



Esplanade
Presents

Huayi
Chinese Festival of Arts

An Esplanade Commission
滨海艺术中心委约

爱因与斯坦 EINSTEIN in the CARPARK

导演: 刘晓义 Director: Liu Xiaoyi

避难阶段 (新加坡/中国) Emergency Stairs (Singapore/China)

1 - 4 Mar 2018, Thu - Sun
Thu - Sat, 8pm | Fri, 11.30pm
Sat & Sun, 4pm
Esplanade B2 Carpark

2018年3月1至4日, 星期四至日
星期四至六, 晚上8时 | 星期五, 晚上11时30分
星期六与日, 下午4时
滨海艺术中心B2停车场

大厦将倾 FEEL THE EARTH MOVE!

昆曲王子: 张军
Prince of Kunqu: Zhang Jun

音乐剧王子: 田伟鸿
Prince of Musicals: George Chan

About Esplanade – Theatres on the Bay

Esplanade is Singapore's national performing arts centre and one of the busiest arts centres in the world. Since its opening in 2002, the centre has presented more than 37,000 performances, drawing an audience of 26 million patrons and 92 million visitors. This architectural icon, with its distinctive twin shells, houses world-class performance spaces complemented by a comprehensive range of professional support services. Its two main venues are the 1,600-seat Concert Hall and a Theatre with a capacity of 2,000. In March 2014, Esplanade's Concert Hall was listed as one of the "world's 15 most beautiful concert halls" by Hamburg-based building data company Emporis.

Esplanade's vision is to be a performing arts centre for everyone and it seeks to enrich the lives of its community through the arts. The centre's programming is guided by its mission—to entertain, engage, educate and inspire. Its year-long arts calendar of about 3,000 performances presented by Esplanade, its collaboration partners and hirers cater to diverse audiences in Singapore and span different cultures, languages and genres including dance, music, theatre, and more. More than 70% of the shows that take place each year at the centre are non-ticketed. Also presented free are the extensive visual arts programmes at the centre's public spaces which allow visitors to view and explore art works in their own time.

Esplanade regularly presents world-renowned companies and artists that attract international attention and add to Singapore's cultural vibrancy. The centre is also a popular performance home for arts groups and commercial presenters who hire its venues to stage a wide range of programmes. These carefully curated presentations complement Esplanade's own diverse offerings for audiences.

Esplanade works in close partnership with local, regional and international artists to develop artistic capabilities, push artistic boundaries and engage audiences. The centre supports the creation of artistic content and 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 Special Commendation Award – Clarity of Strategy in 2016, and the Charity Transparency Award in 2016 and 2017.

In October 2017, Esplanade launched #mydurian—a year-long celebration for its 15th anniversary—comprising programmes and activities that bring together people and stories that have helped shape the iconic arts centre fondly dubbed the Durian.

Visit www.esplanade.com for more information.

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FESTIVAL MESSAGE

Dear friends of *Huayi*,

November has become an important month for me. It is usually in November that Esplanade announces our exciting line-up of ticketed programmes for *Huayi – Chinese Festival of Arts*. After months of planning for the festival, it is almost like giving birth to our precious baby. Coincidentally, a few days before ticket sales launched for *Huayi 2018*, my wife gave birth to our second girl too!

Just as some parents are anxious whether their new born's birth date signals an auspicious start, the *Huayi* team will usually consult an almanac to find an auspicious date to launch ticket sales. Some may call this superstitious, but I think this desire for good luck is inherent in most people, or within the *Huayi* team at least! My own belief is that "good begets good". If you have a big and good heart, good things will naturally come your way. And even if misfortune visits, a good heart will always find ways to overcome.

What has this got to do with the *Huayi* festival?

A lot! All of us in the *Huayi* team need to have big, good and strong hearts to present the best line-up for the festival, and to manage all the issues and kinks that come with running a festival.

So what is this line-up we have prepared this year for all of you? Starting from the eighth day of the Lunar New Year on 23 February till 4 March 2018, we have prepared a sumptuous "feast" of new works, productions featuring well-loved Chinese artists and celebrities, and non-ticketed programmes to nourish your hearts and minds.

Huayi has always been a platform for Singapore arts companies to produce and create interesting new works. With a new waterfront theatre to be built by 2021, Esplanade has also been stepping up on its efforts to support the creation of more made-in-Singapore works, as well as to seed collaborations between Singapore and regional artists.

This year, we are proud to present a total of four commissions by Singapore artists, including the festival's first-ever commissioned work *I came at last to the seas* staged at our 2,000-seat Theatre; *Einstein in the Carpark* a site-specific theatrical experience staged at Esplanade's basement carpark, which has never been used as a performance space; *Cut Kafka!* an interdisciplinary work by two stalwarts of the Singapore arts scene collaborating together for the first time; and *Child's Play* a children-only, immersive theatrical experience.

Cheers to all our artists who have trusted us with their open hearts and journeyed with us, working hard during the festive period to premiere their new creations at Esplanade during *Huayi*. Not forgetting our overseas Chinese artists and celebrities, many of whom we have built long-lasting relationships with, and others who are here for the first time—thank you for bringing us meaningful works that nourish our souls and hearts.

Much thanks to you, our ever-supportive audience members, sponsors and donors whose big hearts and warm souls have helped us to continually bring the best and latest works on our stages, year on year. We are extremely grateful for that.

And this is what keeps all of us going at Esplanade, striving to create an unforgettable arts experience for everyone who steps into the centre during the festival. We hope that this year's "feast" at *Huayi* will make all our hearts grow even bigger and even more connected, generating a tremendous amount of positivity such that the coming year can only be a good one for all of us.

All the best to everyone, *Huat* ah!

Yours sincerely,

Delvin Lee

Huayi – Chinese Festival of Arts

Producer

DIRECTOR'S MESSAGE

33 QUESTIONS FOR EINSTEIN

- 1 What do you think is the most important question of all?
- 2 Can you summarise the Theory of Relativity in three sentences?
- 3 How do you expect the public to interpret your theories?
- 4 What is the motivation for your thinking?
- 5 How do I find simplicity in confusion?
- 6 How do I pretend to understand the universe? It's much bigger than I am.
- 7 Why do you think that when the hypotheses from which one starts become ever more abstract and more remote from experience, one comes closer to the preeminent goal of science?
- 8 If we knew what we were doing, it wouldn't be called research, would it?
- 9 As a scientist, what do you think the nature of scientific discovery is?
- 10 As a scientist, what do you think the nature of artistic creation is?
- 11 What is art?
- 12 What do you think are the similarities and differences between music and mathematics?
- 13 What are the similarities and differences between you and Leonardo da Vinci, in terms of thought process?
- 14 What is the greatest difference between artists of your generation and mine?
- 15 On a global context, where is the trend of science and art moving towards in the future?
- 16 How do you negotiate the relationship between yourself and the market?
- 17 When you feel lonely, what do you do?
- 18 Is reality merely an illusion? Albeit a very persistent one.
- 19 Why do so many people know you, but so few people understand you?
- 20 What three key terms would you use to describe yourself?
- 21 Why do you love to ask questions?
- 22 If you were to ask the audience one question, what would it be?

- 23 How do you understand and fulfill the term "experiment"?
- 24 What kind of message do you wish to send, to society and the masses with your scientific experiments?
- 25 Why is it harder to crack a prejudice than an atom?
- 26 What is the most difficult thing to understand in the world?
- 27 Did you understand what you saw, when you watched Kunqu in Shanghai in 1922?
- 28 If thought experiments are impossible to realise in reality, does it mean then what it requires is imagination, not perception?
- 29 If at first the idea is not absurd, is there is no hope for it?
- 30 If you were to ask me a question, what would you ask?
- 31 Why are my shows always so slow?
- 32 Currently I imagine myself in a moving limousine, and my good friend is waving goodbye to me outside the vehicle. Out of a sudden, two bolts of lightning strike the front and back of the limousine, and my good friend happens to be at the exact centre of the length of the limousine and witnesses the lightning strikes. My question is: to my good friend, the lighting strikes are two separate events happening simultaneously; does this apply to me as well? To the moving observer and the stationary observer, the passage of time is different, right? Time and space are relative, right?
- 33 Why didn't you learn how to drive?

Yours sincerely,
Liu Xiaoyi

EINSTEIN IN THE CARPARK

In the hauntingly quiet Esplanade B2 carpark, two men meet. One is Zhang Jun, possessing in him 600 years of Kunqu history. The other is George Chan, trained in musicals, the centuries-old Western art form.

An original work where East meets West through past and present, this site-specific production is a journey.

Einstein in the Carpark synopsis: there is no narrative. But here are some tips, to accompany your journey in this time and space.

- 1 You can't use an old map to explore a new world.
- 2 Imagination is more important than knowledge. With an open mind, you will see plenty and discover more.
- 3 The vehicles that you see do not belong to Einstein. Please try not to set off any alarms.
- 4 You cannot love a car the way you love a horse. If you see a car coming at you or others around you, please get out of harm's way.
- 5 The only reason for time is so that everything doesn't happen at once. This journey is 90 mins long.
- 6 Once we accept our limits, we go beyond them. But you don't have to test your limits, look for the bar stools if you really need to rest.
- 7 If you get lost, follow your curiosity.
- 8 You may encounter Einstein.
- 9 The most beautiful experience we can have is the mysterious. You determine your own experience, which is also relative to fellow audiences on the same journey.

(Approximately 1hr 30mins, intermission is free and easy)

GLOSSARY

1234

The number is a unit of a mathematical notation system used for counting, measuring, and labelling. In common usage, numbers can refer to abstract notions of symbols, words, or math. 1, 2, 3, 4 are the first four numbers of positive natural numbers. In music, the method of notation which is mainly expressed in numbers is known as "numbered musical notation," also known as numerical notation, which is more common in East Asia today. It originated in France in the 18th century and was later improved by the Germans. In German, it is known as "Ziffernsystem" meaning "number system." Notes with numbers 1 to 7 always correspond to the diatonic major scale. In addition, the number has also become a way of identification in society today, such as in identity cards, and in vehicle license plate numbers.

BOB FOSSE

A choreographer, dancer and director, Bob Fosse has Tony Award-winning musicals *Chicago* and *Cabaret* to his name. Fosse began his career working in seedy burlesque houses and this eventually formed the core of Fosse's trademark movements. These movements include turned-in knees, sideways shuffling, rolled shoulders, and jazz hands, which are now considered a repertoire in Jazz Dance. George Chan first came into contact with Bob Fosse's style of dancing when he was 19. He researched Fosse's work as part of his assignment, while still serving in the Singapore Armed Forces Music and Drama Company.

CARPARK

A car park is a cleared area that is intended for parking vehicles. Usually, the term refers to a dedicated area that has been provided with a durable or semi-durable surface. In most countries where cars are the dominant mode of transportation, parking lots are a feature of every city and suburban area. Shopping malls, sports stadiums, megachurches and similar venues often feature parking lots of vast area. The carpark is a liminal space, where the time between the 'what was' and the 'next.' It is a place of transition, of waiting, and not knowing. In November 1965, 10th anniversary of Einstein's death, Lee Kuan Yew opened Singapore's first underground carpark. In February 2017, Liu Xiaoyi walked in Esplanade's B2 carpark and found the space to be immensely oppressive, yet at the same time intensely lonesome.

CHENG YANQIU AND EUROPE

In 1922, the same year when Einstein visited Shanghai, Cheng Yanqiu first performed in Shanghai to tremendous acclaim. In 1932, already recognised as a master of Beijing Opera and a household name in Beijing, he departed the stage temporarily and travelled to Europe to study on his own expense. He searched for and visited various theatres, explored museums, watched performances and learnt new languages from different countries, all the while displaying no arrogance from beginning to end. With all his findings in Europe, Cheng wrote his report of more than 20,000 words and made 19 recommendations towards the improvement of Chinese Opera, which included introducing the unprecedented concept of a director to Chinese Opera.

EINSTEIN AND ASIA

On November 2, 1922, Einstein made a brief stopover in Singapore, witnessing a bustling waterfront filled with boats as his ship arrived in the early morning. Ten months later, Lee Kuan Yew was born. On November 13, 1922, at 10:00am, Einstein arrived in Shanghai. On the same day, the Swedish Consulate General in Shanghai notified Einstein of receiving the 1921 Nobel Prize in Physics. After which, he went to Shanghai's "Little World" to watch Kunqu. Thereafter, he made another stopover in Singapore, where he spent the evening at a plantation estate in Siglap, encountering trees that he found "wonderful".

EINSTEIN AND CARS

Einstein never did learn how to drive, he thought it was too complicated. He much prefer to walk. What he did not realise was that without one of his most well-known discoveries—the special theory of relativity—most cars would not even start. Einstein was born in the era of horse carriages. He took a carriage once when he was less than 16 years old. When he saw the ground passing by the carriage, he suddenly had a strange thought: If someone is going at the speed of light, then is the light that has yet to be seen in fact static electromagnetic waves suspended in space? Einstein, with his reasoning and imagination, however thought it impossible. From then, he started his speculations on the theory of relativity.

EINSTEIN AND MUSIC

Music was a big factor in all of Einstein's life, which included even his scientific life. He started taking violin lessons at age 5, and later became just as proficient at playing the piano, and was very passionate about Mozart's sonatas. As a teen, he adored Bach for his "enchanting tone and incomparable rhythm". He embodied what he said about Bach's work, "listen, play, love, revere". In his mind, Einstein was a musician first, and a scientist second. He stated that the Theory of Relativity was an intuitive "musical thought".

I WON'T SEND ROSES

The song *I Won't Send Roses* is from *Mack and Mabel*, a musical on two icons of early Hollywood cinema, Mack Sennett and Mabel Normand. In the song, the obstinate older Mack cautions his young co-star Mabel against falling in love with him for her own good. It is a song sang by someone who is afraid to love. George Chan did an experiment in a workshop for *Einstein in the Carpark*, singing the words of *Lan Hua Mei* from Kunqu to the tune of *I Won't Send Roses*. He felt the meaning and imagery of both songs resonated in each other, and he found the tune more emotive when done in Mandarin.

KUNQU

One of many styles of Chinese operatic singing and drama. Kunqu is characterised by elegant lyricism, delicate movements, and great harmony and integration in song and dance movements. Musically, it is accompanied by traditional instruments such as the Chinese flute, *suona*, *sanxuan*, *pipa* and traditional percussion. It originated in Kunshan, east of Suzhou city during the late Yuan Dynasty. During the Qing dynasty, Kunqu found its way to Sichuan Province and other South China regions. As a result, Kunqu became a nationwide art form. When Kunqu was introduced to a local area, it would assimilate the singing and drama style of the locals. When Zhang Jun was 12, his mother, hoping that the tough audition process would strengthen the character of a bashful boy, enrolled him into the Shanghai Traditional Opera School, which recruits once every decade. In the end, Zhang was the only boy selected from 2,000 candidates, and thus began his journey as a Kunqu practitioner.

LAN HUA MEI

Lan Hua Mei is an important song in the scene *Flirting with the Zither* in the Ming dynasty Kunqu *Jade Hairpin*. It describes the romantic encounter between the scholar Pan Bizheng and the nun Chen Miaochang. One night, upon hearing beautiful music, Pan followed the sound to find Chen playing the zither. Pan was spellbound, and Chen continued playing, flirting with Pan. Although Chen was celibate, they found themselves falling for each other. The melody in *Flirting with the Zither* was beautiful, its performance delicate, and was widely considered as the greatest romantic scene in Chinese Opera. In the 1920s, Cheng Yanqiu often performed the scene as Chen. *Lan Hua Mei* has 33 words, but is 4 minutes and 33 seconds in duration, with its haunting, meandering and ethereal tune. Zhang Jun learned this melody when he was 13, and it changed his understanding of Kunqu forever.

MUSICAL THEATRE

From the early 20th century, musical theatre works on stage have generally been called musicals. Although music has always been a part of dramatic presentations since ancient times, modern Western musical theatre only eventually came into form during the 19th century. The works of Gilbert and Sullivan in Britain and those of Harrigan and Hart in America established many structural elements of modern Western musical theatre. In 1998, George Chan was among the original cast in Holland's staging of *Chicago* by Bob Fosse. He made his way through five rounds of auditions, and was one of the six male actors who was eventually cast, out of more than 2,000 who auditioned from all over Europe.

RELATIVITY

The theory of relativity is a theory on spacetime and gravity established by Einstein, and can be categorised into special and general relativity. Special relativity was established in 1905, and states that the speed of light is a constant regardless of the direction or velocity of one's motion. Time slows down for objects moving at near light speeds, with the objects themselves become shorter and heavier. General relativity is a theory of space and time. Space and time being two aspects of spacetime is the key idea of general relativity, and spacetime is curved in the presence of gravity. In fact, over time, this model of gravity, space, and time has come to be regarded by many who know it as perhaps the "most beautiful of all existing physical theories". Any relationship between the theory of relativity and art seems to be inconceivable. However, in the early 20th century, European fine art and visual art also underwent revolutionary changes. Picasso's visual revolution created art with the impression of bending space. Einstein and Picasso together surpassed tradition, denying since the age of Renaissance, Newton's Classical Mechanics and Leonardo da Vinci's traditional paintings.

SPACE AND LIGHTS

Space is the objective form of physical existence which is made up of length, breadth and height. Peter Brook believes that "when a man walks across this empty space whilst someone else is watching, this is all that is needed for an act of theatre to be engaged." The relationship between light and space is intimate. Light brings awareness to the existence of space, can change the energy of a space, and in turn affects the state of a person perceiving the space.

TIME AND SOUND

Time is often known as the fourth dimension, which is a continuum of the three-dimensional space. Sound is closely related to the existence of time. The "length" of a sound is determined by when the sound is first noticed until the sound is identified as having changed or ceased. Some sounds last less than a second, while a symphony can be longer than an hour. Theatrical time is an illusion created in theatre. Its order can be freely organised, skipped, slowed and accelerated. Sound can bring upon or take away one's awareness to time, and can affect or even alter the state and energy of one's perception of time.

VOICE WARM UP

A complete vocal warm up should consist of five parts: body warm up, breath warm up, warming up of the vocal cords, warming up the articulators, and warming up the singing registers. Then comes the preparation for the content that is going to be rehearsed or performed. In Chinese opera training, the actor is often required to "hang" their voice every morning, accompanied by a drum teacher. The actor chooses an aria, starting from the lowest key, and the actor sings it twice before raising the key again. It is said that "hanging" the voice every day can make the voice bright, smooth, powerful, and articulate.

This glossary was written based on research undertaken by the director Liu Xiaoyi and the producer Chong Woon Yong, compiled from various sources including Singapore Memory Project and Mothership.SG

EMERGENCY STAIRS

Emergency Stairs is an intercultural, and experimental not-for-profit theatre company based in Singapore. We believe that: Theatre is revolutionary, revolution is experimental, and experimentation is subversive. Theatre continually deconstructs and constructs our perceptions towards art, life and the world. And Time, Space and Body are the basic elements of this revolution. Hence, we will approach intercultural dialogue openly, deconstruct the works of our predecessors boldly, and reconstruct the theatre of the future confidently. Emergency Stairs is supported by the National Arts Council under the Seed Grant Scheme for the period from 1 April 2017 to 31 March 2020.

Facebook: Emergency Stairs

Instagram: @Emergency_Stairs

LIU XIAOYI CONCEPT, TEXT AND DIRECTION

Since young, Liu Xiaoyi developed a deep interest in topics such as the origins of the universe, time and space theories, logical thinking, complex math problems, etc. From primary to secondary school, he possessed an outstanding flair for the sciences, and was ranked among the top places for numerous Math Olympiads in both China and Singapore. Because Liu was born in a small city in Southern China, he only first worked with computers at the age of 14. Despite that, his natural talents in Math and logic allowed him to quickly grasp several programming languages in a short time, including QBASIC, Assembly Language, JavaScript, C, C++, Java etc. At age 15, he began to teach part time as a teaching assistant in a computer learning centre. During his Senior High School Entrance Examinations, he topped his city in the subjects of Mathematics, Physics and Chemistry, and as a result was awarded a full scholarship by Singapore's Ministry of Education to study in Singapore. After which, he graduated from Electronic Engineering, wrote numerous complex computer programmes by himself, and was intensely passionate about website design. He was certain at one point that it was his destiny to be a programmer, and in his leisure developed many programs such as "Toto Simulator", etc. Liu was the resident programmer in an IT company for a stint.

Liu was the recipient of Young Artist Award by the National Arts Council of Singapore in 2016. He is also the founder and Artistic Director of Emergency Stairs.



GEORGE CHAN PERFORMER

George Chan has developed his career in both the Singapore and European arts scene. Celebrity judge, artistic director, dance choreographer, singer and actor—these are some of the many hats he wears.

Chan spent seven years in the European Musical Theatre scene performing in over 2,000 shows. Highlights include the Alain Boublil and Claude-Michel Schonberg production of *Miss Saigon*, Bob Fosse's *Chicago*, Robert Stigwood's production of Bee Gee's hit musical *Saturday Night Fever*, Irvin Berlin's *There's No Business like Show Business* and the award-winning European premiere of Tim Rice and Elton John's *Aida*. Some of Chan's Singapore theatre credits include *Great Wall* as Qing Shi Huang, *December Rains* as Ying Xiong and *If There're Seasons* as Ah Le. Chan received outstanding reviews acting, singing and dancing as the principal role Kerabat in Malaysia's first opera *M!Opera*.

As a dance choreographer, his work includes *Forbidden City: Portrait of an Empress*, *Godspell*, *Jacque Brel*, *A Singaporean in Paris*, *Into the Woods*, *Lao Jiu*, *A French Kiss in Singapore*, *Kumar – What Makes A Man A Man*, *Next to Normal*, *Dim Sum Dollies – The History of Singapore Part 2*, *Liao Zhai Rocks*, and *Company*.

In 2012, Chan was given the task of show directing Ocean Butterfly's 25th Anniversary Concert, crafting a show for 25 local and regional recording artists such as Kit Chan and JJ Lin. Some of his other work as a show director include: *Liang Wen Fook Concert 2015*, *A Singaporean in Paris*, *The Hossan Leong Show 2010/2011/2012*, *Crazy Christmas 2011/2012*, *Happy Ever Laughter*, *Lao Jiu*, *A French Kiss in Singapore*, *Liao Zhai Rocks*, *Great World Cabaret*, *Jacque Brel*, *The Noose and Kakis 2*, and Kumar's sold-out one-man-show *What Makes A Man A Man* at the Esplanade Theatre.

Chan was Artistic Manager for The SAF Music And Drama Company between 2008 and 2010.



ZHANG JUN PERFORMER

Zhang Jun, officially ranked as one of the leading performing artists in China today, was designated in 2011 as a UNESCO Artist for Peace in recognition of his long-term commitment to promoting the art of Kunqu, a masterpiece of the "Oral and Intangible Heritage of Humanity" proclaimed by UNESCO in 2001. Regarded as the "Prince of Kunqu", Zhang specializes in the young-man role type. He has performed leading roles in such well-known operas as *Peony Pavilion*, *Palace of Eternal Youth* and *The Jade Hairpin*. Among his numerous acting awards is the Meihua (Plum Flower) Award, China's most distinguished honour in the performing arts.

Zhang, a native of Shanghai, received his undergraduate degree in 2000 from Shanghai Jiao Tong University and his Master of Fine Arts in 2008 from Shanghai Theatre Academy. A student of *kunqu* since the age of 12, he has served as a professional *kunqu* actor in the Shanghai Kunqu Opera Troupe for 18 years.

Apart from his achievements as a performing artist, Zhang has devoted himself to introducing the *kunqu* operatic tradition to audiences, in particular to young people, throughout China and abroad. In his effort to promote the art of *kunqu*, he has worked with a number of performing artists in different fields, including the musician Tan Dun, the conductor Muhai Tang, the Japanese kabuki actor Ichikawa Emiya, the British violinist Charlie Siem, the Chinese-American pop singer Leehom Wong and American jazz master Bobby McFerrin. Zhang has also played the leading role in Tan Dun's opera *Marco Polo*, which was nominated for a 2010 Grammy Award.

The Shanghai Zhang Jun Kunqu Art Center, a non-profit organisation founded by Zhang in 2009, aims to revive and promote *kunqu* through productions, research and education, and international cultural exchange programmes.



DARREN NG SOUND ARTIST & MUSIC COMPOSER

For the past two decades, Darren has sound designed and composed music for over 250 arts productions, and has received multiple Straits Times Life! Theatre Awards for Best Sound. As a music composer, he is signed to record label *Kitchen. Label*, going by the pseudonym sonicbrat, and was invited to perform solo in numerous prestigious international music and arts festivals across Europe and Asia. He has been Associate Sound Artist and Music Composer for The Finger Players since 2004 and is a cofounder of the design collective INDEX. He is also currently an Associate Artist of Emergency Stairs. He was conferred the Young Artist Award (music; multi-disciplinary practice) in 2012 by the National Arts Council.

LIM WOAN WEN LIGHTING ARTIST

A graduate from the National University of Singapore's Theatre Studies programme, Lim Woan Wen received the inaugural National Arts Council Arts Professional Scholarship in 2001 and trained at The Hong Kong Academy for Performing Arts in stage lighting design. She has won multiple Best Lighting Design awards at The Straits Times Life! Theatre Awards and was conferred the Young Artist Award in 2011 by the National Arts Council. Lim divides her time between freelance projects, working with The Finger Players as their associate lighting designer, and making work as one-third of the design collective INDEX.

Einstein in the Carpark marks Lim's first collaboration as associate artist with Emergency Stairs.

CHONG WOON YONG PRODUCER

Having graduated with a BA from National University of Singapore's Theatre Studies Programme in 2011, Chong Woon Yong is a bilingual actor and arts manager. Somewhat of a contradiction, Chong revels in artistic creation and collaboration, as well as arts management and administration, and was even a former arts bureaucrat. As an arts manager, Chong has led several theatre productions as its producer, including *FLUID* (The Theatre Practice) and *Wanderer Seeker* (The Theatre Practice). He also does non-profit development work on a regular basis, and was a junior executive in the National Arts Council.

Acting credits include *FRAGO* (Checkpoint Theatre), *PRISM* (Toy Factory Productions), *GRIND* (Toy Factory Productions), *The Struggle: Years Later* (The Theatre Practice), *Uproot* (The Theatre Practice Lab), *Upstream* (The Theatre Practice Lab), *Almost Left Behind* (Singapore Arts Festival 2011), and *11 · Kuo Pao Kun Devised* (Kuo Pao Kun Festival 2012).

Chong is a founding and core member of Emergency Stairs.

CREATIVE AND PRODUCTION TEAM

CREATIVE

Concept, Text and Direction
Devised by

Performers
Sound Artist and Music Composer
Lighting Artist

Liu Xiaoyi
George Chan, Lim Woan Wen,
Liu Xiaoyi, Darren Ng, Zhang Jun
George Chan, Zhang Jun
Darren Ng
Lim Woan Wen

PRODUCTION

Producer
Production and Stage Manager
Assistant Stage Manager
Production Crew
Graphic Designer
Archival and Research
Photography

Chong Woon Yong
CW
Marilyn Ang
Hyder Bin Zainal Abiden
Huang Suhui
Jo Lim
The Pond

ACKNOWLEDGEMENTS

Esplanade – Theatres on the Bay

Shanghai Zhang Jun Kunqu Art Center

Play Inc

Hotel Royal Queens

The Finger Players

Individual departments of Esplanade which made this possible –
Customer Experience, Communications and Content, Arts Marketing,
Operational Support Services, Engineering and Building Management,
Housekeeping, Security, Programming, Technical Production

华艺节监制的寄语

致华艺节的朋友们——

每年11月，已成为我一年里最重要的月份。11月是滨海艺术中心发布新一年的华艺节节目的时候，连串叫人振奋的内容，是华艺工作团队经过多个月的筹备与磨合调整的成果，满满的兴奋喜悦，就像怀胎十月终于迎来了新生儿一般。凑巧的是，华艺节门票公开发售前几天，我的第二个女儿也出世了！

正如一些父母急于知道他们新生儿的生日是否标志着一个顺遂吉祥的开始，华艺制作团队通常也会挑个良辰吉日来公开发售门票。也许，有些人会认为此为迷信之举，我却相信这种祈求好运的渴望深置于多数人心里，或至少，在我们团队成员的心中。我个人相信，只要你要有一个包容而善良的心，好事自然会降临在你身上。倘若遭遇厄运，善良的人总有办法战胜它。

说这些，跟华艺节又有何关系呢？

这可真大有关呢！华艺节团队必须怀抱睿智，胸怀大气，用开放包容的态度，统筹邀约确定又一届的节目，并且得以应付举办一个艺术节所可能遇到的各样问题与困局。

所以，今年我们为观众准备了哪些节目呢？从大年初八（2月23日）起到3月4日，丰盛的“艺术大餐”依序上桌，有全新的作品，有艺术界名人大咖以及观众喜爱的华人艺术家挂帅的演出，还有如甜点让人回味无穷的免费节目，使你我的心灵得着艺术的滋养。

致力于支持新加坡艺术团体创作新作品是华艺节一贯的宗旨。展望2021年全新的中型剧场建成后，滨海艺术中心也会继续加大力度，于支持更多新加坡原创的作品，并为新加坡本土艺术家制造同区域艺术家合作的契机。

今年的华艺节，特别推介我们委约新加坡艺术家创作的四部作品——《六根不宁》为其中之一，是艺术节的本地委约作品首次在2000个座位的剧院演出；特定场域演出《爱因与斯坦》，首次选在艺术中心的地下停车场演出；两个备受瞩目的艺术团首度联手的跨界之作《咔嚓卡夫卡！》；还有只允许小孩进场，专为小孩定制的《儿戏》，一台渗入式剧场体验的演出。

感谢所有以开放的胸怀给予我们信任的艺术家，感谢你们总在新年喜庆的日子里埋首努力，在艺术中心首演你们的新作；感谢来自海外，已同我们建立起不离不弃合作关系的艺术家，以及首次到访的华人艺术家，谢谢你们带来滋养心灵的作品。

对于热情的观众、慷慨的赞助商和捐献者，你们宽大的心胸和温暖的心灵，是支撑着我们年复一年把好的、新的作品不断的带到舞台上来的力量，我们心怀感恩。

这些种种，都推动着我们继续往前迈进，竭力为创造一次次难忘的艺术体验而努力。我们希望今年的华艺盛宴，能让我们大家成为更懂得包容的人，也成为彼此更加亲密的伙伴，让正能量不住放送，预告着来年将会是一个更美好的年头。

愿大家幸福安康！Huat啊！

李国铭
华艺节
节目监制

导演的话

给爱因斯坦的33个问题

- 1 你认为最重要的问题是什么？
- 2 你可以用三句话总结“相对论”吗？
- 3 你对公众如何解读你的理论有何期待？
- 4 什么是你进行思考的源动力？
- 5 如何在混乱之中发现单纯？
- 6 如何假装我理解了宇宙？——它比我大多了。
- 7 为什么你认为：初始的假说变得越来越抽象，离经验越来越远，它就更接近一切科学的伟大目标？
- 8 如果我们知道我们在做什么，那么这就不叫研究了，对吗？
- 9 作为科学家，你觉得科学发现的本质是什么？
- 10 作为科学家，你觉得艺术创作的本质是什么？
- 11 什么是艺术？
- 12 你认为音乐与数学的结构有什么异同？
- 13 你和达芬奇的思维结构有什么异同？
- 14 你认为与上一代的艺术家相比，我们这一代最大的不同是什么？
- 15 从世界范围来讲，你认为科学和艺术的趋势与未来是怎样的？
- 16 你怎么处理你和市场的关系？
- 17 当你感到孤独时，你怎么办？
- 18 现实是否只不过是个错觉？——虽然这个错觉非常持久。
- 19 为什么虽然所有人都认识你，却没有多少人真正了解你？
- 20 如果用三个关键词概括你自己，你会怎样说？
- 21 为什么你那么喜欢问问题？
- 22 如果让你问观众一个问题，你会问什么？

- 23 你怎样理解和诠释“实验”这个词？
- 24 你希望你的科学实验向社会和公众传递什么信息？
- 25 为什么要打破人的偏见比崩解一个原子还难？
- 26 这世上最难懂的事情是什么？
- 27 1922年在上海看昆曲的时候，你看懂了吗？
- 28 如果思想实验都是在现实中无法做到的，那么它需求的是想像力，而不是感官，对吗？
- 29 如果一个想法在最初并不荒谬，那它是不是就没希望？
- 30 如果让你问我一个问题，你会问什么？
- 31 为什么我的戏总是那么慢？
- 32 现在我想象一下自己正坐在一辆很长的、行驶中的汽车上，而我的好朋友在汽车外跟我挥手道别。突然，有闪电击中了车头和车尾，我的好朋友在正好处于车的中间点并同时看到了雷击。现在的问题是，对于我的好朋友来说是同时的两个事件，对于我来说是否也是同时的呢？对于运动中的观测者和静止中的观测者来说，时间的流逝是不一样的，是吗？时间和空间都是相对的，是吗？
- 33 你为什么不开学开车？

刘晓义 敬启

《爱因与斯坦》

《爱因与斯坦》是一段旅程，是一场经历。此演出位于滨海艺术中心B2停车场，并且由音乐剧王子田伟鸿，以及昆曲王子张军主演。

剧情简介：没有剧情。但这里有一些小贴士，协助你度过这个时间和空间。

- 1 你无法使用一张陈旧的地图，去探索一个全新的世界。我们必须与时俱进，不能停滞不前。
- 2 想像力比知识更重要。带着一个开放的心态，你将会看得更广，发掘得更多。
- 3 你所看到的车子并不属于爱因斯坦，请尽量不要试图触动任何警报器。
- 4 你无法像爱一匹马一样，爱一辆车子。如果你看见车子往你或周围的人的方向逼近，请务必闪避。
- 5 时间存在的唯一意义就是因为任何事都不可能立刻实现。此旅程时长为90分钟。
- 6 一旦我们接受了自己的极限，我们就能超越它。但是你无需测试自己的极限，因为我们预备了高脚凳，让你能随时歇息。
- 7 如果你迷失了方向，就遵循你的好奇心。
- 8 你可能会遇见爱因斯坦。
- 9 我们所能拥有的最美的体验，便是神秘的事物。如同在这段路程的其他观众，你决定你自己的体验。

（时长约1小时30分钟，中场休息由你自己决定）

词汇表

1234

数字是一个数学符号系统，用于计数，测量和标记。在常见的用法中，数字可以抽象地指符号、单词或数学的概念。1, 2, 3, 4是正数自然数的前四个数字。在音乐中，主要以数字作表达的记谱法，叫做“简谱”（numbered musical notation），亦称为数字谱，今天在东亚地区较为常见。“简谱”起源于18世纪的法国，后经德国人改良，在德文里，其名为“Ziffernsystem”，意若“数字系统”（number system）。音符用数字1至7表示，这7个数字就等于大调的自然音阶。另外，数字也成为现今社会身份标识方式的一种，比如身份证，比如车牌号码。

鲍勃·福斯

鲍勃·福斯（Bob Fosse）是一位编舞，舞蹈和导演，以获得托尼奖的音乐剧而闻名，包括了《芝加哥》和《酒店》。福斯从夜总会里开始了职业生涯，这深深影响了他后来所创作出的招牌动作。现在这些肢体动作成为了爵士舞的标志，包括了扭膝、横移、扭肩、爵士摇摆等等。田伟鸿19岁时开始接触鲍勃·福斯的舞蹈风格。他在新加坡武装部队文工团任职时，福斯的舞蹈成为了他的其中一个专攻项目。

停车场

停车场是用于停放车辆的开放区域，通常是特指拥有耐磨或半耐磨地表的专用区域。在以汽车为主要交通方式的大多数国家，停车场是每个城市和郊区的景观。大型购物中心、体育场馆、大型教堂以及其它类似场所，通常设有广阔的停车场。停车场是一个处于“之间”的暧昧空间，从“此处”到“彼处”之间的时空，是一个过渡、等待、未知之处。1965年11月，爱因斯坦去世十周年，新加坡第一个地下停车场由李光耀开幕。2017年2月，刘晓义独自在滨海艺术中心的B2停车场，发现这个空间异常压抑，极度孤独。

程砚秋与欧洲

1922年，就在爱因斯坦到访上海的同一年，程砚秋首次到上海演出，引起轰动。1932年初，纵然已是公认的京剧艺术大师，程砚秋仍暂别了舞台，自费远赴欧洲“游学”。他寻访剧院、参观博物馆、观摩演出、学习各国语言，自始至终没有流露出大牌的傲慢。回国之后，程砚秋将他在欧洲学习考察所得，撰写了两万多字的报告书，并特别针对戏剧改良，提出了19条建议，其中着重提出了中国戏曲本来没有的“导演”概念。

爱因斯坦与亚洲

1922年11月2日，爱因斯坦途经新加坡。当船只靠近清晨的新加坡时，他放眼望去，海港里停满了船只。十个月后，李光耀出生。1922年11月13日上午10点，爱因斯坦抵达上海。同日，瑞典驻上海总领事通知爱因斯坦获得1921年诺贝尔物理学奖。之后他到上海“小世界”听了一场昆曲。再之后，爱因斯坦第二次在新加坡停留，这次他在实乞纳（Siglap）的一个种植园里度过了一个夜晚，他说那里的树木“很美妙”。

爱因斯坦与汽车

爱因斯坦一生没学过开车，因他觉得开车太复杂。他比较喜欢走路。然而，他不知道的是，没有他的伟大发现之一——狭义相对论，大多数的汽车都不可能发动起来。爱因斯坦出生在马车时代，在他还不到16岁时，有一次乘坐马车，看到马车在地面上经过时，忽然产生了一个奇怪的念头：如果有人以光速和光线一齐前进，那么，将看到的光线是不是就是静止在空间中的电磁波呢？然而，爱因斯坦凭着推理和想象，认为那是不可能的。从此他开启了对相对论的思考。

爱因斯坦与音乐

音乐占据了爱因斯坦生活的方方面面，甚至包括他的科学研究领域。他5岁开始学习小提琴，后来又能熟练地演奏钢琴，非常热衷于莫扎特奏鸣曲。少年时代的爱因斯坦，便能欣赏巴赫那“迷人的音调和无与伦比的节奏”，并且贯彻巴赫所说的“倾听、演奏、喜爱、敬畏”。在爱因斯坦自己看来，他首先是一位音乐家，然后才是一位科学家。他曾经毫不含糊地说，相对论是一种直观的“音乐式的思维”。

《我不送玫瑰花》

《我不送玫瑰花》这首歌，来自音乐剧《迈克与梅贝尔》；这是关于早期电影中的两位名人，麦克·森奈特（Mack Sennett）和梅贝尔·诺曼德（Mabel Normand）的故事。在这首歌里，年迈、顽固、玩世不恭的迈克警告年轻的梅贝尔不要爱上他，因为他不是一个有情之人，这对她没有好处。这是一首害怕爱的人所唱的歌。在《爱因斯坦》的创作工作坊中，田伟鸿曾经做过一个实验，用《我不送玫瑰花》的曲调，吟唱昆曲《懒画眉》的念白。因为他觉得两首歌曲的意义和意象是相互呼应的。他发现，中文使这首曲子更加感性。

昆曲

昆曲是中国戏曲和戏剧中的一种，主要特点是抒情性强、动作细腻，歌唱和舞蹈的身段结合得巧妙又和谐。音乐伴奏包括中国古代乐器，如中国长笛、唢呐、三弦、琵琶和传统打击乐器。它起源于元代末期的苏州东部的昆山，在清代传入四川和华南地区。从此，昆曲成为全国性的艺术形式。当昆曲介绍到各地时，便会吸收当地的歌舞风格。张军12岁时，母亲希望这个羞涩的男孩能经历考试严苛的磨练，于是帮他报考了十年一招的上海戏曲学院。结果，张军从2,000名候选人中脱颖而出，从此踏上昆曲之路。

《懒画眉》

《懒画眉》是明朝昆曲《玉簪记》中《琴挑》里的重要曲目，描述了书生潘必正，偶遇道姑陈妙常，心生爱慕。一夜，听到琴韵清幽，随声找去，原来是陈妙常所弹。潘必正借此试探陈妙常的心意。陈妙常虽碍于戒律，但情愫已通，从此心心相印。《琴挑》曲调优美、表演细腻，是生、旦戏中的经典佳作。上个世纪20年代，程砚秋常演出此戏。《懒画眉》短短33个字，却吟唱4分33秒之久，曲调悠长宛转，恍若隔世般幽幽唱来。张军在入行第二年，也就是13岁那年第一次学习了这首曲子，从此改变了他对于昆曲的认知。其唱词是这样的：“月明云淡露华浓，欹枕愁听四壁蛩。伤秋宋玉赋西风。落叶惊残梦，闲步芳尘数落红”。

音乐剧

自20世纪初以来，舞台音乐戏剧作品一般被称为“音乐剧”。尽管音乐自古以来就是戏剧表演的一部分，但现代西方音乐剧到了19世纪才逐渐成型。其中有许多由英国的吉尔伯特、沙利文，美国的哈里根、哈特等人的作品所建立起来的结构性元素。1998年，田伟鸿成为鲍勃·福斯作品《芝加哥》荷兰版的原班演员。他经过了5轮的试演，从欧洲各地的2,000多名竞争者中脱颖而出，成为最终获得角色的六名男演员之一。

相对论

主要由爱因斯坦所创立的相对论，是关于时空和引力的理论，可分为狭义相对论和广义相对论。狭义相对论在1905年提出，即无论人的运动方向或速度如何，光速都是恒定的。物体在近光速下运动的时间会变慢，物体自身变得越来越重。广义相对论是空间和时间的理论。其中心思想是空间和时间是时空的两个方面，有重力时会弯曲。事实上，随着时间的推移，许多人认为这种重力、空间和时间的模式，可能是“所有现存物理学理论中最美的”。相对论与艺术的相关似乎是不可思议的。然而，在20世纪初，欧洲绘画艺术和视觉艺术也发生了革命变化。毕加索的视觉革命，便是高速运动下、空间弯曲下的印象短暂存留。爱因斯坦与毕加索共同打破惯例，否定了文艺复兴以来的牛顿经典力学和达芬奇的传统绘画方式。

空间和光

空间是物质存在的一种客观形式，由长度、宽度、高度表现出来。彼得·布鲁克（Peter Brook）认为：“一个人在某一个人的注视下，经过一个‘空的空间’，就足以构成一个‘剧场行为’”。光与空间的存在密切相关，光可以使人感知到空间的存在，也可以影响甚至改变人感知空间的状态和能量。

时间与声音

时间常被称为继空间三个维度之后的第四维度。声音与时间的存在密切相关。一个声音从首次被注意，到被识别为已经改变或停止，这之间是为声音的“长”或“短”的持续时间。有的声音可以持续不到一秒，而交响乐可以持续超过一个小时。剧场时间是剧场中产生的幻觉，顺序可以自由组织、跳过、放慢、加速。声音可以使人感知或忽略时间的存在，也可以影响甚至改变人感知时间的状态和能量。

吊嗓子

完整的声音热身应该包括五个部分：全身热身、呼吸热身、声带热身、再到语言和歌唱热身，最后准备将要排练或表演的内容。中国戏曲训练要求演员每天早晨，在鼓点老师的陪伴下，进行“吊嗓子”。演员选择一个曲调，从最低音调开始先唱两遍，然后再升高音阶。每天“吊嗓子”，可以使声音洪亮、流畅、有力、清晰。

词汇表是由避难阶段的导演刘晓义与监制张文扬从各来源如新亿工程和英文时评网站“慈母舰”考究撰写而成。

避难阶段

“避难阶段”是新加坡的一个非牟利跨文化实验剧团。我们相信：剧场是革命性的，革命是实验性的，实验是颠覆性的。剧场不断摧毁又重建我们的人生观、艺术观、世界观。而人、时间、空间是这场革命的三个基本元素。为此，我们将开放地进行跨界对话，在前人的基础上大胆解构，然后重构属于未来的剧场。避难阶段从2017年4月1日至2020年3月31日期间，由国家艺术理事会“种子基金”拨款赞助。

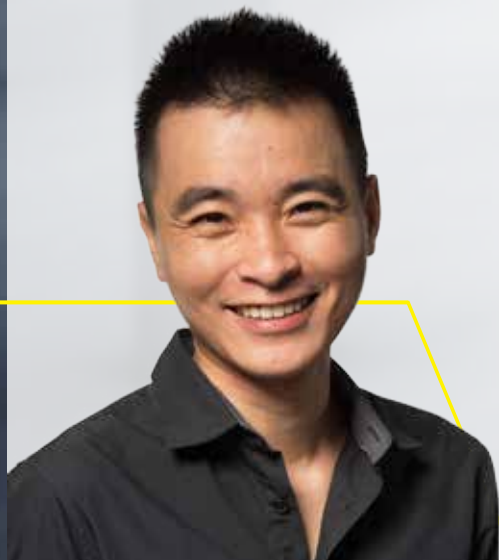
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刘晓义 构思、文字与导演

晓义从小对于宇宙起源、时空理论、逻辑思维、数学难题等等都有着浓厚的兴趣。从小学到中学，他便展示了过人的理科天赋，多次在中国和新加坡的数学竞赛当中获得名次。出生于中国南方一座小城市的晓义，14岁才第一次接触电脑。但是他对于数字和逻辑的喜爱与才华，使他很快掌握了各种电脑程序语言，包括了QBASIC、Assembly Language、JavaScript、C、C++、Java等等。15岁那年，他已经开始利用业余时间，在电脑学习中心担任助教。中学会考时，他的数学、物理和化学成绩都名列全市前三名，并因此获得新加坡教育部全额奖学金赴新留学。之后，毕业于电子工程系的他，独当一面编写了不少复杂的电脑程序，并且曾经热衷于网页设计。他一度认为自己将终生吃程序员的饭，闲暇时还自主编写了许多程序，其中包括模拟“万字票”的抽奖程序等等。晓义曾经任职于某IT公司，负责软件的编写。

2016年，晓义获颁新加坡国家艺术理事会年度“青年艺术奖”。他也是“避难阶段”的创始人及艺术总监。



田伟鸿 表演者

伟鸿活跃于新加坡和欧洲的艺术领域。他才华横溢，从声乐到表演，从跳舞到编舞，都无所不通。在欧洲，他的音乐剧作品包括《Miss Saigon》、《Chicago》、《Saturday Night Fever》、《There's No Business like Show Business》和《Aida》。伟鸿也录制了以上的音乐剧原声带，并且有机会和多位名家合作，包括了 Tim Rice、Bob Avian、Ann Reinking、Wayne Cilento 和 Sir Elton John。

在实践剧场的《老九》（2013）、《聊斋Rocks》，Dream Academy 的《Kumar - What Makes A Man A Man》和《The Hossan Leong Show》以及Sing Theatre 的《A French Kiss In Singapore》、《A Singaporean In Paris》，他更担任了导演与编舞者的双重任务。伟鸿也为不少本地剧团编排舞蹈，作品包括《Godspell》、《慈禧太后》、《Jacque Brel Is Alive And Well》、《Company》、《Into The Woods》、和《Next To Normal》。在新加坡，他的表演作品从《雨季》中的坎奋青年周英雄到《The Full Monty》里的脱衣舞男，他都演得不亦乐乎。他在马来西亚歌剧《M!Opera》中扮演奸臣Kerabat，演技、歌唱、舞蹈更大受当地媒体的好评。

伟鸿将在来临的梁文福演唱会《爱的名字2018》里担任演唱会总监。



张军 表演者

联合国教科文组织和平艺术家。国家一级演员，素有中国“昆曲王子”之美誉。MFA艺术硕士。原上海昆剧团副团长，现任上海张军昆曲艺术中心艺术总监。1974年10月生，先后毕业于上海市戏曲学校、上海交通大学和上海戏剧学院。

专工昆剧小生，师承著名表演艺术家蔡正仁、岳美缙、周志刚，是俞振飞大师的再传弟子。从艺30年来，主演过《牡丹亭》、《长生殿》、《春江花月夜》、《我，哈姆雷特》等多部大戏，塑造了昆剧舞台上多个风格迥异的角色。曾获中国戏剧表演梅花奖、上海白玉兰戏剧表演主角奖、“联合国促进昆剧发展大奖”、全国昆剧优秀中青年演员展演“十佳演员”等奖项，并荣膺1999年上海市十大“文化新人”、2004年上海市十大杰出青年、2006年首届全国文化新人等荣誉，2007年入选上海市领军人才，2009、2012年获上海文艺家荣誉奖。

张军还长期致力于昆曲艺术的普及和推广：自1998年至今，由张军策划主持的“昆剧走近青年”互动演出和“我是小生”互动讲座已在包括美国哈佛大学在内的海内外大中学校举行了400余场；此外，他还通过与各种艺术门类的跨界合作来拓展昆曲传播的渠道，先后同音乐家谭盾、指挥家汤沐海，日本歌舞伎演员市川笑也、台湾歌手王力宏、英国小提琴家Charlie Siem、美国爵士大师Bobby McFerrin等艺术家跨界合作，为昆曲获得年轻观众及在世界范围的传播创造了可能性。其中，由荷兰皇家歌剧院制作、张军主演的谭盾歌剧《马可·波罗》还获得2010年美国格莱美奖提名。

2011年5月，为表彰张军在昆曲表演艺术方面的深厚造诣和长期以来在推广非物质文化遗产，特别是在推动昆曲艺术的传播方面所做出的积极贡献，联合国教科文组织决定授予张军“和平艺术家”称号。他也是继中国影星巩俐和中国残疾人艺术团之后第三位获得此项殊荣的华人艺术家。



黄泽晖 声音艺术与音乐创作

泽晖毕业于新加坡国立大学，主修哲学与戏剧。他活跃于本地舞台剧场与国际实验音乐界及声音艺术界已有20年，至今已参与超过250个舞台剧和艺术演出的音响设计及音乐创作。他也是知名 *Kitchen. Label* 的签属艺人 (sonicbrat)，曾多次受邀到欧洲和亚洲多个著名音乐节及艺术节演出或呈献声音艺术装置。他目前是十指帮与避难阶段的附属声音艺术设计及音乐创作人，也是设计组合 [什只] 的创办人之一。他曾多次提名与夺得“《海峡时报》生活！戏剧奖”最佳音效设计，并于2012年获得由国家艺术理事会颁发的年度青年艺术家奖。

林苑雯 灯光艺术

苑雯毕业于新加坡国立大学，主修戏剧，2001年获国家艺术理事会颁发奖学金，前往香港演艺学院进修舞台灯光设计。她目前为十指帮以及避难阶段的附属灯光设计，也是创作组合 [什只] 的创团成员之一，曾多次夺得“《海峡时报》生活！戏剧奖”最佳灯光设计，并于2011年获得由国家艺术理事会颁发的年度青年艺术家奖。

张文扬 监制

文扬于2011年毕业于新加坡国立大学，主修戏剧系。他是一个精通双语的演员，热衷于艺术创作，但同时也喜欢艺术管理及行政的工作，甚至曾经从事艺术政策行业。

身为艺术经理，文扬曾担任《水往上流》（实践剧场）与《行者悟空》（实践剧场）的监制。他为非营利组织策划发展计划，也在新加坡国家艺术理事会中当过初级行政人员。

身为演员，文扬参演过《FRAGO》（Checkpoint Theatre）、《PRISM》（TOY肥料厂）、《GRIND》（TOY肥料厂）、《挣扎：多年以后》（实践剧场）、《到此一游》（实践演员实验室）、《从头开始》（实践演员实验室）、《Almost Left Behind》（新加坡艺术节2011）和《11·即兴郭宝崑》（郭宝崑节2012）。

文扬是避难阶段的创团以及核心成员。

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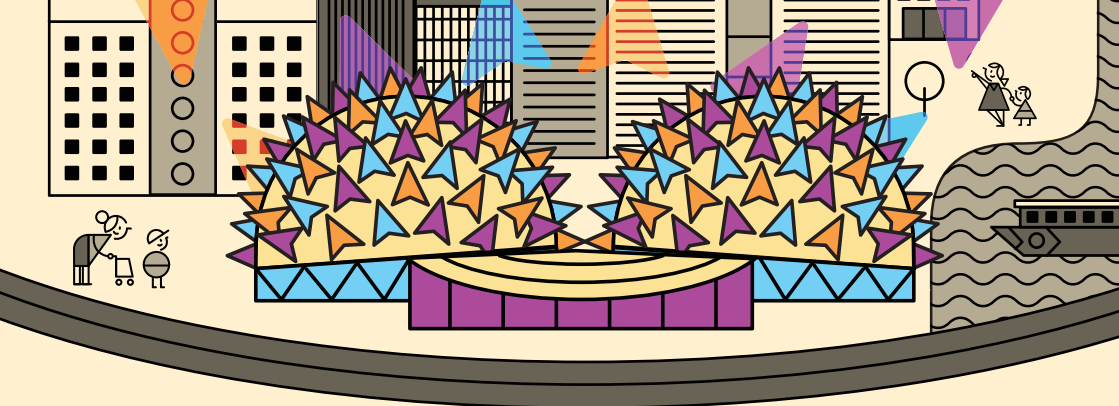
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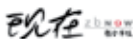
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