

Esplanade Presents

## THE STUDIOS 2019: *THE WEIGHT OF A STONE IN A POCKET*

28 March – 27 April 2019

[www.esplanade.com/thestudios](http://www.esplanade.com/thestudios)



**Esplanade  
Presents**

**The Studios**

28 MAR –  
27 APR 2019

Esplanade Theatre Studio &  
Esplanade Annexe Studio

# THE WEIGHT OF A STONE IN A POCKET

The weight of a stone in a pocket. It is an uncommon yet familiar affair. It is easy to forget that it is there. Then you reach in and find it again, feeling its weight, textures, ridges and bumps, and remember that there was a reason that it got there in the first place. A pocket, however, is not a permanent place for a stone; it is a vessel, a transitory space. How did the stone get there, and where might it go?

This is the image behind the stories and people of this 2019 season of *The Studios*, Esplanade – Theatres on the Bay's theatre series that develops, produces and presents Singapore productions.

Join us from 28 March to 27 April 2019, as we journey through five stories told by different voices, across different times. We are, once again, privileged to be working with our friends in Singapore theatre—both long-time and new—to bring you this season comprising three new works, a revival of an older work and another work-in-progress.

As we look ahead to all that the new year holds, we invite everyone to take stock of our own journeys as you immerse yourself in these collective stories told by our artists.

Lynn Yang  
Programmer, The Esplanade Co Ltd

## NEW PRODUCTIONS

*The Studios* supports both independent Singapore artists and Singapore theatre companies in the development and production of new theatre works. The support provided empowers our artists to take more creative risk in their work.

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### Rubber Girl on the loose

A Co-Production with Cake



Urban legend has it that Sophocles, the Granddaddy of Tragedy, died from holding his breath while reciting a particularly long line from *Antigone*, the story of a young woman from Thebes, who had the cheek to defy her uncle-king Creon to bury her brother Polyneices. Receiving a proper burial was a big deal then. The deceased without an appropriate send-off would be denied entry into the Underworld and forced to roam the shores of River Styx as a restless ghost forever. Antigone wasn't about to let that happen. Her refusal to snap under pressure earned her the nickname, Rubber Girl.

Rubber Girl is the proverbial rebel with a cause, a poster child for every generation, politicised by necessity to change her world. With their penchant for subverting constructs, Cake sets Thebes in a hallucinatory institution under the rule of three (Creons). TriCreon skulks the hallway with the violent physicality of West Papuan dancer Darlane Litaay, builds walls of sound with the cavernous beats of Berlin-based musician Matthias Engler, and dictates to the administration with the exacting vowels, consonants and diphthongs of Singapore actor Noorlinah Mohamed. In the airless school, Rubber Girl crumbles and rebounds with the angular athleticism of Australian dancer Sarah Chaffey. She embraces her nicotine-patched cousin-fiancé Haemon, speaks with the dead—including a bare-assed Polyneices—and wills us the courage to live life in accordance to our beliefs, without compromise, without hesitation, confronting fear, confronting death.

Personal beliefs clash with the powers above and what a big bloody mess that can be.

Playwright & Director  
**Natalie Hennedige**

Venue  
**Esplanade Theatre Studio**

Dates & times

**28 – 30 Mar 2019, Thu – Sat, 8pm**  
**30 & 31 Mar 2019, Sat & Sun, 3pm**

Duration

**1hr 30mins, no intermission**

Rating

**R18: Nudity**

*An Esplanade Commission and Production*

## **Miss British**

by The Art of Strangers



Who is *Miss British*? Is it the person wearing the crown or the one wearing the shackles? The person travelling first class or the one being trafficked? *Miss British* may be a poem; a movement; a song. It may be the mother of three and the sister of one; the lover of many, and the soon-to-be bride. *Miss British* is everywhere, in everyone. It is a story of servitude and repetition.

Based on an original idea by Sharon Frese, *Miss British* is a piece that excavates the prejudices and social hierarchies left behind by colonialism across the planet. Combining theatre, dance, and video installation, the piece is a voyage across the oceans of our shared pasts.

Devised by The Art of Strangers in collaboration with Sharon Frese, Kalaiselvi Grace, Rebekah Sangeetha Dorai, Loo Zihan, Adrian Tan, Chan Silei, Riduan Zalani, and Chloe Chotrani.

Director

**Felipe Cervera**

Performers

**Sharon Frese**

**Kalaiselvi Grace**

**Rebekah Sangeetha Dorai**

**Riduan Zalani**

Venue

**Esplanade Theatre Studio**

Dates & times

**4 – 6 Apr 2019, Thu - Sat, 8pm**

**6 & 7 Apr 2019, Sat & Sun, 3pm**

Duration

**1hr 30mins, no intermission**

There will be post-show talks on 5 & 6 Apr, Fri & Sat.

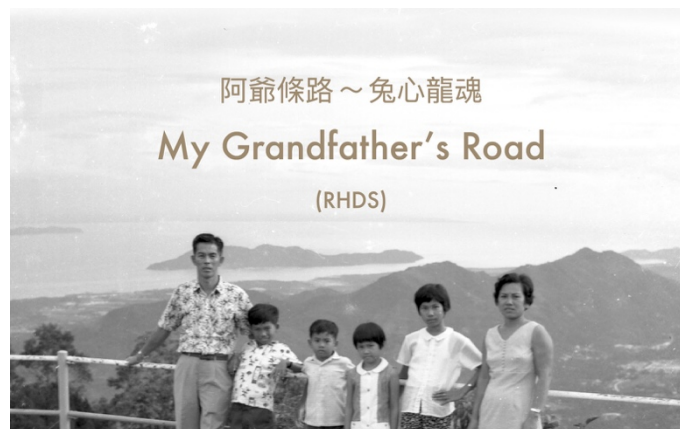
Advisory

**Some mature themes and coarse language**

*An Esplanade Commission and Production*

## **My Grandfather's Road (RHDS)**

by Neo Kim Seng



Neo Kim Seng grew up in Pasir Panjang on Neo Pee Teck Lane, a side road named after his grandfather, until he moved out in 1973. *My Grandfather's Road* is a collection of stories of the familial haven that stood along the road, stories that have helped him reconnect with his idyllic childhood and his family's history. It does not dwell in nostalgia but instead explores how personal stories make us who we are.

The latest iteration of *My Grandfather's Road* includes new stories that were unearthed, new speculations and reflections, and forgotten histories.

Karen Tan will be joined on stage by Loong Seng Onn in the English version. In the Cantonese version, Tan Cher Kian and Gary Tang come together, this time questioning who is telling the real story.

*My Grandfather's Road* was first created in 2015 for Cake Theatrical Productions' *Running With Strippers*. The Cantonese version was developed and presented as *The Vault: My Grandfather's Road*, a programme of Centre 42, in Nov 2017.

The 2019 presentation of *My Grandfather's Road* (RHDS) was developed in residence at Centre 42.

Find out more

<https://mygrandfathersroad.wordpress.com>

<https://www.facebook.com/mygrandfathersroad/>

Playwrights

**Neo Kim Seng (English)**

**Tan Cher Kian & Gary Tang (Cantonese)**

Director

**Neo Kim Seng**

Performers

**Karen Tan & Loong Seng Onn (English)**

**Tan Cher Kian & Gary Tang (Cantonese)**

Venue

**Esplanade Theatre Studio**

Dates & times

**My Grandfather's Road (RHDS)**

**Performed in English**

**18 & 20 Apr 2018, Thu & Sat, 8pm**

**21 Apr, Sun, 3pm**

**阿爺條路 ~ 兔心龍魂**

**粵語演出，附英文字幕。**

**Performed in Cantonese with English surtitles**

**19 Apr 2018, Fri, 8pm & 20 Apr, Sat, 3pm**

Duration

**1hr 15mins, no intermission**

There will be a post-show dialogue after every performance.

**阿爺條路 ~ 兔心龍魂**

梁金成

滨海艺术中心委约与制作

梁金成 (Neo Kim Seng) 在以他的爷爷命名的巴西班让梁丕德巷度过童年，直到 1973 年搬走为止。《阿爺條路 ~ 兔心龍魂》结集了一连串在这条巷子发生的家族事件，这些协助了他重新连接童年与家族的历史。这部作品非在怀旧，而是探索个人的故事如何塑造我们。

最新系列的《阿爺條路 ~ 兔心龍魂》包括了最新发掘的故事，新的推测与反思，以及被遗忘了的历史。

英语版本将由陈慧娟 (Karen Tan) 与龍承安 (Loong Seng Onn) 联合呈献。

粤语版本则由陈子健 (Tan Cher Kian) 与邓官洪 (Gary Tang) 共同演出。这次来探究谁说的故事是真实的。

《阿爺條路》于 2015 年在 Cake Theatrical Productions 的《Running With Strippers》首次呈献；再发展的粤语版则在 2017 年 11 月于 42 新剧中心 ( Centre 42 ) 的平台 “The Vault” 呈献。

《阿爺條路 ~ 兔心龍魂》2019 版本出自于 42 新剧中心的驻团创作。

欲知更多详情

<https://mygrandfathersroad.wordpress.com>

<https://www.facebook.com/mygrandfathersroad/>

英文演出。

4 月 18 与 20 日，星期四与六，晚上 8 时

4 月 21 日，星期日，下午 3 时

粤语演出，附英文字幕。

4 月 19 日，星期五，晚上 8 时

4 月 20 日，星期六，下午 3 时

演出时长约 1 小时 15 分钟 (无中场休息)。

演出结束后将有演后交流会。

编剧

梁金成 (英文版)

陈子健，邓官洪 (粤语版)

导演

梁金成

表演者

陈慧娟，龍承安 (英文版)

陈子健，邓官洪 (粤语版)

## REVISITING AN OLDER WORK

*The Studios* also provides a platform for artists and theatre companies to revisit and re-stage seminal works. Each reworking is an enriching process for artists and audiences, allowing the works to breathe and mature and giving rise to different artistic, cultural and social perspectives.

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*An Esplanade Commission and Production*

### **Mergers and Accusations**

Written by Eleanor Wong

Directed by Chen Yingxuan



Jonathan and Ellen are best friends. They love each other<sup>1</sup>, got married, and had a child, just like everyone else.

A fairy-tale ending, surely?

At least that's what they thought, until Lesley, an openly gay lawyer shows up at work one day.

<sup>1</sup> It's complicated. Ellen wants to be with women without the strings, and also with Jonathan (after a fashion). Jonathan wants to be a dad, with Ellen as the mum, if possible.

Playwright

**Eleanor Wong**

Director

**Chen Yingxuan**

Venue

**Esplanade Theatre Studio**

Dates & times

**11 – 13 Apr 2019, Thu – Sat, 8pm**

**13 & 14 Apr 2019, Sat & Sun, 3pm**

Duration

**2hr, no intermission**

Accessibility

**Open captioning available for all shows**

Rating

**R18: Mature themes**



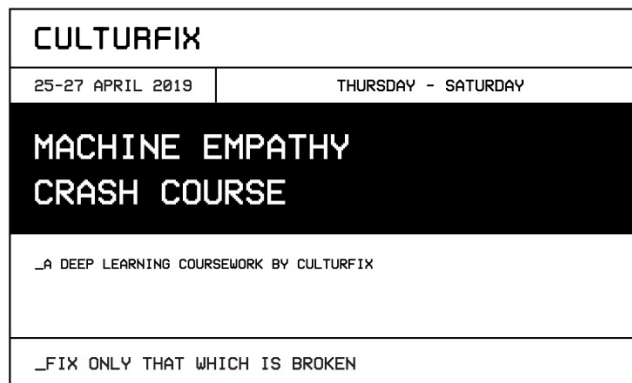
## RAW: WORK-IN-PROGRESS

Through *RAW*, *The Studios* provides a safe incubation space for the creation of new works by both established and emerging artists. *RAW* is a developmental platform for artists to present their works-in-progress and to gather feedback about their work from fellow practitioners and audiences. Without the pressure of presenting a fully-produced work, artists can focus more on exploration and practice. Audiences are encouraged to gain deeper insight into the creative process of our artists through these presentations.

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## Machine Empathy Crash Course

A work-in-progress by CulturFix



At CulturFix, all our Virtual Assistants for Artists (VAA) embody our motto: Fix only that which is broken. As our VAA, you will be trained to be empathetic by our state-of-the-art deep-learning model in order to identify the various “broken links” of your assigned artist, and to assist them in the process of re-establishing connections.

CulturFix offers artists the best affective experience in intermediary assistive care.

To participate as our VAA, you will be required to attend our *Machine Empathy Crash Course*. Please proceed by completing this application and our Control Moderator will be in touch with you.

Playwright  
**Bani Haykal**

Directors  
**Bani Haykal and Shawn Chua**

Venue  
**Esplanade Annexe Studio**

Dates & times  
**25 & 26 April 2019, Thu & Fri, 7.30pm & 9.30pm**  
**27 April 2019, Sat, 3pm, 5pm, 7pm**

Duration  
**45min (\*limited to 20 VAAs per course)**

Advisory  
**Some coarse language**

## **THE STUDIOS 2019 TICKETING INFORMATION**

<i>Rubber Girl on the loose</i>  <i>Miss British</i>  <i>Mergers and Accusations</i>  <i>My Grandfather's Road (RHDS)</i> <i>阿爺條路 ~ 兔心龍魂</i>	<p>\$35^ per ticket Limited concessions for students: \$20 Limited concessions for seniors: \$25</p> <p>^Esplanade&amp;Me specials Black &amp; White card: 15% &amp; 10% savings</p> <p>Package of 4 or more: \$32.50 per ticket (applicable across all <i>The Studios 2019</i> programmes)</p> <p>Book now! <a href="http://www.esplanade.com/thestudios">www.esplanade.com/thestudios</a></p> <p>SISTIC hotline: 6348 5555.</p> <p>Group booking: 6828 8389 or email <a href="mailto:boxoffice@esplanade.com">boxoffice@esplanade.com</a>.</p> <p>Ticket prices exclude SISTIC fees. Terms and conditions apply.</p>
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<i>RAW: Machine Empathy Crash Course</i>	Free admission. Please register via <a href="http://www.esplanade.com/raw2019">www.esplanade.com/raw2019</a>
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Minimum admission age for all *The Studios 2019* performances is 6 & above, unless otherwise stated.

## **About Esplanade – Theatres on the Bay**

Esplanade is Singapore's national performing arts centre. It has a year-round line-up of about 3,500 performances 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 non-ticketed. 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.

To bring even more of the arts to a wider audience, and provide more platforms to support Singapore's next generation of artists, Esplanade is building a new theatre with at least 550 seats along its busy waterfront, opening in 2021.

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a notfor-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 the Charity Transparency Award for three consecutive years since 2016.

TECL is funded by 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 [www.esplanade.com](http://www.esplanade.com) for more information.

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Issued by *The Esplanade Co Ltd*.

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