



Esplanade
Presents

Huayi
Chinese Festival of Arts

移心

Transplant

Written & Directed by **Oliver Chong**
编导 钟达成

An Esplanade Co-Production
滨海艺术中心联合制作

十指帮
The Finger Players
×
RUDRA
(Singapore)

23 & 24 Feb 2024
Fri, 8pm | Sat, 3pm & 8pm
Singtel Waterfront Theatre
at Esplanade

2024年2月23与24日
星期五, 晚上8时
星期六, 下午3时与晚上8时
滨海艺术中心新电信水滨剧院

About Esplanade – Theatres on the Bay

Esplanade is Singapore's national performing arts centre. It hosts a year-round line-up of about 3,500 live performances and activities presented by Esplanade, its partners and hirers. As an arts centre for everyone, Esplanade also creates opportunities for seniors, youth, children and underserved communities to experience the arts. More than 70% of the shows that take place each year at the centre are free for all to enjoy.

Esplanade also brings the arts virtually to audiences in Singapore and beyond, through its diverse range of digital programmes on *Esplanade Offstage*, an all-access backstage pass to the performing arts and guide to Singapore and Asian arts and culture, with videos, podcasts, articles, quizzes and resources.

The centre works in close partnership with local, regional and international artists to develop artistic capabilities and content, push artistic boundaries and engage audiences. Esplanade supports the creation of artistic content by commissioning and producing new Singapore and Asian work for the international stage. It also develops technical capabilities for the industry nationally.

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a not-for-profit organisation, a registered Charity and an Institution of a Public Character. The Charity Council awarded TECL the Charity Governance Award – Special Commendation for Clarity of Strategy in 2016 and 2022, and the Charity Transparency Award from 2016 – 2023. Esplanade is Singapore's first Dementia-Friendly Arts Venue and a certified Dementia Go-To Point, as well as a guide/assistance dog friendly centre.

TECL receives funding support from Ministry of Culture, Community and Youth and its Community Programmes are supported by Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

Visit Esplanade.com for more information.

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Esplanade is a proud member of



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Festival Message

“Son, this Sunday I’m off, any nice movie that we can catch?” This was a question my dad used to ask me when I was a young man living with my parents. My dad worked all his life as a hawker. On his rare days off, I tried to join him to watch his beloved heroes in the Hong Kong gongfu or action movies beat up all the baddies. I realised from these experiences that, regardless of one’s interests or place in life, there is an irreplaceable joy of spending time with family or the people who matter most to us.

Esplanade’s *Huayi – Chinese Festival of Arts* is timed to coincide with the Chinese New Year. This festive period is the most significant time of gathering for families and loved ones for most Chinese people around the world. The programmes we plan for *Huayi* are therefore carefully curated with this implicit goal: to provide an unforgettable experience in the arts that you can share with your loved ones, young or old.

In 2024’s edition of the festival, watch the heroes of Cantonese opera in *Woman Warrior: Mu Gui Ying* and *The Sassy Princess* (starring veteran Hong Kong actress and actor, Liza Wang and Law Ka-ying) prove that this age-old genre is still a timeless delight. In *Everything For You*, our commission with Singapore theatre company

Nine Years Theatre, witness how family ties provide much needed comic relief and unexpected support in life's seemingly insurmountable problems. Laugh till your sides split with the witty crosstalk of *Dear Governor Bao* by Comedians Workshop of Taiwan. Show the young ones that there is so much more magic in live stage performances with the interactive production *The Dog Who Wasn't Useful*. The crime and police thriller is a genre that has defined many acclaimed Hong Kong films—now watch it as an engaging stage production *13•67* by Zuni Icosahedron and witness the poignant history of the Fragrant Harbour unfold. Revel in the elegance and charm of the traditional *pingtan* art form with the Shanghai Pingtan Troupe and get to know *The Four Beauties* of ancient China.

More adventurous audiences can explore the similarities and differences of port cities Singapore and Taiwan's Kaohsiung through the mesmerising language of dance in *Dance a Dance from My Body*. The classic story "Painted Skin" from Liao Zhai has been made into numerous films—now watch it retold in a refreshing interpretation featuring puppetry and metal music by the talented Oliver Chong and The Finger Players in *Transplant*. With many concerts featuring artists such as waa wei (Taiwan), Gareth.T (Hong Kong), WUTIAOREN (China), music lovers are in for an aural and experiential treat at *Huayi 2024*.

Finally, a special shout-out for our rich and entertaining free programmes. A worthy highlight is the lion dance curtain-raiser which my dad particularly enjoys. This year's is by the award-winning Yi Wei Athletic Association. We make it our mission to ensure that those who choose to spend time at Esplanade during Chinese New Year, whether for our ticketed or free programmes, will be amply rewarded. We are thankful not only to those of you who return each year, but also encourage you to bring more people with you to enjoy the celebrations!

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

Wishing that our programmes at *Huayi 2024* will help usher in an auspicious New Year for you and your loved ones for a *loooooong* 龙 time!

Delvin Lee

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

Message from our Principal Sponsor



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

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

We wish you and your family happiness and prosperity in the Year of the Dragon.

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

Director / Playwright's Message

My enduring obsession with the human afflictions of greed, hatred and ignorance found its manifestation 20 years ago during my work on a production titled *Liaozhai*. This classic Chinese text, also known as *Strange Tales from a Chinese Studio*, has since served as the backdrop where I discovered the resonance of my fascination with these afflictions, providing a perspective to understand and cope with the choices we, as human beings, make in our ostensibly purposeless existence. *Transplant* is a residual nightmare from 2018's *Citizen Dog*, drawing inspiration from *Liaozhai's* *The Painted Skin*, *Xiao Cui*, *Judge Lu*, *Ah Xiu*, *The Black Ghosts*, *Ying Ning* and *Jiang Cheng*.

To infuse creativity and interest into the creation, I decided to introduce the most unlikely sonic component I could think of, something entirely unfamiliar to me, into the cauldron. My search concluded when I had the honour of convincing the legendary Vedic metal band Rudra to come on board for the production, despite my lack of confidence and understanding as to how this unique collaboration would work. I was a complete novice to the heavy metal genre, and still am, much less

to Vedic metal. A heartfelt thank you to the four amazing artists — Kathir, Shiva, Devan and Vinod of Rudra — for having faith in us to embark on this unexplored adventure.

May this dark allegory of *Transplant* inspire profound reflection, illuminating paths to enlightenment and purpose in our extended existence in the new year.

Oliver Chong

Synopsis

There once was a family of four: the father vehemently denies his own infidelity; an erudite yet loquacious old mother is confined to her bed; a son grapples with the complexities of love amid academic struggles; and a wife is plagued by the three afflictions of greed, hatred and ignorance. Their lives take a dark turn when a mysterious yet alluring homeless damsel becomes their maid, personifying the malevolent forces that torment the wife's restless soul.

Drawing inspiration from various tales in the classic anthology *Liaozhai* (also known as *Strange Tales from a Chinese Studio*), *Transplant* delves into the depths of human nature, where inner darkness can yield dire consequences.

(1hr 40mins, no intermission)

Performed in Mandarin, with English surtitles.

Advisory 16: Contains some mature content, including some sexual content and depictions of violence and gore.

About The Finger Players

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 places such as Africa, Australia, Spain, Paris, Japan, Hungary, South Korea, China, Hong Kong, Taiwan, and Thailand, making it one of Singapore's most prolific international touring companies.

As recognition of its remarkable productions, robust track record, and strong advocacy of puppetry, The Finger Players is a recipient of the National Arts Council's Major Company status for the period from 1 April 2023 to 31 March 2026.

The Finger Players has been awarded the President's Design Award (2007), the Singapore Youth Award (Team) (2008), and numerous accolades in The Straits Times Life! Theatre Awards for its efforts to engage the masses through drama and its pursuit of artistic

excellence in theatre. Its body of work is extensive and has garnered recognition from both domestic and international media.

The Finger Players' Core Team consists of Chong Tze Chien, Ellison Tan, Lam Dan Fong, Loo An Ni, Myra Loke, Oliver Chong (Current Artistic Director), Ong Kian Sin, Sindhura Kalidas and Tan Xiang Yi – a collective of award-winning artists, designers and experienced arts managers.

About RUDRA



RUDRA, the name of the Indian deity of destruction, conjures the scene of death and destruction. Just like the deity, the band was named so to symbolise the aggressive character of its music.

A legend in the Asian metal scene, RUDRA was established in 1992. Since its humble beginning as a Death Metal band, the band went on to pioneer the evolution of a new genre of called Vedic metal. Vedic metal can be characterised as a bridge between the east and the west: incorporating Indian traditional music, Sanskrit chants and mantras into the sounds characteristic of death and black metal.

About Director / Playwright



OLIVER CHONG is a multi-award-winning and published playwright, director, actor, puppeteer; and set and puppet designer. Some of his memorable works include *Every Brilliant Thing*, *A Fiend's Diary*, *Roots*, *I'm Just A Piano Teacher*, *Cat*, *Lost & Found*, *The Book of Living and Dying*, *Citizen Pig* and *Citizen Dog*. His numerous wins and nominations at The Straits Times Life! Theatre Awards include Production of the Year, Best Director, Best Script, Best

Actor, Best Supporting Actor, Best Ensemble and Best Set Design.

To date, his works have been presented at international arts festivals in Paris, Myanmar, Barcelona, Budapest, Ankara, Bangkok, Taiwan, Hong Kong, Japan, and Malaysia. He has conducted playwriting, directing and acting Masterclasses in Hong Kong and Singapore, and

has been committed to helping practitioners fine-tune their crafts since 2014.

He was the Resident Director of The Finger Players (2004 – 2018), and is currently the Artistic Director of the company. He is also the founding member of A Group Of People (2008 – 2012) and the founder of ODDCROP Productions (2019 – present). 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.

Cast



ALVIN CHIAM has been actively involved in the Singapore theatre scene for more than 20 years. A recipient of both the NAC Grant and NAC Arts Scholarship, he has taken up many different roles in theatre after training with the master Philippe Gaulier in Paris. His theatre productions, performances and training has seen him travel to Europe, the United Kingdom, China, Macau, Hong Kong and Taiwan. Alvin is currently lecturing full time at LASALLE College of the Arts.



ELLISON TAN 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 to 2023, and also a Core Team Member. She 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).



JO KWEK has been actively participating in numerous theatre productions, television dramas and films. Her stage credits include *The Dog Who Wasn't Useful*, *The Crimson Boy*, *Pretty Ugly*, *Chachambo – Taking Flight*, *The Ageing Artist*, *The Puppets Are Alright*, *Kingdoms Apart*, *The Puppeteer Prepares*, *Murder at Mandai Camp*, *Peepbird*, *Body X – The Culprit*, *Citizen Dog* and

many more. Her TV/TVC/film credits include *Am I Here*, *Andrew*, *From Victoria Street To Ang Mo Kio*, *The Veiled Willow*, *Filial Party*, *Ilo Ilo*, *YOG-A Girl's Hope*, *Letters To Heaven - Love never ends*, *Beautiful Connection* and *Katong Ms Oh*.



NEO HAI BIN is a performance maker. He made his theatre debut with Drama Box in 2009. He is part of the theatre reviewers team 剧读:thea.preter since 2017. He co-founded 微.Weil Collective with lighting designer Liu Yong Huay, activating different performance and non-performance spaces since 2017.



MYRA LOKE is a theatre director, puppeteer / performer, designer, maker and educator. She started her journey in Singapore's theatre 18 years ago. Now, she is part of the core team of The Finger Players. She led the company as co-Artistic Director from 2020 to 2023. She has directed productions such as *The Bench*, *No Disaster on This Land*, *Little Mournings*, *The World of Our Own* and *Peepbird*. She has also contributed as a performer and Puppet Designer and Maker for productions such as *Kingdoms Apart* (a commission by Esplanade – Theatres on the Bay), *OIWA – The Ghost of Yotsuya* (part of Singapore International Festival of Arts 2021) and several others. In 2018, she co-founded an arts collective, The Wanderlings, where she continues her work in engaging the neurodiverse community, from ages 0 and up.



ANGELINA CHANDRA (ANGEL)

graduated from LASALLE College of the Arts (Musical Theatre) with a big passion for Music, Theatre for Young Audiences and Puppetry. Upon graduation, she participated in the Indonesian Arts Festival and collaborated with Institut Seni Indonesia Yogyakarta to develop *Chest of Shadows – A Musical*. The team was praised for the innovative fusion of *wayang kulit* and musical theatre. Her other puppetry works include *The Wolf of Mr Dong Guo* (Paper Monkey Theatre), *The Puppets Are Alright: Parting* (The Finger Players), and *The Farmer's Gambit* (The Finger Players/ Asian Civilisation Museum). Angel hopes to become an artist that explores Singapore's diverse cultural identity through music and puppetry.



VANESSA TOH is an actor, educator, and theatre maker. She graduated from LASALLE College of the Arts with BA (Hons) in Acting, First Class (Goldsmiths, University of London, 2015). Her artistic work spans across theatre, puppetry, movement, and dance. She is also currently an Associate Artist with the dance-theatre company, Chowk Productions. Some of her theatrical credits include *Jun and the Octopus*, *No Disaster on This Land*, and *Peepbird* (The Finger Players, Singapore); *These Brief Encounters* (Chowk, Singapore); and *Landscaping A Personal Myth* (Odin Teatret, Denmark).

Creative and Production Team

PUPPET DESIGNER

DANIEL SIM 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 *Into The Woods* (2023), *The Zodiac Race* (2023), *Jun and The Octopus* (2022), *Oiwa – The Ghost of Yotsuya* (2021) and *Urinetown The Musical* (2019). He helms The Maker's Lab, a programme focusing on research and development of puppet design and making. He is a co-founder of Prop-erly, where he fabricates puppets, props and other performance objects.

LIGHTING DESIGNER

Recipient of the Singapore National Arts Council Overseas Bursary, **GABRIEL CHAN** graduated from the Hong Kong Academy for Performing Arts with First Class Honours in Lighting Design. He was also awarded the Strand Lighting Scholarship, funding his training at the Metropolitan Opera, New York ('09 Winter Opera

Season). He was conferred the Young Artist Award in 2019 for his artistic excellence and contribution to Singapore's performing arts scene. A chameleon of a designer, he is well versed in lighting for the theatre, dance, music concerts, sporting and live national broadcast events.

COSTUME DESIGNER

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.

PROP MASTER & PUPPET MAINTENANCE

MARILYN ANG began her exploration into theatre in 2014. She has since worked within the roles of stage management, props and puppet making, and more recently, in the technical aspects of theatre. Some companies she has worked with include The Finger Players, Drama Box and The Theatre Practice.

SYSTEM DESIGNER & SOUND ENGINEER

LEE YEW JIN completed his BA (Hons) in Audio Production at SAE Institute (Singapore). He worked as a freelance live sound engineer with local bands/composers namely, Hanging Up The Moon (Singapore) and The Observatory (Singapore). From 2016 to 2023, Yew Jin has worked in the Ctrl Fre@k team. Sound design credits: *Chinatown Crossings* (Drama Box), *Citizen X* (The Finger Players), *Constellations* (SRT), *Hand To God* (SRT), and *A Midsummer Night's Dream* (SRT). Sound operation credits: *RENT* (Pangdemonium), *The LKY Musical* (SRT), *Fun Home* (Pangdemonium) and *Urinetown* (Pangdemonium).



MAKING A SCENE: PATHWAYS FOR CHINESE LANGUAGE THEATRE IN SINGAPORE

“Language reveals the worldview of the different ethnic groups in Singapore. Placing them together on this small island, that’s so beautiful, but if everything were to become English, then the nuances, the different shades of greys in this nation will be gone.”

– Oliver Chong, artistic director of The Finger Players

In this podcast episode of *Making a Scene* hosted by director and dramaturg Chong Gua Khee, three artistic directors from prominent theatre companies in Singapore—Oliver Chong of The Finger Players, Koh Hui Ling of Drama Box, and Nelson Chia of Nine Years Theatre—reflect on their relationship with Chinese language theatre in the context of Singapore’s multicultural society.



Listen to the podcast,
only on *Esplanade Offstage*.

华艺术节监制的寄语

“儿子，我这个星期天没有开档，有没有好看的电影？”

我还年轻和爸妈住在一起的时候，我爸只要有空就会这么问我。他当了一辈子的小贩，难得有休息的日子，我才有机会和他去看他最喜欢的香港动作电影或功夫武侠片。现在回想起来，无论一个人有什么兴趣爱好或者处于任何人生阶段，与至亲好友相处都是无可替代的欢乐时光。对于全球大部分的华人而言，农历新年是与家人朋友团聚的大日子。滨海艺术中心每年举办华艺术节都适逢这个时候，正是为了共享欢庆佳节的喜悦。我们精心策划的一系列节目，只为给大家提供一个老少皆宜且难以忘怀的艺术体验。

2024年华艺术节将从2月16日至25日举行，我们诚意邀请大家欣赏《宫主刁蛮驸马骄》和《穆桂英大破洪州》（由香港实力派演员罗家英和汪明荃领衔主演）里头巾帼不让须眉的气魄，感受粤剧历久弥新的魅力。新加坡九年剧场此次通过委约作品《只在乎你》带来笑泪交织的日常生活，展现亲情互相扶持的力量。台湾相声瓦舍《包黑子坏坏》邀你击鼓升堂，和包大人一同爆笑审案。互动性剧目《我的“汪汪”在哪儿？》儿童专场，恰好为孩子们童年增添现场演出的魔法。犯罪、警匪片是香港电影最具代表性的题材，但在剧场确是少见，进念·二十面体将获奖同名小说《13·67》搬上舞台，与你细品香江历史。当然，别错过上海评弹团《四大美人》，雅致细腻的吴依软语尽显评弹的韵味悠长。

喜欢体验新鲜事物的观众不妨跟随《我所起舞的地方》的舞者们探索新加坡和高雄两个港口城市的异同,看他们如何用身体跳一出双城记。《聊斋志异·画皮》的影视改编作品向来备受追捧,才华横溢的钟达成携十指帮创新演绎,打造结合木偶戏与金属音乐的《移心》,绝对令人耳目一新。音乐爱好者们,准备好了吗?魏如萱(台湾)、Gareth.T(香港)、五条人(中国)等多位音乐人即将登台开唱,一场场好看、好听的沉浸式音乐盛宴已蓄势待发。

最后,我们的免费节目依然丰富精彩。今年的一大亮点是屡获殊荣的艺威体育会将为华艺术节掀开序幕,呈现锣鼓喧天的醒狮拜年。顺道一提,这可是我爸特别喜欢的演出。我们的宗旨一如既往,通过多元多样的节目,让无论是参加售票还是免费节目的观众朋友们都能乘兴而来、尽兴而归。感谢每年都回来参加华艺术节的老朋友,欢迎大家这回带上新朋友,使更多人能与我们同欢!

特此由衷感谢主要赞助商**刀标油**和赞助商**百力果**和**Polar Premium Drinking Water**。

2024年华艺术节期盼引领大家鲤鱼跃龙门,万事都如意!

李国铭

滨海艺术中心高级节目监制
华艺术节

主要赞助商献词



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六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2024的精彩节目。

祝愿大家新年快乐。龙年行大运，事事如意!!

A handwritten signature in black ink, appearing to read "Huang Shangying".

黄上盈

执行主席

南顺(新)私人有限公司

编导的话

20年前，我参演了《聊斋》一剧，从中找到了表达我对众生贪婪、嗔怒与痴愚等苦源问题的具体途径。《聊斋志异》这部经典文学名著就此为我揭示了对这些问题的迷恋之根源，提供了一种理解和应对我们在看似毫无目的的存在中所做选择的视角。《移心》是2018年《大狗民》的残留噩梦，灵感源自《聊斋志异》的《画皮》、《小翠》、《陆判》、《阿绣》、《黑鬼》、《婴宁》和《江城》等故事。

为了给创作注入新鲜感和趣味性，我决定引入我最陌生且最不同寻常搭配的声音元素。我的搜索最终在我有幸说服传奇的吠陀金属乐队RUDRA参与制作时结束，尽管我对这种独特合作方式的信心和理解仍然有限。我完全是重金属音乐的新手，对吠陀金属的了解更是有限。真诚感谢RUDRA的四位杰出艺术家——Kathir、Shiva、Devan和Vinod对我们的信任，携手踏上这一未知的冒险。

愿《移心》这个深沉的寓言故事激发深刻的反思，照亮我们这新的一年中延续存在的道路，引领我们迈向启迪与目标。

钟达成

故事大纲

一家四口中，有一名死活否认自己出轨的政府官员、一名学富五车却又口若悬河的卧床老母亲、一个怀揣爱情又备受学业困扰的儿子，以及一位被“贪、嗔、痴”折磨的抑郁妻子。当一位无家可归但又美丽动人的女子成了家中的女佣时，家庭生活开始了翻天覆地的变化。她本身也成了那股令妻子魂牵梦绕的邪恶力量的具现。

受《聊斋志异》启发，《移心》深入剖析人性的深处，揭示内心的黑暗可能带来的严重后果。

(1小时40分钟, 无中场休息)

以华语演出, 附英文字幕。

注: 部分演出含成人议题, 包括一些性相关主题以及暴力和血腥描述, 较适合16岁及以上的观众。

十指帮简介

十指帮是新加坡最顶尖的剧团之一，擅长跨媒介、跨领域，以及创新融合传统剧场与现代偶戏。

十指帮自1999年成立以来，已受邀到非洲、澳大利亚、西班牙、巴黎、日本、匈牙利、南韩、中国、香港、台湾和泰国等地演出，是新加坡最多国际巡演的剧团之一。他们的作品新颖出色，演出广受好评且积极推广偶戏，让戏剧艺术普及社会。

十指帮分别于2007年和2008年获颁总统设计奖和新加坡杰出青年奖(团队奖)，更获得《海峡时报》“生活!戏剧奖”的诸多奖项。除此，十指帮亦是入选新加坡艺术理事会辅助赞助计划的艺术团体之一。丰富多样的作品，也让他们备受国内外媒体的赞誉和认可。

十指帮由屡获殊荣的艺术家、设计师和经验丰富的艺术经理组成，核心团队包括张子健、陈宇泱、林丹凤、罗安妮、骆丽诗、钟达成(现任艺术总监)、王健松、Sindhura Kalidas 和陈湘怡。

RUDRA简介



RUDRA是印度神话中毁灭之神的名字，往往会唤起死亡和毁灭的意象。乐队以其命名，意在凸显他们音乐富有攻击性的特质。

作为亚洲金属乐坛的传奇，RUDRA成立于1992年。从最初作为一支死亡金属乐队起步，他们开创了一种名为“吠陀金属”的新型死亡/黑金属流派。RUDRA的音乐就像是衔接东、西方的一座桥梁——将印度传统音乐、梵文颂歌和咒语融入死亡/黑金属中，这独特且别开生面的音乐创作因而被称为“吠陀金属”。

关于编导



钟达成是一位屡获殊荣的编导、演员、偶师和舞台与木偶设计师。他的代表作有：《每一件美好的事》、《恶魔日记》、《根》、《我只是个钢琴老师》、《失猫复还》、《生死书》、《大猪民》以及《大狗民》等。他曾多次获得新加坡《海峡时报》“生活！戏剧奖”的奖项及提名，包括年度最佳制作、最佳导演、最佳剧本、最佳男演员、最佳男配角、最佳群戏及最佳舞台设计。

达成至今有不少巡演作品，曾远赴巴黎、缅甸、巴塞罗那、布达佩斯、安卡拉、曼谷、台湾、香港、日本及马来西亚等地参与国际艺术节。自2014年起，他投身培训新晋剧场工作者，也曾于香港及新加坡指导过编剧、导演及演员高级训练班。

达成于2004至2018年间担任十指帮驻团导演，目前是剧团艺术总监，并为演出团体 A Group of People (2008至2012年) 及志怪体剧场的创团人。已出版的戏剧作品包括：《根》、《生死书》、《我只是个钢琴老师》及《失猫复还》。得奖作品《根》曾于2018年获纽西兰剧团 Proudly Asian Theatre 邀版权于当地呈现。

演员介绍



詹辉振积极参与新加坡戏剧圈已有二十多年。作为新加坡国家艺术理事会艺术奖学金得主，辉振曾前往巴黎，师承法国戏剧大师Philippe Gaulier。辉振的剧场导演和表演作品也曾在欧洲、英国、中国、澳门、香港和台湾等地巡演。他目前任教于新加坡艺术大学拉萨尔艺术学院。



陈宇决是一名新加坡华人表演者、编剧和教育家。她曾担任十指帮的联合艺术总监，并是该剧团的核心团队成员。宇决的戏剧背景包括偶戏、剧本创作、铃木演员训练法和观点。她于2020年获得国家艺术理事会的艺术奖学金，并在罗斯布鲁福德学院获得戏剧学硕士学位（优等）。



郭沛珊 参于过无数舞台剧，包括：《我的汪汪在哪儿》、《红孩儿》、《Pretty Ugly》、《The Ageing Artist》、《The Puppets Are Alright》、《Chachambo – Taking Flight》、《分离的王国》、《西游之三打白骨精》、《人偶已就位》、《Murder At Mandai》、《BODY X: 嗟吓》、《窥鸟》、《大狗民》、《0501》、《漂移》、《私房话》、《后代》、《咏蟹花》、《掌中》、《灵戏》等，也曾到过不同国家巡回演出。同时，她也凭《在月台邂逅》获提名第九届海峡时报“生活！戏剧奖”最佳女演员；及《我只是个钢琴老师》，获得第七届海峡时报“生活！戏剧奖”最佳群体演出奖。除此之外，她也曾参与电视剧及电视电影演出，包括：《我在，不在？》、《回程667之柳影袈裟》、《安德烈》、《从维多利亚街到宏茂桥》、《我是孝子》、《爸妈不在家》、《一个小女孩的愿望—腾飞的梦想》、《天堂情书之爱是永不止息》、《聚丧》、《Katong Miss Oh》、《九层糕》等。



梁海彬是剧场人、文字工作者。他自2009年于戏剧盒接触剧场,自此以演员与编剧身份活跃于本地剧场界。他是剧评组合“剧读:thea.preter”的剧评人之一,并于2017年与灯光设计师廖永慧成立了艺术组合“微.Weï Collective”,与不同的表演空间/非表演空间进行互动创作体验式表演作品。



骆丽诗是一名剧场导演、人偶表演者、设计师、制作和教育工作者。18年前,她踏上了新加坡剧场的旅程。如今,丽诗是十指帮的核心成员之一,也曾在2020年至2023年间担任剧团的联合艺术总监。丽诗执导的作品有:《长椅》、《无灾难岛屿》、《Little Mournings》、《The World of Our Own》和《窥鸟》。她也以表演者和偶设计师的身份参与了由滨海艺术中心呈现的《分离的王国》、新加坡国际艺术节2021的《OIWA - The Ghost of Yotusya》等。2018年,丽诗共同创办了The Wanderlings,继续为0岁以上神经多元的社群创作。



曾美元 (Angel) 毕业于新加坡拉萨尔艺术学院 (音乐舞台剧), 对音乐、青少年戏剧和偶戏充满热情。毕业后, 她参加印尼艺术节, 并与 Institut Seni Indonesia Yogyakarta 合作共同制作了音乐剧《Chest of Shadows - A Musical》。团队结合 Wayang Kulit 与音乐剧的创新合作获得赞扬。其他的偶剧作品包括: 《东郭与狼》(猴纸剧坊)、《偶会好的: 离》(十指帮) 和《The Farmer's Gambit》(十指帮/亚洲文明博物馆)。曾美元希望当一名能通过音乐和偶戏来探索自己多元文化身份的艺术师。



杜妍霖是一名演员、教育家和剧场制作者。她毕业于新加坡拉萨尔艺术学院，获得伦敦大学金史密斯学院一级表演（荣誉）学士学位（2015）。她的艺术作品横跨戏剧、偶戏、肢体表演和舞蹈。妍霖是舞蹈公司 Chowk Productions 的艺术伙伴之一。她曾参与的戏剧作品横跨《Jun and the Octopus》、《无灾难岛屿》、和《窥鸟》（十指帮，新加坡）；《These Brief Encounters》（Chowk, 新加坡）；和《Landscaping A Personal Myth》（奥丁剧院, 丹麦）。

创意与制作团队

人偶设计

沈永恩对表演物品深感兴趣，希望能在台上展现出它们的潜能。他的道具与木偶设计和制作包括：《Into The Woods》(2023)、《The Zodiac Race》(2023)、《Jun and the Octopus》(2022)、《Oiwa – The Ghost of Yotsuya》(2021)、和《Urinetown – The Musical》(2019)。永恩还负责掌管十指帮的The Maker's Lab。永恩也是Prop-erly的联合创始人，负责制作木偶、道具和其它表演物品。

灯光设计

陈伟文获颁新加坡国家艺术理事会海外助学金，毕业于香港演艺学院，获得灯光设计一等荣誉。他曾获Strand Lighting (Asia)奖学金，在纽约大都会歌剧院接受培训(2009年冬季歌剧季节)。于2019年荣获新加坡青年艺术家奖，表彰他在表演艺术界的贡献。伟文的设计变幻莫测，他精通舞台剧、舞蹈、音乐会，体育赛事及国内直播活动等领域的灯光设计。

服装设计

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之一。

道具设计与人偶保修

汪丽仪于2014年开始探索戏剧。此后，她从事过舞台管理、道具和木偶制作等后台工作。近期，她也开始接触戏剧技术方面的工作。她曾合作过的剧团包括：十指帮、戏剧盒和实践剧场。

音响工程与设计

李耀均毕业于新加坡 SAE Institute，获音频制作学士（荣誉）学位。身为自由职业者，耀均为本地乐团与作曲家担任现场音响工程师，合作对象包括：Hanging Up The Moon（新加坡）和 The Observatory（新加坡）。2016至2023年，耀均属于Ctrl Fre@k的团队之一。他的音效设计演出包括：《牛车水记事》（戏剧盒）、《大国民》（十指帮）、《Constellations》（新加坡专业剧场）、《Hand To God》（新加坡专业剧场）和《A Midsummer Night's Dream》（新加坡专业剧场）。音效操作：《RENT》（彭魔剧团）、《光耀建国路》（新加坡专业剧场）、《Fun Home》（彭魔剧团）和《Urinetown》（彭魔剧团）。

Creative and Production Team

创意与制作团队

PLAYWRIGHT, DIRECTOR
& SET DESIGNER
编剧、导演、舞台设计

OLIVER CHONG

钟达成

SONIC DESIGN & LIVE
MUSICAL ACCOMPANIMENT
音效设计与现场配乐

RUDRA

LIGHTING DESIGNER
灯光设计

GABRIEL CHAN

陈伟文

COSTUME DESIGNER
服装设计

LOO AN NI

罗安妮

PUPPET DESIGNER
人偶设计

DANIEL SIM

沈永恩

PUPPET FABRICATOR
人偶制造

PROP-ERLY

PROP MASTER &
PUPPET MAINTENANCE
道具设计与人偶保修

MARILYN ANG

汪丽仪

SYSTEM DESIGNER &
SOUND ENGINEER
音响工程与设计

LEE YEW JIN

李耀均

SOUND ASSOCIATE
音响设计

JEAN YAP

叶虹延

PERFORMERS

演员

ALVIN CHIAM

詹辉振

ELLISON TAN

陈宇泐

JO KWEK

郭沛珊

NEO HAI BIN

梁海彬

PUPPETEERS

偶员

ANGELINA CHANDRA

曾美元

MYRA LOKE

骆丽诗

VANESSA TOH

杜妍霖

PRODUCTION MANAGER

制作经理

CELESTINE WONG

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技术经理

IAN TAN

陈光亮

SET COORDINATOR

布景协调

BERNICE ONG

王湘媿

STAGE MANAGER

舞台监督

TENNIE SU

苏蜜媿

ASSISTANT STAGE MANAGERS

助理舞台监督

ALETHEA KOH

许呈甄

NATALIE WONG

王嘉慧

WARDROBE MISTRESS

服装管理

CHUA JIA LING

蔡佳玲

SCRIPT TRANSLATION

剧本翻译

ELLISON TAN

陈宇泐

SURTITLE OPERATOR

字幕操作

TEO PEI SI

张佩思

HAIR & MAKE-UP ARTIST

发型及化妆师

CHERYLYNN

傅雪灵 (CAT SCRATCH SFX)

HAIR & MAKE-UP ASSISTANT

助理发型及化妆师

HANANI

KEY VISUAL PHOTOGRAPHER

主视觉摄影

CRISPIAN CHAN

KEY VISUAL DESIGN

主视觉设计

ANG LEE CHENG

洪丽清 (IIMAGING LLP)

ANG YING XIAN

洪颖娴

TRAILER VIDEOGRAPHER

预告片摄影师

JAI RAFFERTY

TRAILER EDITOR

预告片剪辑师

TAN WEI TING

陈玮婷

TRAILER COLOURIST

预告片调色师

LIM ZHEE YEN

林旨嫣

THE FINGER PLAYERS TEAM

十指帮团队

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艺术总监

OLIVER CHONG

钟达成

GENERAL MANAGER
总经理

MYRA LOKE

骆丽诗

PROJECT MANAGER
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TAN XIANG YI

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OUTREACH MANAGER
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行政经理

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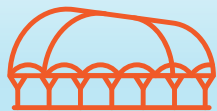


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Paid

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602

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12,059

 Participants

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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 joy, inspiration and positive impact to Singaporeans from all walks of life 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 support.

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The above are donors and sponsors who contributed \$1000 and above from April 2022–March 2023.

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.

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