



Huayi
Chinese Festival of Arts

AN ESPLANADE CO-COMMISSION
滨海艺术中心联合委约

esplanade

十指帮 (新加坡)
THE FINGER PLAYERS
(SINGAPORE)

×

莎士比亚的
妹妹们的剧团 (台湾)
SHAKESPEARE'S
WILD SISTERS GROUP
(TAIWAN)

Tail
Tales:
BANANAS &
ANG KU KUEHS

编导 / PLAYWRIGHT &
DIRECTOR

钟达成 / OLIVER
CHONG

王嘉明 / WANG
CHIA-MING

6-8 MAR 2026
ESPLANADE THEATRE STUDIO

香蕉与红龟粿



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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FESTIVAL MESSAGE

Dialects and dynasties—lately these are two aspects of Chinese culture and history that I find myself drawn to. The first has always brought a feeling of warmth and fondness, connecting me with my Hokkien roots. The second is something I have become interested in, through podcasts on the rich history of China's dynasties.

Both have provided inspiration for the programming of *Huayi – Chinese Festival of Arts*, which will be held from 27 Feb – 8 Mar 2026. Audiences can expect legends told through different art forms at the 24th edition of the annual festival, which continues to feature the works of top-notch Chinese artists from around the world and Singapore.

Our opening show in the Esplanade Theatre, *Deling and Cixi*, marks the first time that one of the imperial courts of China—in this case the late Qing dynasty in all its tumult—will be brought to life at *Huayi*. The riveting portrayal of the likes of Empress Dowager Cixi, Emperor Guangxu and the western educated Princess Deling, living in a time when the seeds of change were blowing fervently through the country, was written by the much-feted Chinese playwright He Jiping. This version that we are presenting has toured widely across China to much acclaim since its premiere in 2019.

We are also presenting a living legend, the award-winning Taiwanese actor, King Shih-Chieh in ***Le Père (The Father)***. If you have witnessed his splendid performance in Tuesdays with Morrie on the Esplanade theatre stage in 2024, you will believe me when I say there will be no one in the audience who is not moved at the end of *Le Père*. Created and staged by the acclaimed Shanghai Dramatic Arts Centre, the show is an ingenious yet deeply affecting adaptation of French playwright Florian Zeller's celebrated play about the physical and emotional world that people with dementia and their caregivers live in.

In addition, the festival will present a concert that looks at the many facets of Sun Wukong, the legendary great sage of heaven. We are stoked to work again with the Singapore Chinese Orchestra on ***Wukong's 72 Transformation***, which promises to be a feast of traditional Chinese music, multimedia projections, puppetry and storytelling.

Folk tales and legends of the region are often mined by artists to create new content for the stage. We are presenting two markedly different productions inspired by such tales. Sun Son Theatre from Taiwan is presenting ***A Little Goes A Long Way***, a tale for the little ones and families, inspired by familiar folk tales that speak about resilience and grit, which are important traits for little ones to pick up.

For the first time in *Huayi*, we are co-commissioning a new work with the Taipei Performing Arts Centre entitled ***Tall Tales: Bananas and Ang Ku Kuehs***. One look at this title and you know you will be in for an absurd and gratifying ride. Taking inspiration from folk tales in the region, this work is co-produced by The Finger Players of Singapore and Shakespeare's Wild Sisters

Group of Taiwan, and co-written and co-directed by Oliver Chong (Singapore) and Wang Chia-Ming (Taiwan).

Another first for *Huayi* is a science fiction story on stage. Originally written by Japanese playwright/director Tomohiro Maekawa, and now reinterpreted by award-winning Taiwanese theatre director Tora Hsu, ***The Sun*** is a gripping work set in a post-apocalyptic world fractured by bioterrorist attacks, which is so prescient for the times we live in.

Coming to *Huayi* for the first time is veteran Hong Kong choreographer and dancer Mui Cheuk Yin, who will be presenting a unique, tender yet moving dance work, ***Diary VII • The Story Of.....*** Based on her experiences rescuing stray cats in Hong Kong, the work ruminates on issues of home and diaspora.

We are pleased that the multi-talented Anna Lo and Rick Lau from Hong Kong will return to *Huayi*, having performed *Tri Ka Tsai – A uniquely trilingual Hong Kong cabaret* to sold-out crowds during the festival in 2023. I love to hear Chinese dialects being spoken in Singapore, and every time I hear someone speak Hokkien, it instantly brings to my mind an image of my smiling Ah Ma who only spoke Hokkien. And like many in my generation, my fondness for Cantonese came from being immersed in Hong Kong's television serials, movies and Cantopop while growing up. While the younger generations may not have many opportunities to learn to speak dialects these days, I do hope they will have fun at the second instalment of the three-part cabaret series, ***LauZone – A multilingual HK-style cabaret***. This work is a musical love letter to the many languages and dialects spoken in Hong Kong and about finding one's roots.

Returning to the festival too is **The Freshman**, Singapore's beloved Mandopop duo who are celebrating 15 years of music, friendship and growth. We are grateful to have played a role in their development and it is our pleasure to work with them again to present a full concert by this effervescent and irrepressible duo. Other music acts we are presenting during the festival include the famed Chinese post-rock band, **WANGWEN**, along with two Taiwanese indie musicians, **YELLOW** and **Crispy**.

In addition to performances, the second edition of **Huayi Dialogues** is back, and we are looking forward to illuminating conversations with the featured artists.

Finally, *Huayi* seeks to put the 'festive' in 'festival'. We are grateful to our audiences who celebrate Chinese New Year with us at Huayi every year, and we would like to take this opportunity to wish everyone a bounteous year ahead.

Our heartfelt thanks also go to our Principal Sponsor **Knife Cooking Oil** and, **Supporting Sponsors Berries 百力果** and **Singapore China Baijiu**, as well as **Polar Premium Drinking Water** for their support.

And since it's the Year of the Horse, we wish that everyone who comes to Esplanade will immediately be blessed with good luck and health, and prosperity! (“艺”马当先, 万马奔腾!) May you also find no shortage of connections with history, heritage and all manner of legends in the process.

Delvin Lee

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

ABOUT THE FESTIVAL

Launched in 2003 during the Chinese New Year, *Huayi – Chinese Festival of Arts* was introduced as one of three annual cultural festivals at Esplanade – Theatres on the Bay celebrating Singapore's multicultural heritage.

We aspire to make *Huayi* the pinnacle festival for Chinese artists, and to be internationally recognised for it. Through commissions, co-productions, presentations and showcases, *Huayi* enables audiences to experience some of the most dynamic forms of artistic expression by Chinese artists.

Huayi introduces our audiences to works that reveal the unique individual voices of Chinese artists, and as a multi-genre arts festival, the works curated for each *Huayi* range across a wide spectrum, from the traditional to the contemporary, the mainstream to the cutting-edge.

We are committed to promote and preserve the beauty of the Chinese language and culture, expressed through the performing arts, as a way for Singaporean Chinese to connect with their roots.

Huayi is dedicated to working with Singapore artists and making them known to an international audience as well, by fostering collaborations or partnerships with arts centres and arts festivals.

Over the years, we are humbled and yet also heartened that *Huayi* has grown into one of the most warmly embraced arts festivals in Singapore, and a sought-after platform for Chinese artists all over the world.

And as it takes place during the Chinese New Year, we celebrate the occasion with an inspiring and exciting line-up of arts programmes, both paid and free. We invite people from all walks of life to come enjoy and participate in our programmes, and we hope that they will encounter much inspiration and positivity so as to start the year on a cheery note.

MESSAGE FROM OUR PRINCIPAL SPONSOR



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

As part of our continuous support for the arts and culture, Lam Soon's Knife brand is proud to maintain our longstanding partnership with The Esplanade and *Huayi – Chinese Festival of Arts*, as the Principal Sponsor for 8 consecutive years. We hope you will enjoy the festival this year.

We wish you and your family Happiness and Prosperity in the Year of the Horse.

A handwritten signature in black ink, appearing to read "Wang Shang Ying". The signature is stylized and fluid, with the first name "Wang" being the most prominent.

Mr. Whang Shang Ying
Executive Chairman
Lam Soon Singapore Pte Ltd.

A MESSAGE FROM CO-DIRECTOR AND CO-PLAYWRIGHT

This work was born out of separation. Over three years, across seas and screens, we told one another stories from our lands. These stories were never whole; they carried misreadings and displacements. Yet in these gaps we recognised that stories are not relics to be restored, but living forms—capable of inhabiting new spaces, changing shape. As long as they are told, they will find new bodies.

We turn to folktales not to escape the present, but to confront it. The world has become stranger than myth: the familiar turns uncanny, and certainty slips through our fingers.

The stage is a site of accumulation rather than resolution. What remains is not order, but residue—things carried forward because they have not been discarded. Stories do not offer solutions; they linger, repeat, and refuse to disappear, much like lives that continue to bear consequences.

If this work leaves anything behind, I hope it is not a meaning to be decoded, but a state to be felt. One in which, amid disorder, someone speaks, and someone listens.

Oliver Chong

The Finger Players (Singapore)

A Metamorphosis not of The Times

In this age of AI, traditional media such as theatre, and ancient stories like folklore, appear almost entirely out of sync with the times. Yet, for creators, they are the most neglected, like a tiny cosmos tucked away in the depths of the human heart.

Humans, as observers and controllers, with our so-called "clarity", behave as though we're rulers of the digital world, its rich information all within our purview and control. But in reality, it is these data that oppresses us. We believe ourselves to be all-knowing, despite having been disconnected from nature, despite failing to be aware of our own shortcomings and ignorance.

The theatre is a physical, three-dimensional, imaginative space. Folklore is birthed from the relationship between humanity and nature. When this relationship is formed on the basis of imagination, the world as we know it, transforms, and we are brought closer to a supposed "reality". This is paradoxical yet captivating. How else then, would you find yourself feeling deep feelings, even when the puppet that's performing on stage never changes its facial expressions?

Metamorphosis is the starting point for the regional collaboration of *Tall Tales: Bananas and Ang Ku Kuehs*. This work is absurdly comedic, with "perverse" characters that reveal a lustful yet lonely entanglement. What exactly does it mean when we say - to see is to believe? What is normal? When we believe we are progressive, are we actually regressing, trapped to a two-dimensional black screen?

Wang Chia-ming

Shakespeare's Wild Sisters Group (Taiwan)

SYNOPSIS

Fear slithers into a snake, glimmering with scales.
Pain exists like a fish, sinking into the depths of the ocean.
Waiting takes the form of an orangutan, climbing the
cursed tree.

Humans become objects, and objects remember the
tongues of humans.
Love and jealousy, trust and betrayal, greed and desire—
Within each tale, they moult and transform, reborn into
new shapes of life.

This is a transformation of stories.
Imagination giving birth to stories,
Stories nesting within stories,
Weaving, coupling, multiplying and renewing themselves.
Between one narrative and the next,
New beginnings and endings emerge,
Ever continuing, never complete.

Following *Blood and Rose Ensemble* (2018), Oliver Chong of Singapore's The Finger Players and Wang Chia-Ming of Taiwan's Shakespeare's Wild Sisters Group reunite for *Tall Tales: Bananas and Ang Ku Kuehs*.

This is a cross-cultural creation inspired by *The Decameron*, where folk legends from two islands intertwine into a layered tapestry of live performance and puppetry.

The stage is a ruin, a world built from plastic bags and discarded remnants. Among the piles of waste, forgotten memories and myths are unearthed, sorted, and pieced together anew. From The Snake Prince to Princess Tailan, from snake to monkey, from bananas to ang ku kuehs, stories sprout, mutate, and are reborn, becoming strange new bodies where myth, matter, and mortality intertwine.

Tall Tales is not a retelling of old myths, but a meditation on what lies beneath them, the fragile coexistence between human and nature, story and survival. When two island cultures meet across the sea, their stories migrate, adapt, and take root in one another, revealing how we tell the world into being, and how, in uncertain times, we reimagine, rebuild, and reinvent ourselves through stories.

(1hr 30mins, no intermission)

Performed in Mandarin and some Minnan dialect, with English surtitles.

Admission for ages 13 and above.

Advisory: This production contains mature content and use of coarse language, recommended for ages 16 and above.

There will be a post-show dialogue conducted in Mandarin on 6 & 7 Mar, 8pm.

Tall Tales: Bananas & Ang Ku Kuehs is commissioned by Esplanade – Theatres on the Bay and Taipei Performing Arts Center, and co-produced by The Finger Players (Singapore) and Shakespeare's Wild Sisters Group (Taiwan).

ABOUT THE FINGER PLAYERS (SINGAPORE)

The Finger Players is one of Singapore's leading theatre companies, best known for inventively fusing traditional and contemporary puppetry elements, and integrating other artistic disciplines into its visually arresting productions.

Founded in 1999, The Finger Players is Singapore's oldest contemporary puppetry theatre company. Since its inception, it has been invited to perform in Africa, Australia, Spain, Paris, Japan, Hungary, South Korea, China, Hong Kong, Taiwan, and Thailand, to name a few, making it one of Singapore's most prolific international touring companies.

The Finger Players is a non-profit organisation with Institution of Public Character (IPC) status and a recipient of the National Arts Council's Major Company Scheme.

ABOUT SHAKESPEARE'S WILD SISTERS GROUP (TAIWAN)

Founded in the summer of 1995, Shakespeare's Wild Sisters Group (SWSG) owes its name to the fictional character in Virginia Woolf's novel *A Room of One's Own*, meaning to liberate women's talents from the oppression of patriarchy. Limiting itself to no specific issues or conventional aesthetics, SWSG takes materials from all arts inspiring to create original theatrical works.

Through collective exploration, the troupe continually seeks its own distinctive theatrical language and style. In addition to presenting new experimental works and engaging in artistic and cultural exchanges both locally and internationally each year, it also remains dedicated to nurturing creative platforms, promoting arts education, and participating in cultural policy.

ABOUT THE CREATIVE AND PRODUCTION TEAM



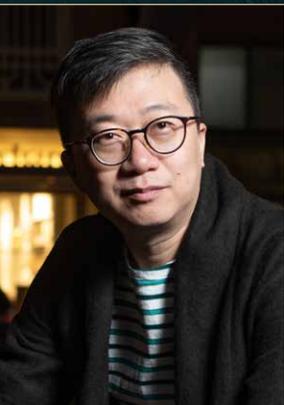
Oliver Chong (Singapore)

Co-Director and Co-Playwright, Set Designer

Oliver Chong is a multi-award-winning and published playwright, director, actor, puppeteer, and set and puppet designer. His extensive wins and nominations at The Straits Times Life! Theatre Awards span Production of the Year, Best Director, Best Script, Best Actor, Best Supporting Actor, Best Ensemble and Best Set Design.

His works have been featured at international festivals in Paris, Myanmar, Barcelona, Budapest, Ankara, Bangkok, Taiwan, Hong Kong, Japan, and Malaysia.

Oliver was the Resident Director of THE FINGER PLAYERS (2004 – 2018), and is currently the Artistic Director of the company. His published works include *Roots*, *The Book of Living and Dying*, *I'm Just A Piano Teacher* and *Cat, Lost & Found*. *Roots* was also read and staged in New Zealand by Proudly Asian Theatre in 2018.



Wang Chia-ming (Taiwan)

Co-Director and Co-Playwright, Sound Designer

Wang Chia-ming, founder and artistic director of Shakespeare's Wild Sisters Group, is recognised for blending experimental performance styles with popular themes. Working closely with performers, he actively explores and challenges the possibilities of theatre.

In 2018, his work *Café Lumière* was invited to the Tokyo Festival. In 2019, his work *Dear Life* was staged at the Festival d'Automne à Paris and later in 2023, at the Schaubühne Berlin's Festival Internationale Neue Dramatik (FIND), making it the first contemporary Taiwanese theatrical work to be presented on both of these major European arts platforms. Most recently, his international work includes *The Bathhouse of Honest Desires* at the Tokyo Festival 2025.



Jeffy Cheah (Taiwan)

Costume Designer

Graduated from the Department of Theatre Design at Taipei National University of the Arts, majoring in Costume Design, Jeffy is currently the Design Director of Kang Kuo Creative. His work includes film, television idol dramas, concerts, theme parks, and advertising. He has long been dedicated to costume and styling design for the theatre, spanning across spoken drama, opera, musical theatre, dance theatre, and traditional Chinese opera. Recent collaborations include Ping-Fong Acting Troupe, On Stage, Kaohsiung City Symphony Orchestra, Singapore Siong Leng Musical Association, Shakespeare's Wild Sisters Group, Greenray Theatre Company, HUA Universal Arts Entertainment, Yi-Shin Taiwanese Opera Theatre, Spring River Performing Arts Troupe, Chun-Mei Taiwanese Opera Troupe, National Kaohsiung Center for the Arts - Weiwuying, Shanghai Mahua Fun Age, and MHYRI Troupe, among others.



Wang Tien-hung (Taiwan)

Lighting Designer

A graduate of the Department of Industrial Engineering at Tunghai University, Tien-hung works in lighting design and visual design, and has collaborated with performing arts groups throughout Taiwan since 2000. The lighting designs of several productions he participated in have received the Taishin Arts Award. His award-winning works include *Once, upon hearing the skin tone* and *Tsen*, by Shakespeare's Wild Sisters Group, *Luan Hong* by 1/2Q Theatre, *The Rite of Spring* by Century Contemporary Dance Company, and *Zhu Wen Elopes with the Ghost* by Gang-a Tsui Theater. His lighting design portfolio spans over a hundred works across various theatrical forms.



Blaire Ko (Taiwan)

Music Composer

Blaire Ko is a Taiwanese composer whose work spans an extraordinary range from classical to experimental music, concerts to television, film, stage productions, and traditional performance forms including Peking opera and Kunqu opera, Taiwanese opera, and Traditional hand puppetry. His compositions are remarkable for their consistent excellence and breadth, earning him numerous awards. He continues to push forward through ongoing experimentation and

creative exploration. In recent years, he has devoted himself to the research, collection, and re-creation of Taiwanese traditional music, Taiwan's diverse languages, and the musical traditions of Eastern rituals and operatic forms.



Daniel Sim (Singapore)
Puppet Designer

Daniel is interested in objects in performance and the potential of their material and theatrical presence. He has designed, coordinated and/or made puppets, props and gadgets for shows such as *Kimberly Akimbo* (2025), *Macbeth* (2025), *Dear Evan Hansen* (2024), *Dream of the Red Chamber* (2024), *Transplant* (2024), *Into The Woods* (2023), *The Zodiac Race* (2023), *End of the Rainbow* (2022), *Jun and The Octopus* (2022), and *Oiwa – The Ghost of Yotsuya* (2021). He also builds and has helped to create spaces for shows like *Love is the Last Thing On My Mind* (2020), *Flowers* (2019), *Both Sides, Now: Closer* (2018), and *MISSING: The City of Lost Things* (2018).

Daniel helmed *The Maker's Lab*, a programme by The Finger Players that focused on research and development of puppet design and making, from 2020 – 2025.

Daniel is a co-founder of Prop-erly, where he fabricates puppets, props and other performance objects.



Beverly Liang (Singapore)

Puppet Master

An avid tinkerer since childhood, Beverly is fascinated by how things work and finds joy in exploring solutions to unique problems.

Her attention to detail has led to a decade in many roles within the theatre and entertainment industry. Having had the privilege of working on both local and touring shows, she cherishes every show as opportunity for growth and learning.

As long as she is capable, Beverly would like to continue helping to build dreams.



Marc Andre (Singapore)

Set Coordinator

Marc Andre arrived in Singapore in 1999 under the warm Big Top of Cirque du Soleil as its Director of Technical, and has stayed ever since. While working with Arina International Holding in Singapore, he has built most of the gigantic sets at Singapore Repertory Theatre's (SRT) Shakespeare in the Park as well as many of Pangdemonium's musicals and numerous other sets for various Singapore companies. He has also built sets for the Bridge Project with SRT and Royal Shakespeare Company (RSC) that

performed in Singapore and New Zealand. Now, he is building for RSC's new production *Roald Dahl's The BFG* which is coming to Singapore in April 2026. Marc has been the set coordinator for National Day Parade (2015) and Southeast Asian Games (2016) at the National Stadium. He was the technical director for NDP 2004 and 2005 at the old stadium, and too many more things to mention in such short note. He started in theatre with puppets, and working with The Finger Player is a *retour aux sources*, closing the loop, as he is about to retire.



Loo An Ni (Singapore)

Props Master

Loo An Ni is fascinated with the tactility of objects and spaces. This brought her into theatre where possibilities are endless. Having taken on various roles behind the scenes from design and construction of costumes and puppets to wardrobe management, her current interest is exploring how these two fields can meld with or complement each other. She is currently a member of The Finger Players' core team.

ABOUT THE PERFORMERS & PUPPETEERS



Ellison Tan (Singapore)

Ellison is a Singaporean-Chinese performer, playwright and educator. Her background is in puppetry, playwriting, the Suzuki Method of Actor Training and Viewpoints. She was Co-Artistic Director of The Finger Players from 2020 – 2023, and remains as a Core Team Member. She is Co-Founder of The Wanderlings, the first Singaporean collective to create baby theatre.

Notable acting credits: *National Memory Project* (Teater Ekamatra), *Dive* (Wild Rice), *Transplant* 《移心》 (The Finger Players), *Off Centre* (The Necessary Stage), *Art Studio* (Nine Years Theatre and Singapore International Festival of Arts), *I Am Trying to Say Something True* (Esplanade: The Studios). Notable writing credits: *The Bench* (The Finger Players), *All The World is One's Stage* 《一个人的舞台》 (Toy Factory and Esplanade: Huayi), *The Dragon's Dentist* (Esplanade: PLAYtime!)

Ellison was conferred the National Arts Council Arts Scholarship in 2020, and graduated from Rose Bruford College with a Masters in Theatre for Young Audiences (Distinction).



Myra Loke (Singapore)

Myra Loke is a theatre and puppetry director, performer, designer, maker and educator.

She started her journey in Singapore's theatre 20 years ago. Now, Myra is part of the core team of The Finger Players, Singapore's only contemporary puppetry company. She led the company as co-Artistic Director from 2020 – 2023, and currently leads the company as General Manager.

Myra has directed, performed and designed for productions such as *FERAL*, *The Bench*, *No Disaster on This Land*, *Little Mournings*, *The World of Our Own*, *Peepbird*, *Kingdoms Apart* (a commission by Esplanade – Theatres on the Bay), *OIWA – The Ghost of Yotsuya* (as part of Singapore International Festival of Arts 2021) and several others.

In 2018, Myra co-founded an arts collective, The Wanderlings, the first Singaporean collective to create baby theatre.



Ric Liu (Singapore)

Ric Liu is a multidisciplinary art practitioner from Singapore, working across music, performance, directing, writing, and visual creation.

He is the first Singaporean actor to receive the National Art Council & École Philippe Gaulier Residency Award to study Theatre Performance in France, under the renowned master clown, Philippe Gaulier.

With over a decade of experience, his works span musical theatre—*Partial Eclipse of the Heart*, *If There're Seasons*, *Liao Zhai Rocks!*— and stage productions such as *The Descendants of the Eunuch Admiral*, *BODY X*, *The Story After Ah Q*, *Animal Farm*, among many others.

Beyond theatre, he is a member of the music group Meng FM and the lead vocalist of Lilac Saints.



FA (Taiwan)

A founding member of Shakespeare's Wild Sisters Group. *Tall Tales: Bananas and Ang Ku Kuehs* is his 101st theatre production.



Hsueh Mei-hua (Taiwan)

A puppetry artist, director, and theatre educator, Mei-hua graduated from the Department of Drama (Chinese Opera Division) at the National Taiwan University of Arts and from the Peking Opera Department of the National Fu Hsing Dramatic Arts Academy, specialising in the *huadan* role under the tutelage of Teacher Dai Qixia.

With extensive experience in writing, directing, and performing, she is not only an exceptional puppeteer but also an expert in arts education for children. She was nominated for the 52nd Golden Bell Awards for Best Youth/Children's Programme Host.

Mei-hua has created and directed more than forty works. Selected for Cloud Gate Dance Theatre's Wanderer Project, she travelled to STSI Arts School in Solo, Indonesia to study traditional *wayang kulit* shadow puppetry and *wayang golek* rod puppetry. She was also selected as a Micro-Cluster Artist at Treasure Hill Artist Village, where she founded Together in Art – Toy Theater. She has been invited to collaborate, create, and perform with theatre artists and companies both locally and internationally.



Chen Chia-hao (Taiwan)

Active in both theatre and puppetry as a performer, Chia-hao has collaborated with various theatre companies and puppetry groups. He is not only skilled in contemporary puppetry and creation, he also has experience with traditional Taiwanese glove puppetry.

Chia-hao is currently an instructor at the International Academy of Puppet Arts. He also co-founded Puppet on the Workbench with puppet designer Liang Menghan, focusing on the creation and performance of small-scale puppet works.

In recent years, Chia-hao has participated in multiple productions, including performing and puppeteering in Theater Naturally Connected's *Round and Round*, One Player Short Ensemble's *The Dream of Koxinga* and *Son of Formosa*, *White Shirt*, *Black Dress* (under the prelab programme), and Representation Theatre's *Isle of Freaks*. He has provided puppetry direction for Theatre Des Enfants Terribles' *Mamma Luna* and National Kaohsiung Center for the Arts' *The Apocalypse of Fudingjin*. Additionally, he has performed and made puppets for productions by Puppet & Its Double Theater, Flying Group Theatre, and Jin Kwei Lo Puppetry Company.

Chia-hao is invested in expanding the possibilities of puppetry performance through various collaborative structures.

PRODUCTION CREDITS

制作团队

Co-Directors & Co-Playwrights
编导

Oliver Chong 钟达成

Wang Chia-ming 王嘉明

Co-Producers 制作人

Myra Loke 骆丽诗

Nitta Yukio 陈汗青

Producing Executive 执行制作

Lu Lin 卢琳

Set Designer 舞台设计

Oliver Chong 钟达成

Costume Designer 服装设计

Jeffy Cheah 谢建国

Lighting Designer 灯光设计

Wang Tien-hung 王天宏

Sound Designer 音乐设计

Wang Chia-ming 王嘉明

Music Composer 编曲

Blaire Ko 柯智豪

System Designer & Engineer
音响设计及工程师

Jeffrey Yue 余思行

Puppet Designer 戏偶设计

Daniel Sim 沈永恩

Puppet Fabricator 戏偶制作

Prop-erly

Puppet Master 戏偶管理

Beverly Liang 梁静雯

Props Master 道具管理

Loo An Ni 罗安妮

Performers & Puppeteers
演员和偶员

Ellison Tan 陈宇泱

Myra Loke 骆丽诗

Ric Liu 刘晋旭

FA

Hsueh Mei-hua 薛美华

Chen Chia-hao 陈佳豪

Production Manager 制作经理

Cindy Yeong

Stage Manager 舞台监督

Tennie Su 苏蜜嫣

Assistant Stage Managers

助理舞台监督

Cristabel Ng 黄钟琦

Natalie Wong 王嘉慧

Set Coordinator 舞台设计协调

Marc Andre

Lighting Coordinator 灯光协调员

Joanne Ng

Sound Operator 音响操作人员

Xena Giam 严慈惠

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剧本英文翻译

Ellison Tan 陈宇泐

Oliver Chong 钟达成

Surtitles Operator 字幕操作

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Key Visual Designer 主视觉设计

Sim Xin Feng 沈心凤

Archival Photographer 剧照摄影师

Crispian Chan

Archival Videographer 影像纪录师

Amos Poh 傅偈欽

The Finger Players Team 十指帮团队

Artistic Director 艺术总监

Oliver Chong 钟达成

General Manager 总经理

Myra Loke 骆丽诗

Project Manager 项目经理

Tan Xiang Yi 陈湘怡

Publicity and Partnerships Manager

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Yazid Jalil

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行政经理

Chloe Ong 翁舒宁

Marketing Executive 营销执行

Paige Nicole Low 刘沛思

Tall Tales: Bananas & Ang Ku Kuehs is commissioned by Esplanade – Theatres on the Bay and Taipei Performing Arts Center, and co-produced by The Finger Players (Singapore) and Shakespeare's Wild Sisters Group (Taiwan).

由滨海艺术中心与台北表演艺术中心联合委约, 以及十指帮 (新加坡) 和莎士比亚的妹妹们的剧团 (台湾) 共同制作。



TAIPEI
PERFORMING ARTS CENTER



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华艺节监制的寄语

最近我对这两样东西特别上心——方言，以及中国的各个朝代史。方言自带暖意，一听到就让我感觉更贴近自己的福建根。至于中国朝代史，则是在听了许多相关播客后，越听越想继续挖掘的历史宝藏。

正是这两股“文化磁力”，激发了2026年华艺节的策划灵感。从2026年2月27日至3月8日举办的第24届华艺节将继续汇聚来自全球与新加坡的顶尖华人艺术家，让传奇故事在多元的艺术形式中重生、再生。

在滨海艺术中心剧院上演的开幕大戏《德龄与慈禧》，是华艺节首次将中国宫廷故事搬上舞台。剧中的慈禧太后、光绪皇帝和受西方教育的德龄公主，在时代巨变的洪流中浮沉挣扎，人物刻画饱满而动人。作品出自著名剧作家何冀平，自2019年首演以来在中国各地巡演，收获热烈回响。我们非常兴奋把这版本带到新加坡，让晚清宫廷的波谲云诡再度鲜活呈现。

另一位登上舞台的“活传奇”，是台湾殿堂级演员金士杰。他将主演《父亲》(Le Père)。如果你看过他在《最后14堂星期二的课》里的精湛演出，就会知道：他绝不会让人失望，他的诠释势必会掀起观众心底的波涛，牢牢“收服”全场。这部由上海话剧艺术中心精心打造，改编自法国剧作家弗洛里安·泽勒(Florian Zeller)极具代表性的同名作品，以巧思与深情刻画阿尔兹海默症患者与看护者所面对的现实与揪心情绪。

此届华艺节也把目光投向神话里的传奇——齐天大圣。在与新加坡华乐团携手打造的音乐会《**悟空72变**》中，我们将探索孙悟空七十二般变化的想象边界。演出融合了华乐、多媒体投影、偶戏与叙事，为大家呈现一场视听兼具的双重盛宴。

民间故事与传说一直是艺术家的百宝箱，也是舞台创作的重要灵感。我们将呈献两部受此启发，但风格截然不同的作品。来自台湾的身声剧场将带来亲子剧场《**填海·移山·追太阳**》，以家喻户晓的神话故事为基底，向大小朋友讲述三个关于坚毅与韧性的温暖寓言。

另一部作品，则是华艺节首次与台北表演艺术中心共同委约的新作《**谈谈：香蕉与红龟粿**》。光看名字，就知道这是一场充满趣味、荒诞与爆炸想象力的演出。由新加坡十指帮与台湾莎士比亚的妹妹们的剧团联合制作，钟达成与王嘉明两位编导分别从新、台这两座岛屿的民间故事出发，带领观众踏上一趟狂想又奇妙的戏剧旅程。

华艺节也将首次呈献科幻题材舞台剧。《**太阳**》原由日本剧作家前川知大创作，由获奖无数的台湾导演许哲彬重新诠释，以生化危机后的末日世界为背景，照映出末日余晖中的希望、恐惧与人性。对照当下时代，这部作品显得格外贴近现实。

首次登上**华艺节**舞台的还有香港资深当代舞蹈家梅卓燕，她将带来温柔却深具力量的舞蹈作品《**日记VII·我来给你讲个故事……**》，以她在香港救助流浪猫的经历为起点，细腻思考生命、家园与流徙的课题。

继2023年华艺节《Tri家仔》场场爆满之后，多才多艺的香港音乐人卢宜均、刘荣丰要回来了！我很喜欢在新加坡听见不同的方言。尤其每当有人讲福建话时，我脑海里就马上浮现只会讲福建话、总是笑眯眯的阿嬷。而我这代有不少人因为港剧、港片和粤语歌而爱上广东话。虽然年轻一代比较少机会学习方言，但我真心希望他们会喜欢这次的**《捞松》港式歌厅秀**，并在其中找到自己的共鸣。这是宜均和荣丰《港式歌听》三部曲系列的第二部，向香港多种语言与方言致敬，是一封写给“语言”与“文化根源”的音乐情书。

再次亮相华艺节的，还有深受新加坡观众喜爱的本地华语双人组合**插班生**。今年正逢她们成团15周年，我们很高兴一路陪伴她们，也期待与她们携手，为大家带来一场充满能量、温度与活力满满的周年演唱会。其他参与的音乐人还包括中国极具代表性的后摇滚乐队**WANGWEN**惘闻，以及来自台湾的独立音乐人**YELLOW**黄宣和**Crispy**脆乐团。

除了演出，“**戏谈华艺**”也将迈入第二届，我们期待与参演艺术家深入交流，聆听他们的创作旅程与幕后故事。

华艺节希望带给大家的，不仅是“艺术节”，还有一种“过节”的感觉。感谢每年在农历新年期间和我们一起团聚的观众，祝愿大家在新的这一年里万事如意、心想事成。

我们也衷心感谢我们的主要赞助商**刀标油**，赞助商**百力果**和**新加坡中国白酒有限公司**，以及**Polar Premium Drinking Water**的鼎力支持。

既然是马年，当然也要祝福每一位来到滨海艺术中心的朋友，“艺”马当先，万马奔腾！愿你在华艺节的旅程中，与历史、文化和传奇再次相遇，找到属于自己的文化连结。

李国铭

滨海艺术中心高级节目监制

关于华艺节

华艺节,是与华人农历新年同步举行的节庆艺术节,也是滨海艺术中心致力推广新加坡多元文化的三项常年文化艺术节之一。

于2003年首办,我们旨在将华艺节推广为华人艺术家首选的顶尖艺术节,并呈献各艺术领域表现卓越的华人艺术家的作品。华艺节通过委约、联合制作以及作品呈现,让观众在这个艺术平台上得以见识艺术家们精湛的艺术成就。

华艺节也带领着观众,聆听艺术家们以华人的独特思维,透过作品进行表述,给予观众思考与诠释空间,从中体会作品的意涵。作为一个多元节目类型的艺术节,我们所策划的作品范围广泛,无论是传统还是现代,主流还是前卫,都囊括其中。

我们致力于通过表演艺术弘扬与传承中华文化以及语言之美,使新加坡华人得以与自身的文化根源紧密相连。

华艺节也致力于同新加坡艺术家合作,借由同其他艺术中心与艺术节促进的合作或伙伴关系,让国际观众能通过其作品认识他们。

对于华艺节这些年来逐渐成为新加坡观众广受喜爱和拥护的艺术节,并且成为一个受世界各地华人艺术家所推崇的艺术平台,我们深感荣幸且受到鼓舞。

也因华艺节在农历新年期间举行,我们诚邀观众朋友们参与其多样化的售票与免费节目,一同欢庆新春佳节,并希望观众们能借此得到激励与正能量,以愉悦的心情开启新的一年。

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。

为了继续在支持文化艺术方面尽上一份力,刀标牌很荣幸连续第八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2026的精彩节目。

祝愿大家新年快乐,龙马精神,事事如意!

A handwritten signature in white ink, appearing to read "Wong Sheng".

黄上盈
执行主席
南顺(新)私人有限公司

编导的话

这件作品诞生于一种分离之中。三年来，我们隔着海与屏幕，讲述各自土地上的故事。那些故事从未完整，总带着误读与错位。然而正是在这些缝隙里，我们意识到：故事不是需要修复的遗物，而是有生命的存在——能够寄居新的空间，改变形态。只要有人讲述，它们总会找到新的身体。

我们转向民间传说，并非为了逃避现实，而是为了直面它。如今的世界，比神话还要陌生：熟悉的事物变得诡异难测，连确定感也在悄然滑落。

舞台是堆积而非整合之地。留下的不是秩序，而是残存——那些尚未被丢弃的存在。故事无法提供答案；它们徘徊、重复，拒绝消散，如同仍承受后果的生命。

若这件作品能留下些什么，我希望不是可被解读的意义，而是一种可被感受的状态——在混乱中，有人开口，有人倾听。

钟达成

十指帮（新加坡）

不合时宜的变形

在这AI的年代,传统的媒介:剧场和古老的故事:民间传说,或许是两个最不合时宜的项目,但对于创作者而言,反而是当代最被忽略、潜藏在人内心深处的小宇宙。

人作为“清楚”的观察与控制者,状似拥有资讯丰富的网路世界,实际上,是被海量的数据编码所压抑,重点是却自以为通晓了许多事物,与自然割裂,更无法意识到自身的欠缺与无知。

剧场是一个实体3D的想像空间,民间传说是人透过想像与自然的关系的意象,两者以想像为基础而生产出眼前世界的变形,反而更接近“真实”,这是一个吊诡而吸引的状态,不然为何看没有脸部变化的偶的表演,会有真实的感受?

变形,正是两地合作《谈谈:香蕉与红龟粿》的出发点。此作品呈现出荒谬的喜剧情境与“变态”的角色性格,也揭露了人物之间的情欲、牵绊与孤独,到底什么是眼见为凭?什么是正常?我们是不是在自以为进步的年代却实际退缩到相当保守的2D银幕里了?

王嘉明

莎士比亚的妹妹们的剧团(台湾)

剧情

恐惧化为蛇，闪着鳞光
痛苦潜成鱼，游进深海
等待成了猿猴，攀上诅咒之树

人变作物，物又讲起人的故事
爱与嫉妒、信任与背叛、贪婪与欲望
都在传说里蜕变，转化为另一种生命的形态

这是一场故事的转生术——
想象生成故事，故事里又藏着另一个故事
故事与故事缠绕、交配、繁衍、重生
在叙事与叙事之间，不断生出新的头与尾，未完待续

继2018年《血与玫瑰乐队》，新加坡十指帮的钟达成与台湾莎妹剧团的王嘉明再度携手制作《谈谈：香蕉与红龟粿》。

故事灵感来自《十日谈》，以民间传说为创作素材，交叉改编彼此文化中的故事，共同构建一场结合真人与木偶的多层叙事。

舞台如同一座废墟——由塑料袋与回收物堆叠而成的世界。被遗忘的记忆与神话，在堆积如山的废弃物中被拾起、分类、重组。从〈蛇郎君〉到〈泰兰公主〉，从蛇到猿猴，从香蕉到红龟粿，故事滋长、变形、再生，长成人与神话、自然与遗骸交织的物质与形体。

《谈谈》并非重演传说，而是探讨传说背后隐含的人与自然的共存关系。当两座被海包围的岛屿文化相遇，故事在不同语境间寄生与转化，揭示我们如何通过讲述理解世界，也映照人类如何在不确定的时代中，自我想象、重构、挣扎与变身。

(1小时30分钟, 无中场休息)

以华语及些许闽南语演出, 附英文字幕。

注: 部分演出含成人议题以及不雅用语, 较适合16岁及以上的观众。

3月6与7日, 晚上8时的演出后将以中文进行演后交流。

由滨海艺术中心与台北表演艺术中心联合委约, 以及十指帮(新加坡)和莎士比亚的妹妹们的剧团(台湾)共同制作。

关于十指帮(新加坡)

新加坡最顶尖的剧场公司之一,以其创新地将传统与现代偶戏元素相融合,并结合其他艺术领域,创作出令人惊艳的作品而闻名。

成立于1999年,十指帮是新加坡首家当代偶戏剧团。自成立以来,曾受邀到非洲、澳大利亚、西班牙、巴黎、日本、匈牙利、韩国、中国、香港、台湾和泰国等地演出,使其成为新加坡最具代表性、国际巡演最频繁的剧团之一。

十指帮是非营利人文机构,并持有慈善受益资格,也是新加坡国家艺术理事会资助的艺术团体之一。

关于莎士比亚的妹妹们的剧团 (台湾)

成立于1995年夏天，团名源于英国女作家弗吉尼亚·伍尔夫 (Virginia Woolf) 在《一间自己的房间》(A Room of One's Own) 一书中所虚构的角色，意在解除女性才华被男性体制压抑的魔咒。剧团以原创剧本及前卫剧场美学为发展目标，创作题材、形式、议题不限。剧团始终群策群力，探索独创的剧场美学与风格。除每年发表剧场探索和实验的新作及进行海内外艺术文化交流外，也持续投入创作平台的经营、戏剧教育的推广与文化政策的参与。

关于创作与制作团队



钟达成 (新加坡)

编导, 舞台设计

屡获殊荣的编剧、导演、演员、偶师, 以及舞台与木偶设计师, 亦出版剧作。曾多次获得《海峡时报》“生活! 戏剧奖”奖项与提名, 涵盖年度最佳制作、最佳导演、最佳剧本、最佳男演员、最佳男配角、最佳群戏以及最佳舞台设计。作品曾参与巴黎、缅甸、巴塞罗那、布达佩斯、安卡拉、曼谷、台湾、香港、日本与马来西亚等地的国际艺术节演出。2004年至2018年担任十指帮驻团导演, 现为该团艺术总监。已出版剧作包括《根》、《生死书》、《我只是个钢琴老师》及《失猫复还》。其中《根》于2018年获新西兰剧团Proudly Asian Theatre购买版权并制作演出。



王嘉明(台湾)

编导, 音乐设计

莎妹工作室艺术总监, 莎士比亚的妹妹们的剧团团长。创作具有复杂曲式与兼具实验性/大众化的特点, 并透过表演形式的特殊设计, 与演员共同挖掘、面对和思考剧场表演的可能性。2018年东京艺术节邀演《珈琲时光》, 2019年巴黎秋天艺术节、2023年柏林雷宁广场剧院 FIND艺术节邀演《亲爱的人生》, 为台湾首部登上此两个欧洲重要艺术平台的当代戏剧作品, 2025年东京艺术节邀演《诚实浴池》。



谢建国(台湾)

服装设计

毕业于国立台北艺术大学剧场设计学系, 主修服装设计。现为“康国创意”设计总监。作品涵盖电影、电视偶像剧、演唱会、主题乐园及广告。常年投入剧场服装造型设计, 跨足戏剧、歌剧、歌舞剧及传统戏曲。近期合作团队包含: 屏风表演班、表演艺术工作坊、高雄市交响乐团、新加坡湘灵音乐社、莎士比亚的妹妹们的剧团、绿光剧团、华文环球艺术娱乐、一心戏剧团、春河剧团、春美歌剧团、卫武营国家艺术文化中心、上海开心麻花、明华园日字戏剧团等。



王天宏(台湾)

灯光设计

东海大学工业工程系毕业。从事灯光设计与视觉设计,自2000年开始与台湾各表演团体合作。参与的多部演出制作的灯光设计荣获台新艺术奖。获奖作品包括:莎士比亚的妹妹们的剧团《肤色的时光》《殘,。》、1/2Q剧场《乱红》、世纪当代舞团《春之祭》、江之翠剧场《朱文走鬼》。各种形式的戏剧类灯光设计作品多达百件。



柯智豪(台湾)

编曲

台湾音乐家,音乐作品涵盖古典到实验、演唱会到电视、电影、舞台剧、京昆、歌仔戏、布袋戏等戏曲。创作达到惊人的质量兼备,获奖无数。持续在音乐创作与尝试上不断的往前推进,近年来致力于台湾传统音乐、台湾多项语文、东方仪式与戏曲的采集与重制。



沈永恩 (新加坡)

戏偶设计

对表演物品深感兴趣，希望在台上展现它们的潜能。道具与木偶设计和制作包括：《金伯利·阿金博》(2025)、《麦克白》(2025)、《亲爱的艾文·汉森》(2024)、《红楼梦》(2024)、《移心》(2024)、《魔法黑森林》(2023)、《生肖传奇》(2023)、《彩虹尽头》(2022)、《少年Jun与八爪鱼》(2022)、《Oiwa - The Ghost of Yotsuya》(2021)、《儿子》(2020)、《尿镇》(2019)、《孟姜女》(2017)和《ITSY - The Musical》(2017)。空间的创造与建造包括：《让爱常在我心中》(2020)、《花》(2019)、《两面之间：靠近》(2018)和《不见：失物之城》(2018)。



梁静雯 (新加坡)

戏偶管理

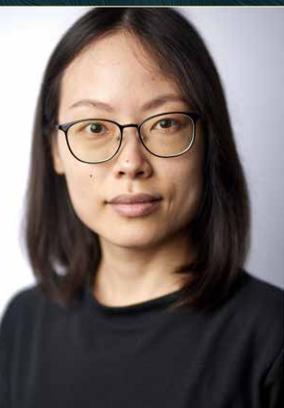
自幼热衷于动手探索，对事物运作的方式充满好奇，并乐于为各种独特的问题寻找解决方案。以对细节的高度敏感见长，在剧场与娱乐行业中担任不同角色，拥有逾十年的专业经验，参与多项本地制作与巡演作品。珍惜每一次演出，将其视为不断成长与学习的契机，希望能持续参与建构梦想、成就舞台。



Marc Andre (新加坡)

舞台设计协调

1999年随太阳马戏团来新加坡担任技术总监并定居于此。其后于Arina International Holding任职，为新加坡专业剧场“公园中的莎士比亚”系列打造了多座大型舞台布景，也为彭魔剧团的多部音乐剧及本地多家艺团制作众多舞台装置。曾参与新加坡专业剧场与皇家莎士比亚剧院 (RSC) 合作的Bridge Project，为在新加坡及新西兰巡演的作品搭建舞台。近期正为RSC全新制作《罗尔德达尔的好心眼儿巨人》打造舞台布景，该作品将于2026年4月在新加坡上演。其参与项目之多，包括2015年新加坡国庆庆典及2016年东南亚运动会（皆于国家体育场举行）的舞台布景协调人，以及旧国家体育场2004与2005年国庆庆典技术总监。其剧场生涯始于偶戏，现与十指帮合作，对他而言是一场“回归本源”，在即将退休之际，为其职业生涯画下一个圆满的句点。



罗安妮 (新加坡)

道具管理

罗安妮对于物体和空间的触觉质感十分着迷，因而踏入拥有无限可能性的剧场世界。她在幕后担任过各种角色，从服装和木偶的设计和制作到衣柜管理，目前的兴趣是探索这两个领域如何融合或互补。安妮目前也是十指帮核心团队成员之一。

关于演员和偶员



陈宇泐 (新加坡)

新加坡华人表演者、编剧和教育家。2020至2023年担任十指帮的联合艺术总监,卸任后成为剧团的核心成员;亦是本地首个专注于婴幼儿剧场的创作集体The Wanderlings 的联合创始人。

2020年获国家艺术理事会艺术奖学金,并于罗斯布鲁福德学院取得戏剧学硕士学位(优等)。戏剧背景涵盖偶戏、剧本创作、铃木演员训练法和观点。特选演出作品包括:《National Memory Project》(Teater Ekamatra)、《DIVE》(野米剧场)、《移心》(The Finger Players)、《偏》(必要剧场)、《画室》(九年剧场和新加坡国际艺术节)、《I Am Trying to Say Something True》(滨海艺术中心:实验剧场系列)。特选剧作包括:《长椅》(十指帮)、《一个人的舞台》(TOY肥料厂和滨海艺术中心:华艺节)、The Dragon's Dentist (滨海艺术中心:PLAYtime!)



骆丽诗 (新加坡)

剧场与偶戏导演、表演者、设计师、制作和教育工作者。活跃于新加坡剧场二十余年，现为十指帮(本地唯一现代偶戏团)核心成员兼总经理。曾于2020年至2023年担任联合艺术总监。

执导作品包括：《Feral》、《长椅》、《无灾难岛屿》、《Little Mournings》、《The World of Our Own》和《窥鸟》，并以表演者和设计师身份参与由滨海艺术中心呈现的《Kingdoms Apart》、新加坡国际艺术节2021的《OIWA – The Ghost of Yotusya》等。

2018年共同创办了 The Wanderlings, 本地首个专注于婴幼儿剧场的创作集体。



刘晋旭 (新加坡)

新加坡多领域艺术工作者，跨足音乐、表演、导演、编剧与视觉创作。首位获颁国家艺术理事会“特项驻留奖学金”赴法国 École Philippe Gaulier 深造的演员，并随法国小丑大师菲利普·戈利耶学习表演。从业十余年，参与作品涵盖音乐剧《逆光》、《天冷就回来》、《聊斋Rocks!》等，及舞台作品《郑和的后代》、《BODY X—乡音》、《阿Q后传》等。《动物农庄》为他首次与十指帮合作。剧场之外，亦是音乐组合“梦FM”成员，和 Lilac Saints乐团主唱。



FA (台湾)

莎士比亚的妹妹们剧团初代成员。《谈谈：香蕉与红龟粿》是其第101个剧场演出作品。



薛美华 (台湾)

偶戏艺术编导演、戏剧教育工作者。国立台湾艺术大学戏剧科国剧组毕业、国立复兴剧校京剧科毕业，行当：花旦，师承戴绮霞老师。拥有丰富的编导演经验，不仅是杰出的操偶师，也是儿童艺术教育专家，曾入围第52届金钟奖儿童少年节目主持人奖。创作与导演作品逾四十部。获选云门舞集流浪者计划，赴印尼梭罗STSI艺术学校学习传统Wayang Kulit皮影戏与Wayang Golek杖头偶。获选宝藏巖国际艺术村微型群聚艺术家，成立“在艺起 - Toy Theater”。受邀与国内外戏剧艺术家及团体合作，进行创作交流与演出。

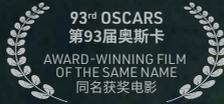


陈佳豪 (台湾)

活跃于剧场与偶戏领域的表演工作者，长期与多个剧团及偶剧团队合作。擅长当代偶戏的操偶与创作，同时也涉略台湾传统布袋戏的操偶技巧。目前为“国际偶戏职人学校”的操偶师资之一，并与戏偶设计梁梦涵共同组成“偶人工作桌”，专注于小型偶戏的创作与演出。近年参与多项制作，包括自然而然剧团《大宝小宝转圈圈》、三缺一剧团《国姓爷之梦》《来自清水的孩子》、prelab《白衬衫，黑洋装》、再现剧团《落人之家》等作品之演出与操偶；亦在顽剧场《月亮妈妈》及卫武营《魂颠记》中担任偶戏指导，并曾参与无独有偶工作室剧团、飞人集社剧团、真快乐掌中剧团等多部作品的操偶或制偶工作。持续以多元合作拓展偶戏表演的可能性。

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Huayi
Chinese Festival of Arts



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(The Father)

Written by 编剧
FLORIAN ZELLER
弗洛里安·泽勒
(France 法国)

Director 导演
DAVID JIANG
蒋维国

SHANGHAI DRAMATIC ARTS CENTRE (China)
上海话剧艺术中心(中国)

TIAN SHUI
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ESPLANADE THEATRE

(2hrs, no intermission)
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(2小时, 无中场休息)
以华语演出, 附英文字幕。

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世界の終りと
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Netflix's
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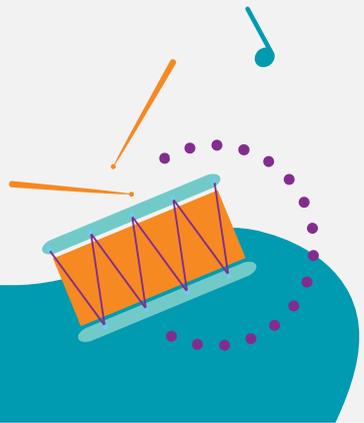
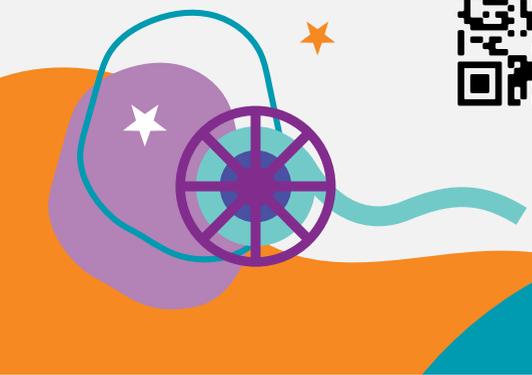


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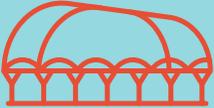
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4.3K

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70% Free



30% Paid



3.75M

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93%

of surveyed audiences were satisfied with their Esplanade experience.



66%

reported a positive impact on quality of life and wellbeing.

*Figures for Esplanade's activities from Apr 2024 to Mar 2025.



670
Activities

17.1K
Participants

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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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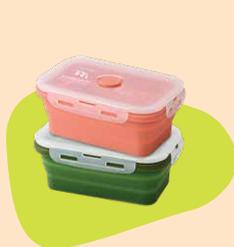
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