Dramaturg

Faith Ng is a playwright and Associate Artistic Director of Checkpoint Theatre. Her plays include *Hard Mode* (2024), winner of Best Original Script at the Straits Times Life Theatre Awards 2025; *The Fourth Trimester* (2022), which won Best Original Script and Production of the Year at the ST Life Theatre Awards 2023; *A Good Death* (part of Esplanade's The Studios 2018); *Normal* (2017, 2015); *For Better or For Worse* (2013); and *wo(men)* (2010).

A Young Artist Award (2018) recipient, she was the artist-in-residence for LASALLE College of the Arts' MA Creative Writing programme (2019–2022) and the writer-in-residence for the Singapore Creative Writing Residency (2014). Her collection of plays, *Faith Ng: Plays Volume 1*, was published by Checkpoint Theatre in 2016. *Normal* continues to be read in schools as part of NAC's Arts Education Programmes, while *A Good Death* is taught to medical students by the Division of Supportive and Palliative Care at the National Cancer Centre Singapore.



Phan Ming Yen

Historical Music Consultant

An independent researcher, writer and producer, Phan Ming Yen has been involved in Singapore's art scene variously as a music critic, journalist, writer, arts manager, and producer over the past 30 years. At present, he and his brother are also setting up Thye Seng 105, a heritage and documentation centre in the former tin mining town of Kampar in Kinta Valley, Perak, in Malaysia, located at his family's shophouse. Phan's fiction and poetry has been published by

Ethos Books and online in the Quarterly Literary Review. In his latest publication, he worked with ballet pioneer Goh Soo Khim on her memoir, *Love Connects: My Life in Dance* (2025). Phan's present area of research is music during the Syonan period for which he was a recipient of the National Library's Lee Kong Chian Research Fellowship in 2024. Phan is also a board member of Checkpoint Theatre.



Petrina Dawn Tan

Set Designer

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

She won Best Set for *The Truth* (Singapore Repertory Theatre, 2019) at the ST Life Theatre Awards 2020; was nominated for Best Set in 2025 for *Hard Mode* (Checkpoint Theatre, 2024) and in 2021 for *A Dream Under the Southern Bough: Existence* (Toy

Factory Productions, 2021), and in 2017 for Best Lighting for *Manifesto* (The Necessary Stage and Drama Box, 2016).

Collaborations with Checkpoint Theatre include *Hard Mode* (2024), *Secondary: The Musical* (2024), *Tender Submission* (2023), *Brown Boys Don't Tell Jokes* (2023), *The Fourth Trimester* (2022), *Session Zero* (2023, 2021), *Keluarga Besar En. Karim* (*The Karims*) (2021), *The Heart Comes to Mind* (2020), *Still Life* (2019), and *Thick Beats for Good Girls* (2018). Her work for *Recalling Mother* (2016) has been seen internationally, travelling from Singapore to Brisbane and Adelaide.

She was also a Co-Artist for public art installation *YELLOW*, Associate Lighting Designer for *From Singapore to Singaporean - The Bicentennial Experience* and Associate Lighting Designer for *Art of the Brick* at ArtScience Museum.



Faith 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 is trained at The Hong Kong Academy for Performing Arts in Lighting Design (2016), under the National Arts Council Arts Scholarship (Postgraduate). She was nominated for Best Lighting Design at the ST Life Theatre Awards 2025 for *Playing With Fire* (2024) by Checkpoint Theatre.

Please visit her portfolio at liuyonghuay.tumblr.com



Shah Tahir

Sound Designer, Engineer & Music Arranger

Shah Tahir has been involved in the audio and music industry for over 20 years, and has arranged and composed for numerous Mediacorp Channel 8 television series. He currently serves as the Audio Consultant and Sound Designer for the National Day Parade (2009-2025), corporate events and live television broadcasts. Shah's passion has led him to work on numerous theatrical productions with theatre companies such as Checkpoint Theatre, Dream Academy, Toy Factory, and Wild Rice.



Tan Wei Ting

Multimedia Designer

Tan Wei Ting was first trained in theatre and later went to film school. Her debut short film *CA\$H* (2018) was selected for International Competition at the 41st Clermont-Ferrand International Short Film Festival in France, and travelled to 20 different countries. Film magazine *Sight and Sound* listed it as seven of the best short films in Clermont-Ferrand that year. Her short film *Love at Fifty* was in

competition at the 33rd Singapore International Film Festival, 29th Tallinn Black Nights Film Festival PÖFF Shorts, and garnered close to a million views on media platform Our Grandfather Story. She has won Best Directing twice, and Best Editing once, at the National Youth Film Awards (Open Youth Category). Wei Ting is from the pioneer batch of ARTivate — Youth Wing of Drama Box. She is also a graduated fellow of the Busan Asian Film Academy 2023 and the Golden Horse Film Academy 2024.



Max Tan

Costume Designer

Max Tan started his eponymous label MAX. TAN upon his breakout collection at the Singapore Fashion Designers Contest in 2007, where he received an award recognition. What began as creating capsule collections to meet increasing interest 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 fashion powerhouses such as Alexander McQueen and Valentino.

Over the past decade, Max has been recognised for his innovative designs that challenge fashion trends while incorporating his Asian roots. Max also lectures at the Nanyang Academy of Fine Arts (Singapore), and enjoys partnering with theatre groups in Singapore to design costumes for their key productions. Max was awarded Best Costume Design at the ST Life Theatre Awards in 2017, 2021 and 2022. Recent productions include the inaugural Olympics Esports Week that was held in Singapore in 2023.

MAX.TAN is represented by Boon showroom (Paris), and has started making inroads onto the international fashion design scene.



Krys Yuan

Assistant Director

Krys Yuan is a theatre artist who acts, writes, creates stories, and is constantly trying to fail better. She recently graduated from the Intercultural Theatre Institute, where she became inspired by the rich humanity that lives in the exchange between contemporary and traditional performing arts. Play, openness, and building community is an

integral part of her performance practice. Krys is always looking for opportunities to explore the “in-between”—of cultures, of human and nature, of reality and fiction.

Most recently, she has been spotted as a dancing green circle, a talking photo frame with Taoist dreams, and a facilitator at *Scarce City*. Outside of that, she’s probably sewing or defending her breakfast from her cats. She’s thrilled to begin her Shahid Nasheer Memorial Fellowship at Checkpoint Theatre by escaping to Batam with such a warm and sparkling cast, crew, and team.



Bobbie Ng

Make-Up Designer

Bobbie Ng has been passionately involved in makeup for more than 20 years. She co-founded The Make Up Room with the belief in creating a space that appreciates and respects one’s beauty.

“I never get bored of being a makeup artist. Because every client is different, every show and photoshoot has its own challenges. The spontaneity and thinking on your feet is my adrenaline for each assignment.”

She began her career at MAC Cosmetics, where she was introduced to the backstage world, doing makeup for international brands' fashion shows as well as local theatre productions. Fashion and theatre have given Bobbie the versatility to craft looks that range from natural and realistic to colourful and avant-garde.

To date, The Make Up Room has been involved in more than 200 local theatre productions.



Leong

Hair Designer

Leong is a prominent figure in Singapore's hairstyling industry with more than 30 years of experience. His expertise spans across film, theatre, and stage productions, where his innovative work has become integral to the visual identity of numerous shows.

Leong is renowned for creating distinctive and character-driven looks, blending creativity with technical precision to craft styles that capture the essence of both characters and clients. His portfolio includes recent work on acclaimed productions such as *Cabaret* (Sing'theatre, 2023),

Pangdemonium's *Into The Woods* (2023), *Doubt: A Parable* (2023), and *People, Places, and Things* (2023), and the mesmerising performance of *Cinderella 2023* by Singapore Ballet.



Evelyn Chia

Production Manager

Evelyn Chia is the co-founder of The Backstage Affair. Since 2003, she has worked extensively across Europe and Asia in various roles, collaborating with acclaimed artists such as Robert Wilson and major touring companies. She also played an instrumental role in the creation and operation of the performance spaces at the School of the Arts (SOTA).



Saffa' Afiqah

Stage Manager

Saffa' Afiqah holds a Diploma in Technical Production & Management from LASALLE. Although she specialises in stage management and wardrobe, Saffa' is always eager to put on new hats and take on different roles. She has previously

worked with Checkpoint Theatre on *Secondary: The Musical* (2024), *Tender Submission* (2023), *Recalling Mother: Her Lines, My Lines* (2022), and *The Fourth Trimester* (2022). Other recent credits include *The Prose & The Passion* (The Public Space Ltd, 2024), *The Three Little Pigs* (Singapore Repertory Theatre, 2024), and *Mari Kita Main Wayang* (The Esplanade, 2023).



Wann Nurul Asyiqin

Assistant Stage Manager

Wann Nurul Asyiqin is a graduate of The Backstage Affair's Apprenticeship Programme and holds a Diploma of Arts Management from Nanyang Academy of Fine Arts. Syiqin mainly works stage management on a freelance basis. Previous productions include *COLONY* (Singapore International Festival of Arts 2025), *AIR* (Drama Box, 2024), *pass·ages* (Esplanade, 2024), and *G*D IS A WOMAN* (Wild Rice, 2023).



Georgia Sim

Assistant Stage Manager

Georgia Sim first fell in love in theatre when she was three years old, as a young tot in Speech and Drama class. A graduate of the National University of Singapore with a Bachelor of Arts (Theatre Studies and Psychology) and the Backstage Affair's Apprenticeship Programme, she worked as a freelance stage manager prior to joining Checkpoint Theatre. Selected credits in backstage management include Checkpoint Theatre's *Statement Piece* (2025) and *Playing With Fire* (2024), *The Soldier and His Virtuous Wife* (The Theatre Practice, 2023), and *Pompeii* (Singapore International Festival of Arts 2023).



Shai

Creative Captioner

Shai has been a captioner since 2012 and actively advocates for integrated captions as an access right for both Hearing and Deaf theatre audiences. *Escape to Batam* will be her 40th production providing captioned access, and marks her first time working with Checkpoint Theatre.



Natalie Linn Titus

Creative Captioner

A live performer, theatremaker, and live media artist, Natalie Linn Titus has worked on productions such as *Bawang Putih Bawang Merah* (Teater Ekamatra, 2024) and *Re:Assembly* (Drama Box, 2023) as part of Esplanade's *Feed Your Imagination (F. Y. I.)* series. As a budding captioner, she works with Shai to create accessible theatre for all audiences.



Faaiah Alkaff

Singapore Sign Language Interpreter

Faaiah Alkaff is a freelance Deaf Interpreter and Singapore Sign Language (SgSL) Instructor with Equal Dreams, who actively champions Deaf culture and accessibility in the arts.

Her dedication to inclusion is reflected in various projects, including SgSL storytelling initiatives such as *Tales of Sang Kancil* (Malay Heritage Centre, 2022) and *Start Small, Dream Big*, an ongoing movement by the Early Childhood Development Agency (ECDA). She also served as the interpreter

for *I Am Seaweed* at the M1 Singapore Fringe Festival 2025.

One of her notable works was co-creating the Deaf-friendly workshop *What Was That?!*, supported by PLAYlab, for Esplanade's *March On* children's festival in 2024—an innovative experience that brought together Deaf, Hard-of-Hearing, and hearing children through SgSL, props, sound, and vibration. She also performed a signed song at the opening ceremony of the Olympics Esports Week 2023.



Patricia Merilo

Singapore Sign Language Interpreter

Patricia Merilo is a Deaf interpreter at the early stages of her journey who is excited to grow through every opportunity. Her first experience was interpreting the post-show dialogue for *I Am Seaweed* (M1 Singapore Fringe Festival 2025) and *Escape to Batam* marks her second professional show.

She is currently training in theatre interpretation, and sees it as a meaningful way to connect between Deaf audiences and live performance.

Outside of interpretation, she is a resident choreographer and dancer with Redeafination, Singapore's Deaf dance crew. By day, she works in digital accessibility, ensuring platforms and experiences are inclusive for disabled communities.

With a deep passion for the arts and equity, she is committed to making creative spaces more accessible and representative of diverse voices.



Fang Shawn

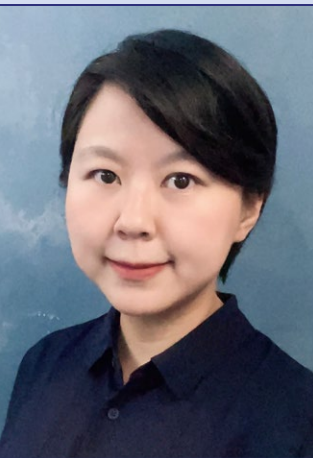
Singapore Sign Language Interpreter

Fang Shawn is a freelance Singapore Sign Language Interpreter with nine years of interpreting experience. Within the arts space, he has interpreted for multiple theatre showcases and post-show dialogues, from companies such as ART:DIS Singapore and The Artground. Shawn last appeared with Checkpoint Theatre as one of the on-stage interpreters shadowing for *Hard Mode* (2024).

He has also worked with Deaf artistes, to relay interpret for Deaf music performances,

such as Singapore Symphony Orchestra's *National Day Concert* (2024), The Purple Symphony's *10th Anniversary Concert* (2024), and *The Purple Parade* (The Purple Parade, 2024).

On top of being a hearing interpreter, Shawn is an ally who believes that Deaf individuals deserve a space within the arts scene, be it as an audience provided with full access, or to highlight Deaf Sign Language Interpreters as the gold standard for accessibility.



Yew Hau En

Access Consultant

Yew Hau En is a freelance Deaf Interpreter (SgSL/International Sign) and Singapore Sign Language (SgSL) instructor with over 10 years of experience. She is currently pursuing the European Master in Sign Language Interpreting (EUMASLI). Her deafness has been the key to unlocking and opening the vista into the Deaf world—its uniqueness, culture, and the language of those who exhibit beauty through expressions and senses intensified by the absence of hearing.

Her fascination with the Deaf world continues, and she is eager to contribute to and be part of the talent and burgeoning activity within Deaf communities, locally and internationally.

She is also a team member of the SgSL Now! Facebook group and Telegram channel, which bring SgSL users together on a platform to celebrate their love for SgSL and Deaf culture. In her free time, she creates Deaf-related content for Deaf and hearing people on her public Instagram account.

ABOUT CHECKPOINT THEATRE



Established in 2002, Checkpoint Theatre was the first theatre company to exclusively develop, produce and champion Singapore writers and original Singapore content with strong writing, performance and directing that embraces and empowers our diverse voices and communities. We create work from idea to page to stage. We are a company of multi-disciplinary artists who tell stories for the stage, for the page and for this digital age, and we nurture the next generation of Singapore theatremakers and creatives.

- We create and present new theatrical and interdisciplinary work with honesty, depth, and nuance
- We develop Singapore stories with outstanding writing through our process of rigorous dramaturgy and incisive direction
- We mentor emerging theatremakers and creatives through workshops, internships and collaborations, and through providing professional resources and platforms to showcase new work

- We publish original works written by Singapore storytellers and books on theatre and art-making
- We pursue collaborations with international partners to show Singapore work abroad

Checkpoint Theatre Ltd is supported by the National Arts Council under the Major Company Scheme for the period from 1 April 2023 to 31 March 2026, and is a registered charity with Institution of a Public Character (IPC) status.



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Claire Wong and
Huzir Sulaiman

Associate Artistic Director

Faith Ng

Finance and Development (Senior Manager)

Manesh Zaveri

Communications & International Partnerships (Head)

Jayne Lim

Development & Engagement (Executive)

Chaney Chia

Marketing & Communications (Executive)

Tricia Tan

Production (Executive)

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Georgia Sim

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Lam Chew Ying

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Lucas Ho
Dana Lam
Faith Ng
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Luke Somasundram
Zenda Tan
Shiv Tandan
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weish

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CAST

Adib Kosnan

Chaney Chia

Genevieve Tan

Rebekah Sangeetha Dorai

Neo Swee Lin

CREATIVE

Playwright

Huzir Sulaiman

Claire Wong

Director

Claire Wong

Dramaturg

Huzir Sulaiman

Faith Ng

Historical Music Consultant

Phan Ming Yen

Set Designer

Petrina Dawn Tan,

Doodle Productions

Lighting Designer

Faith Liu Yong Huay

Sound Designer, Engineer & Music Arranger

Shah Tahir

Multimedia Designer

Tan Wei Ting

Costume Designer

Max Tan

Assistant Director

Krys Yuan

Set Consultant

Marc Andre Therrien

Make-Up Designer

Bobbie Ng,

The Make Up Room

Hair Designer

Leong

PRODUCTION

Producer

Claire Wong
Huzir Sulaiman

Production Manager

Evelyn Chia

Technical Manager

Paul Lim

Multimedia Operator

Ian Lee

Stage Manager

Saffa' Afiqah

Assistant Stage Manager

Wann Nurul Asyiqin
Georgia Sim

Production Assistant

Lilith Tan

Set Assistant

Michael Lee
Thaddeus Leong

Production Intern

Azina Binte Abdul Nizar
Am Kaplan

Wardrobe Manager

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Singapore Sign Language Interpreter

Faaiah Alkaff
Patricia Merilo
Fang Shawn

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Sheryl Teo
Shalani Devi

Graphic Design

Marc Gabriel Loh

Production Photography & Videography

Juliana Tan

Intern

Lalita Kumar

Hannah Leong

Adlina Anuar







Nature Walk & Ink-Making Workshop by Wild Dot SG

Explore colours and textures at this mindful walk to notice, harvest, make and celebrate natural inks.

30 & 31 Aug 2025, Sat & Sun, 9am
Pasir Ris Beach
\$50

For ages 10 and above.

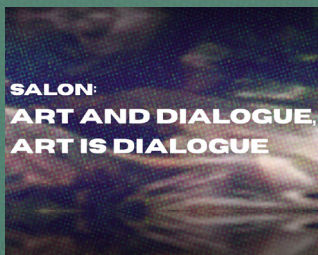


Pickle Party: Building the "Set" by The Theatre Practice

Discover alternative approaches to various aspects of theatremaking in this hands-on workshop.

6 Sep 2025, Sat, 11am & 3pm
Practice Tuckshop, 58 Waterloo Street
\$25

For ages 13 and above.



Salon: Art and Dialogue, Art is Dialogue - A Look Back on The Studios 2023-2025

Join us for a conversation with the artists and producers of *The Studios*, past and present, moderated by Charlene Rajendran.

13 Sep 2025, Sat 4pm
Esplanade Black Room
Free, by registration.

Humans, microbes
and food security:
come witness the
power of edible hope
in this interactive
experience.

An Esplanade Co-Production

PICKLE 泡泡菜狂歡節! PARTY

By **The Theatre Practice**

Co-directed by **Ang Xiao Ting & Kuo Jian Hong**

11 – 14 Sep 2025

Thu & Fri, 8pm

Sat, 3pm & 8pm

Sun, 3pm

Esplanade Annexe Studio

1hr 15mins, no intermission.

Performed in English, with captioning.

This production is presented as part of *The Studios 2025 – Sustenance*, critically imagining paths for a gentler, more sustainable & emotionally resonant future.

\$40

Picklers

Get hands-on with pickling on stage, limited slots

General Audience

Watch the performance from a different perspective

*Limited concessions available.

^Esplanade&Me specials available

Join for free at esplanade.com/membership



culture pass
eligible!

BOOK NOW

esplanade.com/thestudios

CAP Captioning



#EsplanadeSG #WonderHere

Yusof

An Esplanade Commission

Portrait of a President

by Teater Ekamatra



Struggle, sacrifice and an unwavering commitment to serve the nation and its people—don't miss this illuminating play about Yusof Ishak, Singapore's first head of state.

2hrs, no intermission. | Performed in Malay, with English surtitles.

\$50[^], \$65^{*^}

^{*}Limited concessions available.

[^]Esplanade&Me specials available

Join for free at esplanade.com/membership

17 - 19 Oct 2025

Fri, 8pm | Sat & Sun, 3pm & 8pm

Singtel Waterfront Theatre at Esplanade

SG culture pass
eligible!

BOOK NOW
esplanade.com/yusof

Terms and conditions apply.

A programme of 60 Connections – At Home and Afar, a year-long season of Singapore stories and international collaborations in celebration of SG60.



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Netflix's
Squid Game
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박해수

THE CHERRY ORCHARD

벚꽃동산

Cannes Film
Festival
Best Actress
Doyeon Jeon
전도연

by
SIMON STONE — produced by
LG ARTS CENTER
(South Korea)

7 – 9 NOV 2025
FRI & SAT, 8PM | SUN, 2PM
ESPLANADE THEATRE

Follow a Chaebol heiress on the brink of bankruptcy as she struggles to adapt to a South Korea that has moved on. Boasting 30 sold-out performances at its Seoul premiere, don't miss Stone's mesmerising adaptation of Chekhov's tragicomedy, live in Singapore.

2hr 25mins, with 20min intermission | Performed live in Korean with English surtitles
Admission age: 16 and above | Advisory 16: Contains mature themes, including some sexual content and coarse language

From \$68
Limited concessions available

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翻译 & 导演 Translated & Directed by
谢燊杰 NELSON CHIA
九年剧场 Nine Years Theatre

十二怒汉

TWELVE ANGRY MEN

编剧 Written by
REGINALD ROSE



7 – 9 NOV 2025

FRI, 8PM

SAT & SUN, 3PM & 8PM

SINGTEL WATERFRONT
THEATRE AT ESPLANADE

A verdict of life or death—dive into a compelling courtroom drama, as 12 jurors grapple with prejudice and conscience to decide a teenager's fate. Caught between conflicting obsessions and prejudices, will the jurors emerge as defenders of justice, or are they destined to become hangmen?

(2hrs, no intermission)
Performed in Mandarin, with English surtitles
Advisory: Contains some coarse language.

一场决定生死的裁决，一场关乎偏见与正义的较量。当一名少年被指控弑父，十二名陪审员被赋予决定被告命运的重任。十二个立场蕴藏了十二种执着、十二个理由暗示了十二种偏见。他们将是正义的使者，或是天生的刽子手？

(2小时，无中场休息)
以华语演出，附英文字幕。
注：部分演出含不雅用语。

\$50[^], \$70^{^*}

^{*}Limited concessions available

[^]Esplanade&Me specials available

Join for free at esplanade.com/membership

Terms & conditions apply.



BOOK NOW
esplanade.com/12angrymen



#EsplanadeSG #WonderHere



An Esplanade Commission

CHAPTER 2

27 & 28 Sep 2025
Sat, 8pm | Sun, 2pm & 7pm
Esplanade Annexe Studio

Pichet Klunchun
(Thailand)



Ask anything



Celebrated contemporary dancer and choreographer Pichet Klunchun confronts AI in this bold, new solo work that examines how the human body can coexist with its machinic other.

(1hr 15mins, no intermission)
Please refer to advisories online.

\$35[^]

Limited concessions available

[^]Esplanade&Me specials available

Join for free at esplanade.com/membership

Terms and conditions apply.

BOOK NOW
esplanade.com/dans



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Connections

At Home and Afar

**Our stories. Our world.
In 60 live and digital works.**

Esplanade shines the spotlight on artistic relationships and notable programmes spawned through the national performing arts centre.

esplanade.com/60connections



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Screenings from the
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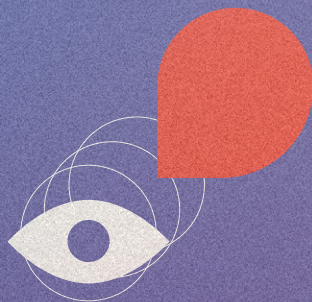
10 Jul 2025 – 31 Mar 2026

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from Esplanade's rich archives.**

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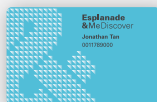


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Your access to the arts starts with *Esplanade&Me*

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- Exclusive invitations to events, workshops and tours
- Member referral incentives, Birthday privileges and more!
- Check in at any of our free programmes, PIP's PLAYbox and Jendela for rewards



Free to join



Free upgrade when
you spend \$500



Free upgrade when
you spend \$1000



Free for kids
12 years & under



Free for ages
17 to 26 years



Free for ages
55 & above



Not a member yet? Join at
esplanade.com/membership



Gift

Imagination, empathy, creativity—the arts both embody and inspire these human qualities that help us make a better society.

a

Your donation opens up opportunities for the young to experience and be inspired by the arts. It also supports the aspirations of emerging Singapore artists to create and express their vision for the future.

Seat



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In appreciation of your donation:

Seat plaque acknowledgement
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Acknowledgement on
donors' wall in Esplanade

Full tax deduction
of donation amount



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!**



4,231

activities took place at Esplanade.



3,007

 Free

737

 Paid

3,809,486

People attended our activities at the centre.



Free

3,367,291

Paid

141,565



636

 Activities

17,949

 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 2023 to Mar 2024.



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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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.

“

Reading Offstage is one of the best things ever!
I devote all my free time to the videos, articles
and podcasts about music, dance, theatre, visual
arts... it is absolutely life-changing. Five stars.

”

Totally Anonymous Person
(who is not related to Offstage)



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WHAT YOU THINK!

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!





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