



Esplanade
Presents

An Esplanade Commission 滨海艺术中心委约
By Toy Factory Productions TOY肥料厂 (Singapore)

白兔记

追寻



Quest -
The White
Hare



3 & 4 Mar 2023, Fri & Sat, 8pm, Esplanade Theatre
2023年3月3与4日, 星期五与六, 晚上8时, 滨海艺术中心剧院

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 – 2019 and 2022. Esplanade is Singapore's first Dementia-Friendly Arts Venue and a certified Dementia Go-To Point, as well as a Guide-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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Director & Playwright's Message

In the spring of the Rabbit year, I seek new awakenings.

Having been immersed in the tunes and stories of Hokkien opera before even leaving my mother's womb, I have a strong familiarity and connection with it. For a time, I wondered if this would be an aid or strain to me while I'm directing a show inspired by an art form I hold so beloved? Do I choose the continuation of traditions or do I work to generate new ideas? To assuage this inner dilemma, I was careful and constantly reminded myself not to allow preconceived knowledge restrict new imaginations. Instead, insights derived from traditions are consciously kept safe, serving as valuable inspirations to conceive authentic ideas. The process of creating this work thus lightened the burden of carrying on rich traditions while still allowing freedom to shape the future.

In this trying time of the pandemic, lined with challenges, should us islanders cower within comforts like cave rabbits, ignoring the signs of impending troubles, or should we face these difficulties head on as visionaries? I am neither a healthcare professional actively combatting the virus, nor am I a politician strategising for the unknown; what can a mere anxious man of culture like me contribute? After much soul-searching, I concluded that perhaps, my fight lies in the continuous efforts of promoting, preserving, and protecting our culture. We hope that more will be enchanted by this inquisitive interpretation of Hokkien opera through *Quest – The White Hare*, and gain new inspiration and strength from our traditional art forms.

Through the commission of this work, the team at Esplanade has granted our group a most precious opportunity to recreate opera, and we wish to find a new dynamic breath in the world of performing arts. Such an attempt requires discipline, attitude, courage, and hard work, but also, your blessings.

Special thanks to Aunt Wei Li Fen, the honourable member of the reputable Sin Sai Hong Hokkien Opera Troupe who witnessed my growth since I was a child, for agreeing to make your first comeback with us. You have always been my light of guidance and I will do my best to share your voice.

Goh Boon Teck

Synopsis

In the classic Hokkien opera *The White Hare*, a mysterious rabbit reunites a mother and son after 16 years of separation—can this same fabled being reconnect us back to our cultural roots? See how this new comedic production unfolds, enriched by Hokkien opera excerpts performed by veteran opera artist Mdm Wei Li Fen.

Upon the completion of a major renovation at Feng Ling Community Centre, a large-scale Hokkien opera was proposed to justify its funding. The centre summoned Wu, a Singaporean theatre director to recreate *The White Hare*, and instructed staff member Micky Lim to coordinate this project.

A member of parliament, a kindergarten teacher, a coffee shop cleaner, a junior college student, and an opera veteran are gathered together, finding themselves at odds with one another. Many laughs ensue due to this clash of personalities, with the hapless Micky Lim caught in the middle. Can the group master the Hokkien language and this traditional art form in just a few weeks of rehearsals? More importantly, can they come together as a unit to stage the performance?

Following a successful run of *The Crab Flower Club* in 2022, director Goh Boon Teck join hands with the same creative team to bring his new, original script to life. This production is an Esplanade Commision, and it fuses traditional Hokkien opera with modern theatrical elements, peppered with colourful and familiar Singaporean and Hokkien expressions throughout the show. Audiences will also have the rare opportunity to savour Hokkien opera excerpts by veteran performer Mdm Wei Li Fen, who used to perform with the famed Sin Sai Hong, Singapore's oldest Hokkien opera troupe that last performed together in 2014. A tender celebration of the art of Hokkien opera, *Quest – The White Hare* bridges the traditional and contemporary with heart and much humour, leading audiences down a path of joyful discovery.

(1hr 40mins, no intermission)

Performed in Mandarin & Hokkien, with English surtitles

About Toy Factory Productions Ltd

Founded in 1990, Toy Factory Productions has had a rich history being a part of Singapore's amazing arts scene, generating a body of original and unique stories for Asia and beyond.

Priding itself on its all-inclusive approach, within Toy, the theatremaker is an advocate for creating a legacy of original Asian stories and quality adaptations on stage—often toggling between vastly different languages, dialects and styles in order to present the purest form of theatrical storytelling on Singapore's main stage.

Toy Factory Productions often ventures beyond Singapore to share its stories to the rest of the region. Between its inception and today, Toy Factory has collaborated with and worked with numerous different associations and festivals in major cities all around the world.

Above all other worldly factors, Toy Factory Productions believes in creating an experience for the audience that will bring the world together: to share, to love and to be.



Cast



Gwee Lay Hwa

Gwee Lay Hwa (also known as Fenyi) is a fourth-generation disciple from the reputable Sin Sai Hong Hokkien Opera Troupe, which was established more than a century ago. She first embarked on her career in opera after completing her second year in junior high school. Fenyi has more than 40 years of rich experience in theatre and contributed to over 100 productions including *Bi Yu Zan*, *Yu Niang*, *San Jin Shi*, *Mu Gui Ying Gua Shuai*, among others. Her undying passion for theatre and acting has been a strong motivator for her heavy involvement in television productions, both as a screen and voice actor.



Clement Yeo

Clement Yeo is an aspiring performer. He is a fan of storytelling because seeing from different perspectives from around the world helps expand his own world. His recent works includes *Roar Talents 武松怕虎* (Toy Factory), *Who Are You?* (Migrant Writers Of Singapore) and *My Invisible Life* (Gateway Arts).



Doreen Toh

A professional theatre actor since 1992, Doreen has chalked up over 100 performances to date and is recognised by her peers and community as a seasoned theatre veteran. Other than performing with many leading theatre companies in Singapore, she has also performed internationally in Bangladesh, Vienna, Hong Kong and Macau. Aside from acting in theatre productions, Doreen has also delved into the film scene in recent years, acting in many Singapore-based film projects. In 2004 and 2022, she was part of the ensembles that won the Best Ensemble Acting award at the annual Straits Times Life! Theatre Awards. In 2010, she scored a nomination for Best Drama Performance By An Actress in a Supporting Role at the Asian Television Awards for her role in August Pictures' *Letters to Heaven*. Her first feature film, *Their Remaining Journey*, had its world premiere in the 2018 Rotterdam International Film Festival.



Tiara Yap

Tiara is an actor, writer and theatre maker. Best known on local comedy platform SGAG as deadpan newscaster Constance Lee, Tiara creates and performs in original sketches that aim to make every Singaporean's day a better one. Tiara is excited to be returning to the stage in her first Mandarin (and Hokkien!) production. Previous stage credits include *Little Red in Into the Woods*; *Working – A Musical*; *Once On This Island* (Sing'theatre); *Orwell's 1984* (SRT Young Co); *Search Engine*; *The Wedding Pig*; *Family* (The Second Breakfast Company) and *Spectacle* (Method Productions). Her television credits include *Code of Law* and *Faculty* (MediaCorp Channel 5). Tiara studied Communication Studies and Drama at Nanyang Technological University, and trained in theatre at Northeastern University, Boston. She is currently a member of Young & Wild, Wild Rice's youth acting programme led by Edith Podesta. Tiara is incredibly grateful for this amazing opportunity to learn and share the art of traditional Hokkien opera, while discovering what happens when past and present collide.

IG: @intiarawetrust



Timothy Wan

Timothy is an actor, singer and musician. He graduated from the National University of Singapore, majoring in Theatre Studies. He is a freelance actor who has actively been involved in both the English and Mandarin theatre scene in Singapore. In 2018, Timothy trained with both the SITI Company in New York, as well as the Suzuki Company of Toga in Toga, Japan.



Wayne Lim

Wayne Lim is a Singaporean-Chinese actor and graduate from LASALLE College of the Arts with a BA(Hons) in Acting. Upon graduation, Wayne was casted as Yi Kai in *Lion* as part of The Wright Stuff Festival 2021 organised by Toy Factory, Teck Kit in the virtual theatre experience *Murder at Old Changi Hospital* by Sight Lines Entertainment, as well as Jakey in *PLAYtime! Imagination Station*, a children's theatre production by Esplanade – Theatres on the Bay. In 2022, Wayne starred as the obnoxious Kenneth in *My Invisible Life*, a short film by Gateway Arts, and Joel Chang in MediaCorp Channel 5's *Sunny Side Up*. Occasionally, you may find yourself interrupted by him in commercials.



Wendy Toh

Wendy Toh is a multi-disciplinary Singaporean artist whose work ranges from the performance arts to making experimental films. She is a Jinen Butoh School (Italy) member and an alumnus of Singapore's Intercultural Theatre Institute.



Asher Kang

Asher Kang, seven years old, is honoured and thrilled to be part of the production *Quest – The White Hare* for his stage debut. Asher has a passion for sports such as *wushu* and swimming and also enjoys reading and hanging out with friends. Asher would like to thank his *wushu* coach and the production team for their guidance and support.

Creative Team



Playwright & Director **Goh Boon Teck**

A distinguished Singapore-based theatre director, playwright and production designer, Goh Boon Teck's theatrical arts are soulful explorations of human issues treated with contemporary sensitivity. He is the Chief Artistic Director of Singapore's leading bilingual theatre company, Toy Factory Productions Ltd.

Boon Teck was awarded the Elite Director Award 2014 at One Drama Awards in Shanghai. He was the Creative Director for Singapore's National Day Parade 2007, 2008 and 2017. He was also the Creative Director for Singapore Day 2011 in Shanghai. He was conferred Singapore Youth Award in 2005 and Young Artist Award in 2001.

His original play *The Crab Flower Club* is one of the most successful commissions for the Singapore Arts Festival. *Titoudao*, a play about his mother, is one of the most celebrated Singaporean plays. At the inaugural The Straits Times Life! Theatre Awards in 2001, his original work *Titoudao* swept five out of the nine awards. He was also later awarded the Best Set Design for *Fireface* at the 2003 The Straits Times Life! Theatre Awards. He has adapted three movie scripts into musicals—*881*, *Glass Anatomy* and *Ah Boys To Men*. In 2003, Boon Teck was commissioned by Japan's Kageboushi Theatre Company to write and direct *Prism*, a collaboration between six countries. His other written works are *K*, *Deciphering The Peach Garden Oath*, *Long House*, *Posteterne*, *A Tinted Edge*, *Purple*, *White Soliloquy*, *Tintan and his Tembusu Tree*, *The Penis Society*, *The Eastern Line on my Palm* and *GRIND* etc.

His directing credits include *OsEAN*, *I have a Date with Spring*, *Mama Looking for her Cat*, *Chessmaster*, *Spirits*, *The Morning People*, *The Seventh Drawer*, *Porcelain*, *Thunderstorm* (Drama 1998, *Opera* 2005), *Savage Land*, *Glass Anatomy*, *881*, *Innamorati*, *Mergers and Acquisitions*, *A Midsummer Night's Dream*, *White Sails over Blue Blue Sea*, *December Rains*, *Mad Phoenix*, *Beautiful Thing*, *Upstage*, *GRIND*, *Kumarajiva*, *Sometime Moon*, *A Dream Under the Southern Bough: The Beginning*, *Masters of Comedy*, *A Dream Under the Southern Bough: Reverie*, *7 Sages of the Bamboo Grove* and *All the world is one's stage*, etc.

His plays, musicals and operas have been performed in Russia, Philippines, Japan, China, Egypt, Malaysia, Thailand and Indonesia.



Producer **Justin Wong**

As a theatre maker who differentiates himself as a trained marketer, Justin is an accomplished theatre producer with over decades worth of experience in producing musicals, plays, and creative works for both homegrown and overseas audiences.

With his extensive experience in project management in the conference and convention industry, he is a firm believer that every project and theatrical production he oversees deserves proper packaging and publicity.

His experience has led him to have undertaken projects in China, Korea, India, Vietnam, and Taiwan. Recent international tour projects include *Spirits* (Russia), *The Crab Flower Club* (Beijing), *K* (Shanghai), *Glass Anatomy* (Shanghai), and *Innamorati Two* (Beijing).

In addition, he is also a prolific musical producer, with the likes of *December Rains* (2010 & 2015), *881 The Musical* (2011), *Glass Anatomy* (2013), *Innamorati* (2014), *Innamorati Two* (2016), and *Sometime Moon* (2018) to his name.

Justin is currently the General Manager and Producer of Toy Factory Productions.



Music Composer & Arranger **August Lum**

August is a J.O.A.T. like Juni Goh—not the sibling of a goat, but a jack.of.all.trades. (perhaps he should have been named “Jack”). He creates original music, as well as arranges (and re-arranges) music of others. It is difficult to pigeonhole August, but that’s not important, because the heart of the creation lies in its ability to carry the story, and to emotionally affect audiences. He hopes that these arrangements of intergenerational musical favourites can be enjoyed by everyone in the family, and one will always find something fresh within.



Lighting Designer **Gabriel Chan**

A recipient of the National Arts Council Overseas Bursary, Gabriel graduated from Hong Kong Academy for Performing Arts with First Class Honours in lighting design. He was also awarded the Strand Lighting Scholarship and conferred the Young Artist Award in 2019 for his artistic excellence and contribution to Singapore's performing arts scene.

Signature theatre designs include *The Almighty Sometimes*, *Constellations*, *Rising Son*, *Shakespeare in the Park: Julius Caesar, Romeo & Juliet, The Tempest* (Singapore Repertory Theatre), *The LKY Musical* (Metropolitan Productions), *A Dream Under the Southern Bough: Existence* (SIFA 2021), *Seven Sages of the Bamboo Grove*, *Sometime Moon*, *The Crab Flower Club 2022* (Toy Factory Productions), *Every Brilliant Thing* (The Fingers Players) and *First Fleet* (Nine Years Theatre).

Gabriel also goes by the moniker Linesmith (www.linesmith.net) authorised directly by Vectorworks Headquarters based in Washington for conducting training of the Vectorworks software, the leading drafting solution for Entertainment and Performing Arts technical design.

www.gabrielchan.me



Set Designer **Goh Abigail**

Goh Abigail graduated in 2017 with a BA(Hons) Fine Arts from LASALLE College of The Arts, and was the recipient of both 2017 Chan Davies Art Prize and 2015 Winston Oh Travel Award.

She currently specialises in residential, film and theatre design.

Her recent projects include exhibition *TENT* for Robin, Post Museum, Singapore (2022). She was also the lead set designer for the film *Glorious Ashes*, directed by Bùi Thạc Chuyên and produced by Pötocol, Vietnam (2021).



Sound Designer & Sound Engineer **Sandra Tay**

Sandra is a Singapore-based independent sound engineer and designer. Since leaving her IT job as a systems programmer, she has been providing technical and creative audio services for school shows, corporate events, Singapore theatre and touring productions.

Often, she is involved in the full cycle of designing, planning, installing and operating the sound for shows. As a designer, her works merge digitalised effects with naturalistic foleys. Some of her design credits include *Asylum* (Intercultural Theatre Institute, 2022), *The Crab Flower Club* (Toy Factory, 2022), *A Dream Under The Southern Bough: Existence* (SIFA, Toy Factory, 2021), *Four Horse Road* (The Theatre Practice, 2019).



Costume & Headgear Designer **Max Tan**

Max 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, then 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 main stage productions.

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



Make-up Designer **Hong Ru Wang**

Having graduated from the Liyuan Class of the Fujian Arts School in China, Ru Wang immigrated to Singapore in 1996. With her love for Chinese opera makeup, she is a highly regarded and admired makeup artist in the Chinese opera scene in Singapore.

Creative/Production Team

Playwright and Director
Producer
Music Composer and Arranger
Lighting Designer
Set Designer
Technical Manager
Sound Designer and Sound Engineer
Costume and Headgear Designer
Assistant Costume Designer
Make-up Designer
Photoshoot Hair Stylist
Graphic Designer
Photographers
Opera Movement Coach
Creative Partner
Rabbit Movement Choreographer
Production Manager cum Props Master
Stage Manager
Assistant Stage Managers
Wardrobe Manager
Dressers
Props Crew
Surtitles Translator and Operator
Projection programmer and Operator
Lighting Operator
Sound Operator
Radio Frequency Operator
Company Manager
Marketing Communications Manager
Marketing Coordinator
Project Coordinator

Goh Boon Teck
Justin Wong
August Lum
Gabriel Chan
Goh Abigail
Hasyir Amin
Sandra Tay
Max Tan
Wong Wai Toh
Hong Ru Wang
Alan Tang
Cao Yimeng
Poh Yu Khing & Alan Ng
Emma Zhang
MARTIAL HOUSE
Wan GuangYao Eric
Chan Lee Lee
Chan Wai Kit
Titus Hutch Jr Yim Yi Zheng & Georgia Sim
Tan Jia Hui
Harini & Dilys Ang
Teo Li Lin
Quek Yee Kiat
Fiction Shore Pte Ltd
Chia Run Jin
Rachel Ong
Lai Jingwen
Jiang Daini
Shaleihin Pi'ee
Kellie Gay
Toh Jia Yi

Character

Wei Yu Xiang / Li San Niang
Zhu Wu Min / Liu Zhi Yuan / Li Yan
Qiu Ru / Dou Gong / Yue Xiu Ying
Micky Lim / Li Hong Yi / Zhang Kun
Yang Shu Rou / Zhang Shi / Li San Niang
Ni Shan / Yao Qi Lang
Wu Jie Ying
Rabbit
Wei Yu Xiang

Cast

Gwee Lay Fen
Timothy Wan
Wendy Toh
Wayne Lim
Tiara Yap
Clement Yeo
Doreen Toh
Asher Kang
Hong Ru Wang

导演兼编剧的寄语

这是癸卯年的春季，在岁头的时节里寻觅新的认知。

在未离开娘胎的那六甲光阴，我已浸没在歌仔戏的曲调与故事里。这繁重的熟悉是执导这戏曲的辅助还是牵绊？我挣扎了，落在我手上的歌仔戏会是遵循传统还是另类革新呢？创作酝酿期中，我日趋领悟，决定不把歌仔戏当山郡来背，她一直住在我的情怀里，我要将其化为精神摆在心中，营造自然消化过的风情。不被前鉴所困，不因后形而累。

当前，人类在战争和菌疫所带来的艰辛中求存，活在安逸小岛的我们，是不理烟火的窟里兔，还是为未来担忧的前瞻兔呢？身为非医务人员，也不是编写政约的官人，一位焦虑的文人又能做什么？在情绪纷乱后的沉静中，我想，也许我的战场是在文化的抗争、保护和推广吧？不能拯救世界，可以唤醒观众对文化生命的重识吧？希望这部作品让大家重新爱上歌仔戏，在传统的文艺里找到面对新未来的力量。

滨海艺术中心委约队给我团宝贵的机会再创造戏曲，我们希望找到表演世界里的新活力。这样的尝试需要纪律、态度、勇气和努力，同时，也需要你们的祝福。

感谢从小看我长大的新赛凤福建戏班花旦魏丽芬阿姨答应复出表演，你是我的启发之光，我会尽全力把你的声音传送四方。

吴文德

简介

在经典福建歌仔戏《白兔记》中，一只神秘的兔子促成一对分离了十六年的母子重聚。在我们的现实生活里，它能否引导世人追寻与爱护他们的母语和祖辈留下的文化呢？且看这出诙谐喜剧如何上演，同时细品闽剧资深演员魏丽芬的优美唱腔。

凤岭联络所在完成了一项重大的翻新工程后，安排推出一部大型歌仔戏来回馈大众。联络所请来资深的吴导负责编排闽剧《白兔记》，并指派行政人员米奇林来协调这个项目。

就这样，一群来自四面八方的陌生人被聚集在同个排练室。参与者有一名国会议员、一位幼儿园教师、一个咖啡店清洁工、一个初级学院生和一位歌仔戏名伶。他们因为彼此之间的分歧而争执不休，无辜的米奇林夹在中间相当为难，各种笑料也随着冲突的爆发接踵而至。完全不搭嘎的这群人是否能够在短短几个星期内，掌握福建话和闽剧的精髓？更重要的是，他们是否能够如约成团，完成演出呢？

继2022年《咏蟹花》演出成功后，导演吴文德与同一创作团队再次携手合作，呈现他的新原创剧本。这部由滨海艺术中心委约的作品结合传统福建歌仔戏与现代戏剧的元素，并在整个演出中掺杂了新加坡人耳熟能详且丰富多彩的表达方式及语言。本地百年福建戏班新赛凤的当家花旦魏丽芬自2014年封箱后，再度登台让戏迷一饱眼福。《追寻—白兔记》是一部对福建歌仔戏艺术的温情赞美，是一部充满欢乐泪水的喜剧，是为追寻我们日益消逝的传统文化的探索之作。

(1小时40分钟, 无中场休息)
华语与福建话, 附英文字幕

关于TOY肥料厂

TOY肥料厂成立于1990年，在过往岁月里，TOY以大胆锐利的原创性创作了许多戏剧作品，始终坚持成为一个供促进学识、教育与精神心灵交流的艺术平台。

TOY的戏剧作品提倡通过不同的语言、方言和表现风格创造以亚洲精神故事为主的原创戏剧作品，并以最纯粹的表现方式展现给新加坡的观众们。

作为亚洲的戏剧团体，TOY除了不断地为本地观众带来新作品，同时也热衷于与世界各地进行文化交流。创团至今已与周边许多国家的戏剧团体合作，并积极参与各国艺术节的演出。

TOY相信，戏剧将用她独有的魅力将世界联系在一起，促进我们人类积极分享文化、共同创造艺术、互爱同存。

演员



魏丽芬

魏丽芬，新加坡百年戏班新赛凤的第四代。念完初中二年级就开始从事演艺事业，至今已有四十多年了。上演过百余场戏，包括经典剧目：《碧玉簪》、《渔娘》，《三进士》、《穆桂英挂帅》等。难舍对戏曲的热爱，业余时间也参与电影和电视中戏曲唱段的录音。



杨约翰

杨约翰是一名有理想的演员。他喜欢讲故事，因为从故事中的不同角度去分享世界会让他的世界变得更大。近期作品有：《武松怕虎》(TOY肥料厂)、*Who Are You?* (Migrant Writers Of Singapore) 和 *My Invisible Life* (Gateway Arts)。



卓桂枝

自1992年起，桂枝便是一名专业的剧场演员。至今为止，参与的演出超过100场。除了与新加坡多个剧团合作，桂枝也曾在孟加拉、维也纳、香港与澳门等多个城市演出。舞台表演外，她近几年也涉足影视圈，参与了多部本地创作的影视作品。2004年，她更荣获《海峡时报》“生活！戏剧奖”的最佳群体演出奖项。2010年，她凭借在堂堂映画电视电影《天堂情书》里的精湛演出，入围亚洲电视大奖最佳女配角。她的第一部长片电影《灰彩虹》也于2018年第47届鹿特丹国际电影节全球首映。



叶春树

叶春树，毕业于南洋理工大学黄金辉传播与信息学院，并曾在波士顿东北大学接受戏剧培训。目前她是由Edith Podesta领导的野米剧场（WILD RICE）青年表演项目Young & Wild的成员之一。

春树在本地搞笑平台SGAG中以面无表情的新闻播音员“Constance Lee”出圈，同时也是一名出色的演员、写作人和戏剧人。她在SGAG创作和出演的原创小品皆以“让新加坡人的每一天都变得更美好”为目标。对于再次重返舞台，并且参与她的第一部华语以及福建歌仔戏舞台剧，春树感到非常兴奋！春树早前的舞台作品包括在*Into the Woods* 里饰演Little Red；在SRT Young Co的*Orwell's 1984* 里饰演Julia，并参演*Working - A Musical*；*Once On This Island* (Sing'theatre)；*Search Engine*；*The Wedding Pig*；*Family* (The Second Breakfast Company) 以及*Spectacle* (Method Productions)。电视作品有：*Code of Law*和*Faculty* (新传媒第五频道)。春树非常感谢能有这个学习和分享传统闽剧艺术的难得机会，同时也十分期待传统与现代艺术碰撞出的火花。



温伟文

温伟文是一名演员、歌手以及音乐家。他毕业于新加坡国立大学戏剧系，目前是一名自由演员。毕业以后，伟文参与了许多英语和华语剧场的制作。他曾接受美国SITI剧团的夏日工作坊以及日本利贺村的“铃木忠志演员训练法”。

他曾参演：*Army Daze*、《搭错车》、*High Class*、*Red Riding Hood*、*Firecrackers & Bombshells*、*Romeo & Juliet: The Musical*、*Hansel & Gretel*、《夜莺》(中英文版本)、*Junior Claus*、《剃头刀》、*The Tempest*、《雨季》、《白言》、*Beauty World*、《赤鬼》、《鸠摩罗什》、《红色的天空》、《本质上快乐》、《莎莎》、《画室》、《咔嚓卡夫卡！》、《有时月光》、《茉莉小解》、《李尔亡》、《青春禁忌游戏》、《一个人的舞台》、《竹林七贤》、《让世界触电》、《三姐妹》、《王命》、*The LKY Musical*《光耀建国路》和《楚霸王》。



林纬纹

林纬纹毕业于拉萨尔艺术学院戏剧系。他在毕业后参与的演出包括：2021年TOY肥料厂举办的“剧健将”演出作品《狮》（饰演“毅凯”）；Sight Lines Entertainment制作的虚拟剧场体验 *Murder at Old Changi Hospital*；滨海艺术中心为儿童举办的 *PLAYtime! Imagination Station*。2022年，纬文参与了 *My Invisible Life* (Gateway Arts) 的短片拍摄，以及在第五频道 *Sunny Side Up* 中扮演令人讨厌的肯尼斯。偶尔，你也会在电视广告中发现他的身影。



卓慧玲

卓慧玲，表演艺术者。从事表演，制作实验影片，台前幕后等跨领域的艺术创作。她是意大利Jinen Butoh舞蹈学校的成员，也是新加坡跨文化戏剧学院的校友。



江展锋

七岁的江展锋很荣幸可以加入《追寻—白兔记》的团队，并期待他的舞台剧表演初体验。展锋热衷于运动、武术和游泳之余，他也喜爱阅读以及与好友聊天。展锋很感激武术教练及制作团队给予他的照顾与教导。

创作团队



导演兼编剧 吴文德

被誉为亚洲剧场的重要创作力量，文德的作品跨越国界、吸引了来自不同文化的观众。他的作品多以人性出发，透过对现代艺术的敏锐性、强烈的视觉设计与对社会的深切关怀，把创作焦点锁定在人文艺术上。

热衷剧场工作超过30年，身兼导演、剧作家和舞美设计师多职。毕业自新加坡南洋艺术学院的他，在校期间已获奖连连。他在美学、文学、音乐方面的敏锐眼光，使他在剧场工作上如虎添翼。文德能驾驭华英双语，目前是新加坡最具活力与最活跃剧团之一TOY肥料厂的首席艺术总监。

作为一名奋力多产的导演，文德编写并执导的诸多作品有：《红耳》、《三每纪事》、《剃头刀》、《子》、《英台起诉记》、《海镜》、《东渡》、《咏蟹花》、《桃园三解意》和《丁当和他的香灰莉木树》等。文德的原创剧本还有：《长屋》、《白言》和《茎阴份子》。

文德曾执导的作品有：《我和春天有个约会》、《第七抽柜》、《棋人》、《寻找小猫的妈妈》、《南海十三郎》、《白帆》、《仲夏夜之梦》、《晨曦中人》、《尤物》、《雷雨》（1998年戏剧版和2005年歌剧版）、《陶瓷》、《偷渡》、《妖精》、《暗流汹涌》、《雨季》（2010年和2015年版本）、《881》、《搭错车》、《唯一》、《唯二》、《原野》、《摆渡》、《绞》、《鸠摩罗什》、《有时月光》、《南柯一梦》之入梦、《天才谐星》、《南柯一梦》之如梦、《竹林七贤》、《一个人的舞台》等。

部分作品也曾在俄罗斯、菲律宾、日本、中国、埃及、马来西亚、泰国以及印度尼西亚进行演出。



监制 黄培杰

黄培杰，戏剧制作人，对戏剧领域有着独到的制作理念。在为本地和海外观众制作音乐剧与戏剧方面拥有超过几十年的经验。

受过专业市场营销管理培训并累积了多年及丰富的项目执行经验，可以称得上对观众的品位和需求极其敏锐，深信再好的产品都需要包装与宣传。

他曾在中国、韩国、印度、越南和台湾制作项目。最近的国际巡演项目包括：《妖精》（俄罗斯）、《咏蟹花》（北京）、《K变形记》（上海）、《搭错车》（上海）和《唯一》（北京）。此外，培杰也是一位经验丰富的音乐剧制作人，作品包括：《雨季》（2010年和2015年）、《881》（2011年）、《搭错车》（2013年）、《唯一》（2014年）、《唯二》（2016年）、《有时月光》（2018年）等。

培杰目前是TOY肥料厂的行政总监及制作人。



作曲与编曲 林海贤

海贤是一位如吴峻逸般的“万事通”乐手。他会创作属于自己的原创音乐，同时也能够重编他人的音乐。虽然很难将他的音乐归类，但这并不重要，因为创作的核心在于其承载故事的能力，以及与观众产生情感共鸣。他希望这些跨时代的音乐改编可以被每一个人所喜欢，让大家在其中找到新鲜的东西。



灯光设计师 陈伟文

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舞台设计师 吴佳恩

吴佳恩2017年毕业于拉萨尔艺术学院，获美术荣誉学士学位，同年获颁Chan-Davies Art Prize。在校期间更获得Winston Oh Travel Award（2015年）。

她目前专注于住宅、电影和戏剧设计。

她最近参与的项目包括：展览设计 TENT (Robin, Post Museum, 新加坡, 2022年)，担任电影 Glorious Ashes 的主要舞美设计师（导演: Bùi Thạc Chuyên, 制作公司: Pötocol, 越南, 2021年）。



音效设计与音响工程师 郑吉钦

郑吉钦是一名新加坡独立音响工程师和设计师。自离开信息系统程序员的工作后，她一直为学校演出、企业活动、本地剧院和巡回演出提供技术与创造性的音频领域的服务。

在演出制作中，她会参与演出的整个周期——包括设计、规划、安装和操作音响。作为一名音效设计师，她的作品将数码化的效果与自然主义的遐想相融合。她的近期设计作品包括：Asylum (Intercultural Theatre Institute, 2022年)、《咏蟹花》(TOY肥料厂, 2022年)、《南柯一梦》之辱梦 (新加坡国际艺术节, TOY肥料厂 2021年)、《四马路》(实践剧场, 2019年)。



服装与头饰设计师 陈书林

陈书林2007年于新加坡时装设计大赛崭露头角，继具有突破性的首秀获奖后，他便创立了同名品牌MAX.TAN。起初为迎合需求推出不少胶囊系列，后来开始打造时装系列。书林的2010春夏时装系列还刊登于奢华时尚资讯信息平台—Stylesight.com，并与Alexander McQueen 和Valentino等时尚大师入选全球十大系列之一。

过去十年，书林前卫的设计除了挑战时尚趋势之余，还融入了他亚裔文化的根。他也于南洋艺术学院任教，热衷于为本地剧团的主要剧季设计服装。

MAX.TAN目前已经开始进军国际时装市场，品牌代表是BOON Showroom（巴黎）。



彩妆设计师 洪茹望

茹望毕业于中国福建艺术学校梨园班，1996年移民来新加坡。热爱戏曲化妆的她，经过多年来不断的学习、钻研与实践，是本地戏曲界不可多得的知名化妆师，深受行内人士的喜爱和赞赏。

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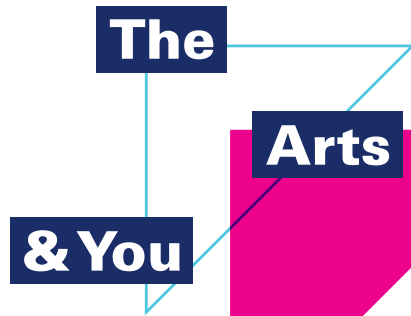
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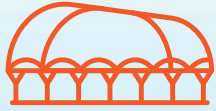


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2,976

activities took place at Esplanade.



1,891

Non-Ticketed



821

Ticketed

2,062,549

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Non-Ticketed

379,989

Ticketed

72,756



465

Activities

7,522

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 2021 to Mar 2022.



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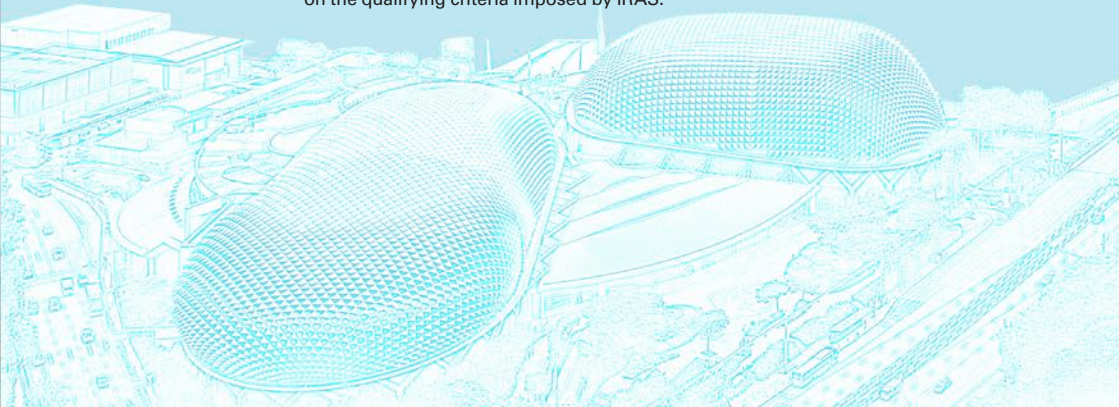
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To find out more, email us at donations@esplanade.com or speak with us at 6828 8321.

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Esplanade–Theatres on the Bay is a charity, a not-for-profit organisation and Singapore’s national performing arts centre. We seek to entertain, engage, educate and inspire through the arts.

In 2022, we mark our 20th anniversary of being an arts centre for everyone. We thank everyone who has been a part of our journey. You have helped us bring joy, inspiration and positive impact to Singaporeans from all walks of life.

Our heartfelt appreciation goes especially to our Donors and Sponsors, for their steadfast belief in our mission and for generously supporting us.

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