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# DREAM OF THE RED CHAMBER

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PROGRAMME BOOKLET



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FILL UP A  
POST-SHOW  
FEEDBACK

# SYNOPSIS

A celestial stone reincarnates as the scion of a wealthy aristocratic family. Baoyu, born with a jade in his mouth, is raised as the heir and Precious Jade of the clan. The heir takes centre stage in a love rivalry between his two cousins – Daiyu and Baochai, amidst the backdrop of the family's slow financial collapse.

Presented by The Finger Players, *Dream of the Red Chamber* is award-winning playwright and director Chong Tze Chien's reinterpretation of one of the four greatest Chinese classical literature novels. With delicate mask work and a riveting moving set, this stage adaption delivers visual poetry that pays homage to the beauty and grandeur of the novel. Weaving an intricate tapestry of dreams, desires, duty, and destiny, the play dances between reality and illusions, creating a microcosm of secrets, political intrigue, and social complexities within the mansion.

There will be a 20 minute post-show discussion for all evening performances.





# MESSAGE FROM ARTISTIC DIRECTOR

Welcome to our main season production of *Dream of the Red Chamber*! We are delighted to announce that this year marks our 25th anniversary, and *Dream of the Red Chamber* inaugurates our year-long celebration. Prepare for an exhilarating journey with us!

We want to express our sincere gratitude to our friends and supporters of The Finger Players for believing in us and supporting our mission for the past 25 years. As part of our 25th anniversary celebration, we have embellished our company logo for the occasion and added a customisable tote bag to our line of merchandise, so be sure to grab one!

During my three-year tenure as Artistic Director, the focus of our company's productions will be on adapting widely known and beloved classic texts so that our unique brand of puppetry may be more accessible to a wider audience to appreciate. Hence, this adaptation of *Dream of the Red Chamber* follows *Transplant* (adapted from *Liaozhai*). Keep an eye out for the adaptation of *Mrs. Dalloway* in our upcoming production.

In line with the classic theme, we are also reviving The Finger Player's classic touring series, *Puppets Alive!* – a collection of three to four non-verbal short puppetry skits guaranteed to bring warmth and laughter to all ages.

Follow us on our social media and website for more updates!

Thank you for your support, and we hope you enjoy the show!

**Oliver Chong**

# MESSAGE FROM DIRECTOR

## **Dreaming up a Dream of the Red Chamber**

The alternative title of the Dream of the Red Chamber is The Chronicles of the Stone, and the latter is the approach taken for this production.

Directing and adapting a novel, particularly a cherished literary masterpiece with a global following and extensive critical discourse, presents a formidable challenge. Transposing fiction into a different medium demands a nuanced approach that delicately balances reverence for the original work with the creation of a theatrical experience, accessible to both familiar and unfamiliar audiences/readers of the novel.

Condensing the essence of the novel into a concise 90-minute play is a monumental task, to say the least. By prioritising the overarching narrative arc and key thematic elements over a literal interpretation, I endeavoured to distil the core conflicts, character journeys, and emotional depths that propel the story forward. Major themes such as love, family dynamics, social stratification, and the transience of life were carefully curated through the selection and adaptation of pivotal scenes and characters.

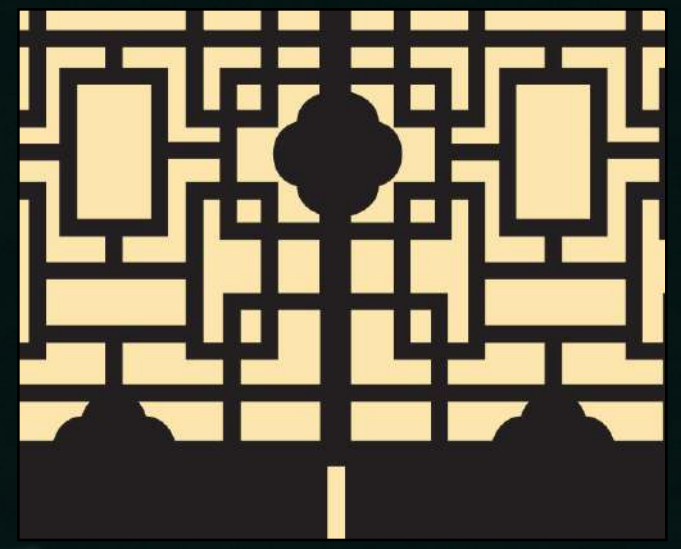
Rather than striving to include every minor character and subplot from the novel, the adaptation melds disparate elements to create composite characters that embody the essence of multiple personas and storylines. For instance, instead of individually spotlighting each maid and servant within the Jia household, a composite character is created to encapsulate the collective experience of servitude and unwavering loyalty within the family unit. This strategy is also applied to the other relatives featured in the novel.

By intertwining the literary and historical context of the novel with the possibilities of contemporary theatre, this adaptation is an invitation to perceive this timeless classic through a fresh and invigorating lens.

**Chong Tze Chien**



# ABOUT 红 DREAM OF THE



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Written by Cao Xueqin in the 18th Century, *Dream of the Red Chamber* remains as one of the four great classical novels of Chinese literature to this day. The novel explores a panorama of the psychological and political states of the characters, amidst a flurry of mythical and surrealist dreamscapes.

木石前盟  
 他是甘露之惠，我并无此水可还。  
 他既下世为人，我也去下世为人，  
 但把我一生的眼泪还他，也偿还的过他了。

# RED 梦 CHAMBER CHAMBER

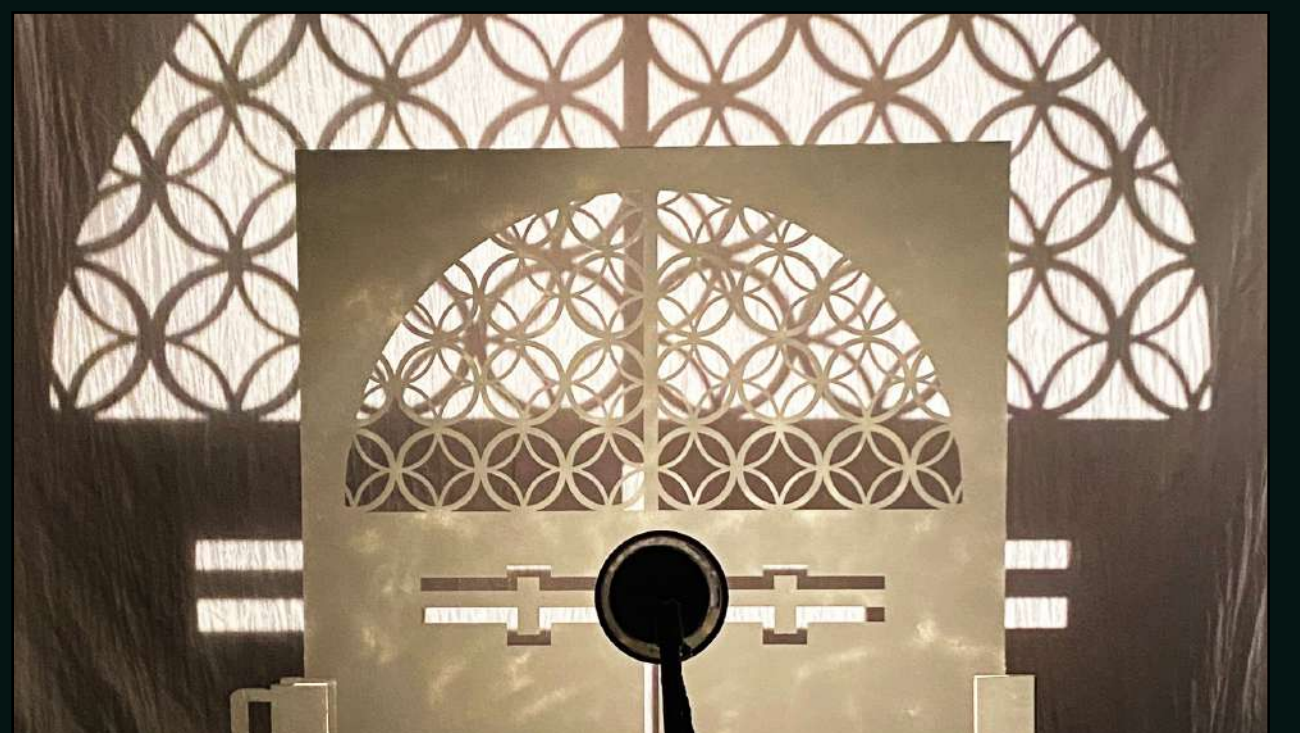
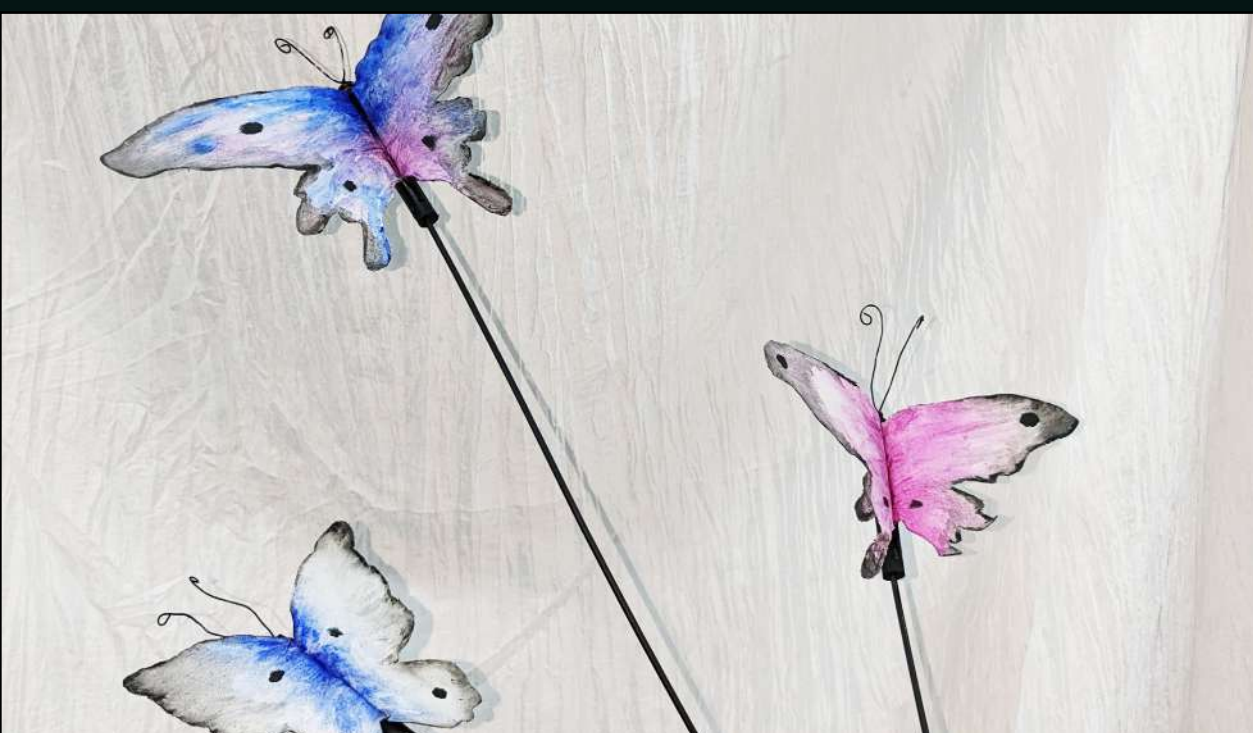




The story follows Jia Baoyu, a charismatic and obstinate youth who is born with a special jade in his mouth. Baoyu is a reincarnation of a sentient stone, which was left behind by Goddess Nüwa after she repaired the Pillar of Heaven. The stone, yearning for human experience, persuaded a Taoist monk and a Buddhist priest to bring it to the mortal realm. Jia Baoyu is born to the Jia Clan—the Rongguo and the Ningguo House—who is associated with the imperial family, making them members of the aristocratic high society. Baoyu is also entangled in a love triangle between his cousins, Xue Baochai and Lin Daiyu. The novel is an episodic record of the characters living in the Red Mansion, including family members and servants, as they navigate interpersonal and political tensions, as well as the family's declining wealth.



《唐多令·柳絮词》- 林黛玉  
 粉堕百花洲，香残燕子楼，  
 一团团逐队成球。  
 漂泊亦如人命薄，空缱绻，说风流。  
 草木也知愁，韶华竟白头。  
 叹今生谁舍谁收？  
 嫁与东风春不管，凭尔去，忍淹留。





The western translation of *Dream of the Red Chamber* began as early as 1812, but the most popularised version was translated by sinologists David Hawkes and John Minford, and published by Penguin Classics. In 1973-1980, David Hawkes translated the first 80 chapters in three volumes, while John Minford, Hawkes' son-in-law, covered the last 40 chapters in two volumes.

满纸荒唐言，一把辛酸泪。  
都云作者痴，谁解其中味。



In June 2024, The Finger Players' production of *Dream of the Red Chamber* will be performed in Singapore in English. This artistic choice is part of award-winning theatre director and playwright Chong Tze Chien's reimagination of the story. Chong's vision is to make a multicultural play, drawing inspiration from cultural signifiers from Southeast Asia as well as from the Eastern and Western. Despite *Dream of the Red Chamber's* origins from China, the play will be performed with a heavy undertone of international flavours. The costumes, headed by renowned Fashion Designer Max Tan, will see a playful blend of textures juxtaposed against the Eastern fashion silhouettes. The sound design by Sound Artist Ng Jing will explore music and sounds influenced by a fusion of the Western, Eastern and Southeast Asia aural conventions. This ambitious reframing of the theatrical vocabulary is Chong's way of examining the cultural and social values explored in the play and their impact on modern audience in this contemporary era. It is also his signature blend of working with the cultural imprints and creating a new hybrid.



***“Dream of the Red Chamber invites viewers to embark on a visual journey that transcends time and space, inviting them to contemplate the universal themes of love, loss, and the fleeting nature of life.”***

– Chong Tze Chien

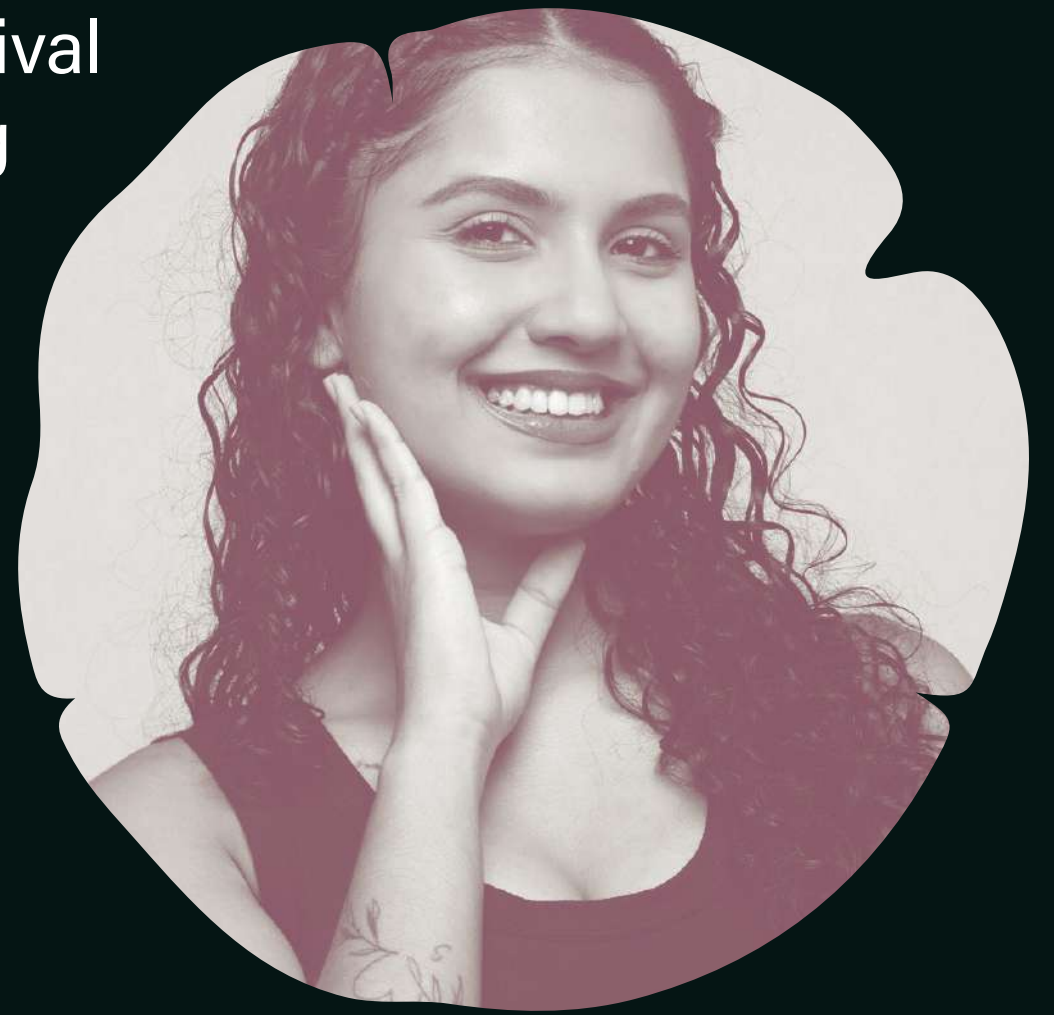


# PERFORMERS AND PUPPETEERS

**Ashie Singh**

as Daiyu

**Ashie Singh** recently graduated from National University of Singapore with BA (Hons) in Theatre Studies. Her dream is to act and perform different stories – like the ones she grew up watching – to connect and inspire people. Ashie has performed in various productions since she was 12 years old. Her most recent work being *Happy Indian Women* (The Necessary Stage, 2023). Other works include *Blackout and End of the Line*, as part of the 2022 and 2023 NUS Arts Festival respectively, both directed by Chong Tze Chien. In her free time, Ashie loves to read, run, travel, watch movies, and play with dogs!



**Ellison Tan**

as Baochai / Xiao Yu (Maid)

**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 – 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).

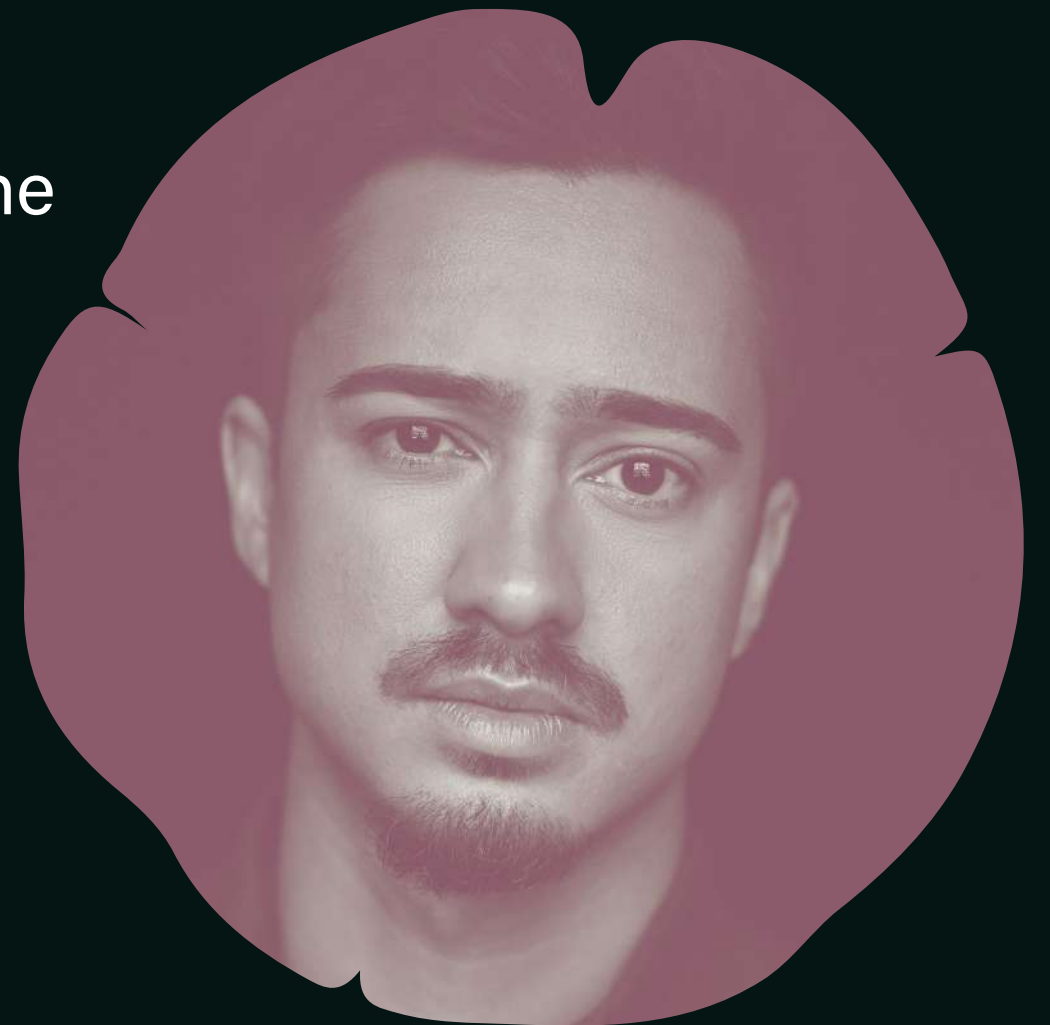




**Jamil Schulze**

as Cousin Wang / Father / Priest

**Jamil Schulze** (he/him) is a graduate of the BA (Hons) Acting, and MA Arts Pedagogy and Practice program at LASALLE and Goldsmiths University. He is an artist, theatre-maker, actor-movement trainer, and co-founder of Nusantara Theatrics. Jamil furthers his own practice in Bali, training in Mask Work and the techniques of Chekhov and Grotowski at The Bali Conservatory. Selected theatre credits as an actor include *Make Hantus Great Again* by Teater Ekamatra, *The Glass Menagerie* by Pangdemonium, *The Lifespan of a Fact* by STC (formerly the Singapore Repertory Theatre), and *Monster* (Pink Gajah Theatre and T:Works). His feature film debut titled *More, More, More* is currently in post-production.

**Joshua Lim**

as Baoyu

**Joshua Lim** is proud to be in another production with The Finger Players. He recalls the fulfilling time as an apprentice with the company, and credits his artistic growth largely to being challenged and pushed in the numerous productions with them over the years.

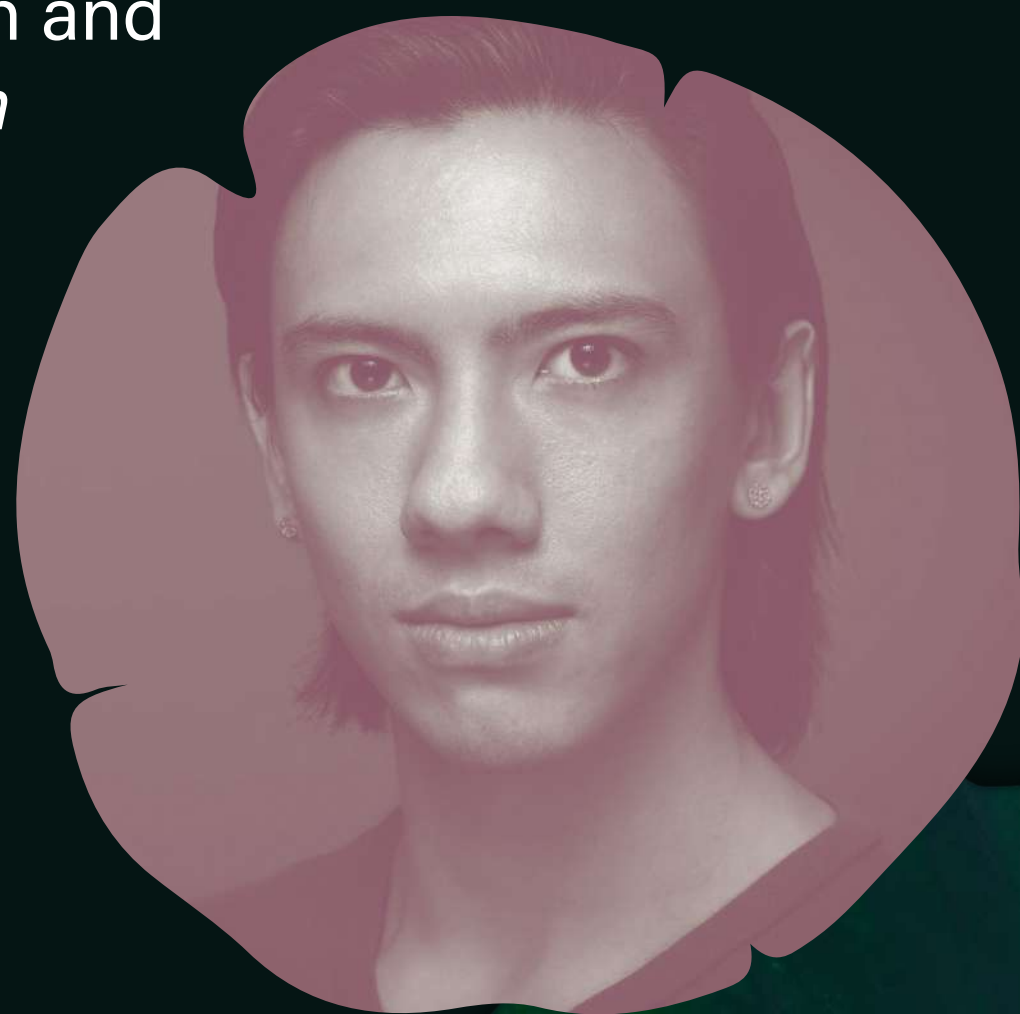




**Tan Guo Lian Sutton**

as Cousin / Monk

**Tan Guo Lian Sutton** is a graduate of the BA (Hons) Acting program at LASALLE College of the Arts. He was a recipient of Best Supporting Actor for his role in *Electra* at the 2017 Straits Times Life! Theatre Awards, and is currently a core member of theatre collective Dark Matter Theatrics and Co-Artistic Director of Nusantara Theatrics. In 2019, Lian completed his Masters in Arts Pedagogy and Practice where he researched the pre-performance rituals of professional actors in Singapore. As a trained martial artist from an early age, Lian constantly seeks to merge his talents to tell stories in varied and engaging ways. Selected theatre credits include *Temple and Electra* directed by Natalie Henedige, *2 Houses* by Lim Yu Beng, *Acting Mad* directed by Haresh and Sharma, and *Those Who Can't, Teach* directed by Alvin Tan.





**Tan Wan Sze**

as Grandmother / Sister

Currently pursuing her M.F.A. in Acting at the Korea National University of Arts, **Tan Wan Sze** is active in the arts and entertainment scene in Korea. She has appeared in *Blind* (tvN), *The Uncanny Counter 2: Counterpunch* (tvN), *Ajoomma*, *Citizen of a Kind* etc. In 2021, she made her theatre debut in South Korea with the Seoul Metropolitan Theatre's production of *Ten Million Cities*. Following that, she was part of the team that created and performed *Pour Vivre Ici*, commissioned by the Museum of Contemporary Art, Busan. Prior to her relocation to Korea, Wan Sze was part of the Artistic Ensemble of The Finger Players (2002–2003). Shortly after, she became a freelance theatre practitioner in Singapore. Her acting credits in Singapore include *Spirits Play*, *Turn by Turn We Turn*, and *Book of Living and Dying* (The Finger Players); *Without Reason* (ArtsWok Collaborative); *National Language Class* (Spell#7 & Buds Theatre Company); *Ignorland of its Time* (DramaBox); and *Body X* (Li Xie, Danny Yeo & The Arts House). She was part of the team that received the President Design Award 2007 for *0501* and Best Ensemble Acting at the 5th Straits Times Life! Theatre Awards for *Furthest North Deepest South*.





# CREATIVES

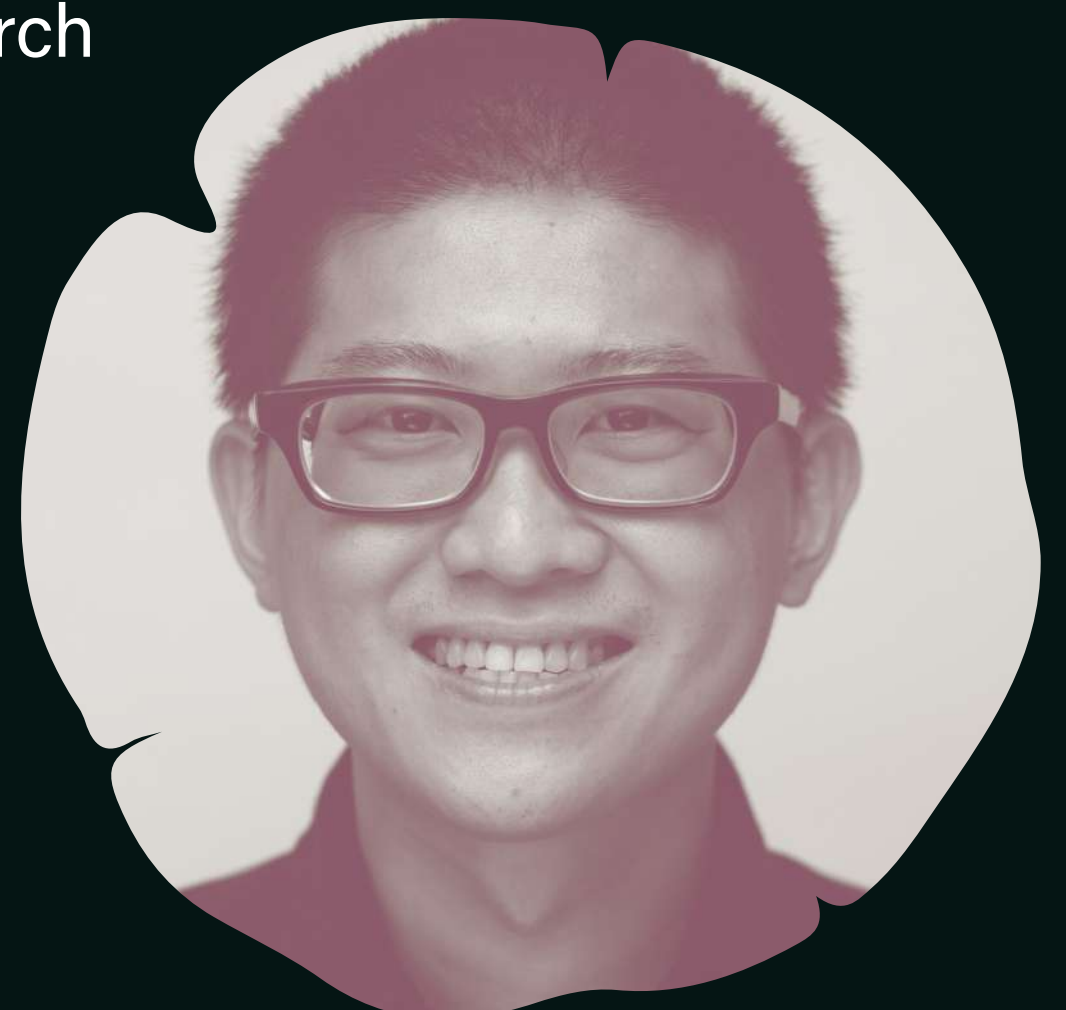
## Playwright, Director and Set Conceptualiser

A graduate from the NUS Theatre Studies programme, **Chong Tze Chien** is a core member of The Finger Players and an award-winning playwright and director. Some of the awards he has won include the Singapore Dramatist Award and The Straits Times Life! Theatre Awards. His plays have been staged in Singapore, UK, Budapest, Taiwan, and Japan. He has two collections of plays containing critically acclaimed plays such as *Charged* (The Business Times' top ten Singapore play of all time) and *PIE*. For his contributions to Singapore Theatre, he was awarded the Young Artist Award 2006 by Singapore's National Arts Council.



## Puppet & Props Designer

**Daniel Sim** is interested in objects in performance, and the potential of their material and theatrical presence. As a Maker and Designer, he was responsible for the puppets, props, and gadgets in productions such as *Transplant* (2024), *Into The Woods* (2023), *The Zodiac Race* (2023), *End of the Rainbow* (2022), *Jun and The Octopus* (2022), *Oiwa – The Ghost of Yotsuya* (2021), *The Son* (2020), and *Urinetown The Musical* (2019). He has also created spaces for shows like *Love is the Last Thing On My Mind* (2020), *Flowers* (2019), *Both Sides, Now: Closer* (2018), and *MISSING: The City of Lost Things* (2018). Daniel helms The Maker's Lab, a programme by The Finger Players that focuses on research and development of puppet design and making. The Maker's Lab is now in its 4th iteration since its inception in 2020. Daniel is also a co-founder of Prop-erly, where he fabricates puppets, props and other performance objects.





## Assistant Puppet & Props Designers and Makers

**Ling Jia Le** is an interdisciplinary artist who embraces collaboration, risk-taking, and having fun. Inspired by everyday experiences and materials, Ling creates compelling experiences that urgently convey social issues through performance and puppetry. With a BFA in Interdisciplinary Sculpture from the Maryland Institute College of Art, Ling has designed theatre sets, produced immersive performances, and participated in exhibitions in the US and Singapore. He recently designed the puppets for ART:DIS and Gateway Art's production, *Smartypants and the Swordfish* (2024).



**Shawn Kho Yzelman** holds a Diploma in Arts and Theatre Management and is freelancing in stage management and props making. To enrich both her technical and design skill set as a theatre-maker, she is currently an Apprentice Puppet & Props Maker under the tutelage of Daniel Sim, as part of The Finger Players' The Maker's Lab programme. Beside stage management, Shawne also took on roles such as Set Coordinator and Costume Coordinator for The Second Breakfast Company's *The Hawker* (2019) and *The Paiseh Pieces* (2023) respectively.





## Costume Designer

**Max Tan** 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 challenges 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 key productions. MAX.TAN is represented by Boon showroom (Paris), and has started making inroads onto the international fashion design scene.



## Lighting Designer

**Faith Liu Yong Huay** trained at The Hong Kong Academy for Performing Arts in Lighting Design (2016), under the National Arts Council Arts Scholarship (Postgraduate). In September 2017, she co-founded 微 Wei Collective with theatre practitioner Neo Hai Bin. She is exploring giving breath to spaces, objects and bodies with light. She is honoured to have worked on numerous theatre and dance productions in Singapore.  
<http://liuyonghuay.tumblr.com>





### Mask Designer & Maker

**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.



### Set Realisation

**Grace Lin** is a designer of sets and environments for plays, musicals, and film. Arriving at Set Design from a background in architecture and graphic communication, she has over 10 years of experience working in commercial editorial design, graphic illustration, and environmental design. Grace holds a Bachelor of Arts in Architecture from the National University of Singapore and a Masters in Design Communication from the Royal Melbourne Institute of Technology. Selected credits for Set Designer: *Por Por's Big Fat Surprise Wedding* (Singapore Theatre Company), *Little Mournings* (The Finger Players), *After Life and A Monster Calls* (The Young Company), *Nightwatchers* (Juo Studios), *One Meter Square* (W!ld Rice), *The Odyssey* and *Two Weeks with the Queen* (UWCSEA), *Mixed* (Theatreworks). Selected credits for Associate Set Designer: *Falling and Into the Woods* (Pangdemonium), *psychobitch* (W!ld Rice), *Cinderella* (Singapore Ballet).





## Sound Designer

Awarded the National Arts Council Scholarship, **Ng Jing** graduated with first class honours from Rose Bruford College (U.K.) specialising in Performance Sound. Having designed for various companies and productions over 10 years of practice, he aspires to provide a wholesome sonic experience for the audience – what, why and how you listen through a live performance. As an arts educator at NAFA since 2017, Jing has been teaching the core principles and techniques of Production Sound Design. These modules foster future practitioners to develop a deeper understanding of sound in various artistic mediums and discovering the infinite possibilities of sonic arts. He was nominated for Best Sound Design in the 2014 Off West End Theatre Awards, and the 2018, 2022-2024 Singapore Straits Times Life! Theatre Awards. Jing is currently developing future iterations of his installation work - *Distance Makes The Heart Fonder*. Website: [www.jingngsound.com](http://www.jingngsound.com) // [www.soundcloud.com/jingsound](http://www.soundcloud.com/jingsound)





# CREDITS

Playwright, Director and Set Conceptualiser  
**Chong Tze Chien**

Puppet & Props Designer  
**Daniel Sim**

Assistant Puppet & Props Designers and Makers  
**Ling Jia Le**  
**Shawne Kho Yzelman**

Costume Designer  
**Max Tan**

Lighting Designer  
**Faith Liu Yong Huay**

Mask Designer & Maker  
**Loo An Ni**

Set Realisation  
**Grace Lin**

Sound Designer  
**Ng Jing**

Performers  
**Ashie Singh**  
**Ellison Tan**  
**Jamil Schulze**

**Joshua Lim**  
**Tan Guo Lian Sutton**  
**Tan Wan Sze**

Production Manager  
**Lam Dan Fong**  
**(The Backstage Affair)**

Technical Manager  
**Peter Chi**

Stage Manager  
**Tennie Su**

Assistant Stage Manager  
**Cheow Jiong Ling**  
**(The Backstage Affair)**

Puppeteer & Crew  
**Tanya Ang**

Production Coordinator  
**Georgia Sim (The Backstage Affair)**

Wardrobe Mistress  
**Lim Zhi Ying**

Sound Assistant & Operator  
**Leeyau Shi Min**

Key Visual Photographer  
**Crispian Chan**

Key Visual Digital Imaging Artist  
**Ang Lee Cheng (iimaging LLP)**

Key Visual Designer  
**Oliver Chong**

Hair & Make-up Artist (Key Visual)  
**Cherylynn (Cat Scratch SFX)**

Hair & Make-up Assistant (Key Visual)  
**Hanani**

Photo Archival  
**Poh Yu Khing**

Video Archival  
**Amos Poh**



# ACKNOWLEDGEMENTS

Supported By



NATIONAL ARTS COUNCIL  
SINGAPORE

**a.r.t.s.fund**

Special Thanks

Ashley Fong  
Chan Silei  
Geraldyn Toh  
Hairi Cromo  
Jobina Tan  
Sharlene Lim  
Tan Beng Tian



# 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 Africa, Australia, Spain, Paris, Japan, Hungary, South Korea, China, Hong Kong, Taiwan, and Thailand, to name a few, making it one of Singapore's most prolific international touring companies.

The Finger Players 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 company currently operates four branches:

**(1)  
Main  
Season**

Through constant invention and innovation, and the fusion of traditional and contemporary puppetry forms, our main season aspires to be the maverick in employing puppetry through our edgy and original theatre offerings.

**(2)  
International  
Season**

Promoting Singapore's brand of Puppetry internationally, the company is one of Singapore's most prolific international touring companies, and has actively been touring its productions since 2000.

**(3)  
Outreach  
Season**

Puppetry gives voice to the silenced, and is a medium to connect and engage. The company reaches out to an average of 25,000 students and members of the public annually, through puppetry performances and workshops with schools, communities and institutions.

**(4)  
Capability  
Building**

Through creating meaningful programmes that respond to the needs of the industry, we commit to make our processes and our art better, by empowering everyone we work with.

The Finger Players is a non-profit organisation with Institution of Public Character (IPC) status, a recipient of the National Arts Council's Major Company Grant for the period from 1 April 2023 to 31 March 2026.



# THE FINGER PLAYERS TEAM

## Board of Directors

**Tan Beng Tian (Co-Founder)**  
**Luke Kwek**  
**Goh Chin Hou**  
**Janelle Yeo**  
**Christine Leong**

## Core Team Members

**Chong Tze Chien**  
**Ellison Tan Yuyang**  
**Lam Dan Fong**  
**Myra Loke**  
**Ong Kian Sin (Co-Founder)**  
**Oliver Chong**  
**Sindhura Kalidas**  
**Tan Xiang Yi**  
**Loo An Ni**

## Artistic Director

**Oliver Chong**

## General Manager

**Myra Loke**

## Project Manager

**Tan Xiang Yi**

## Publicity and Partnerships Manager

**Ong Xue Min**

## Outreach Manager

**Tanya Ang**

## Finance and Admin Manager

**Ang Cheng Yan**



# TFP CELEBRATES 25TH ANNIVERSARY

## Message from Co-Founder

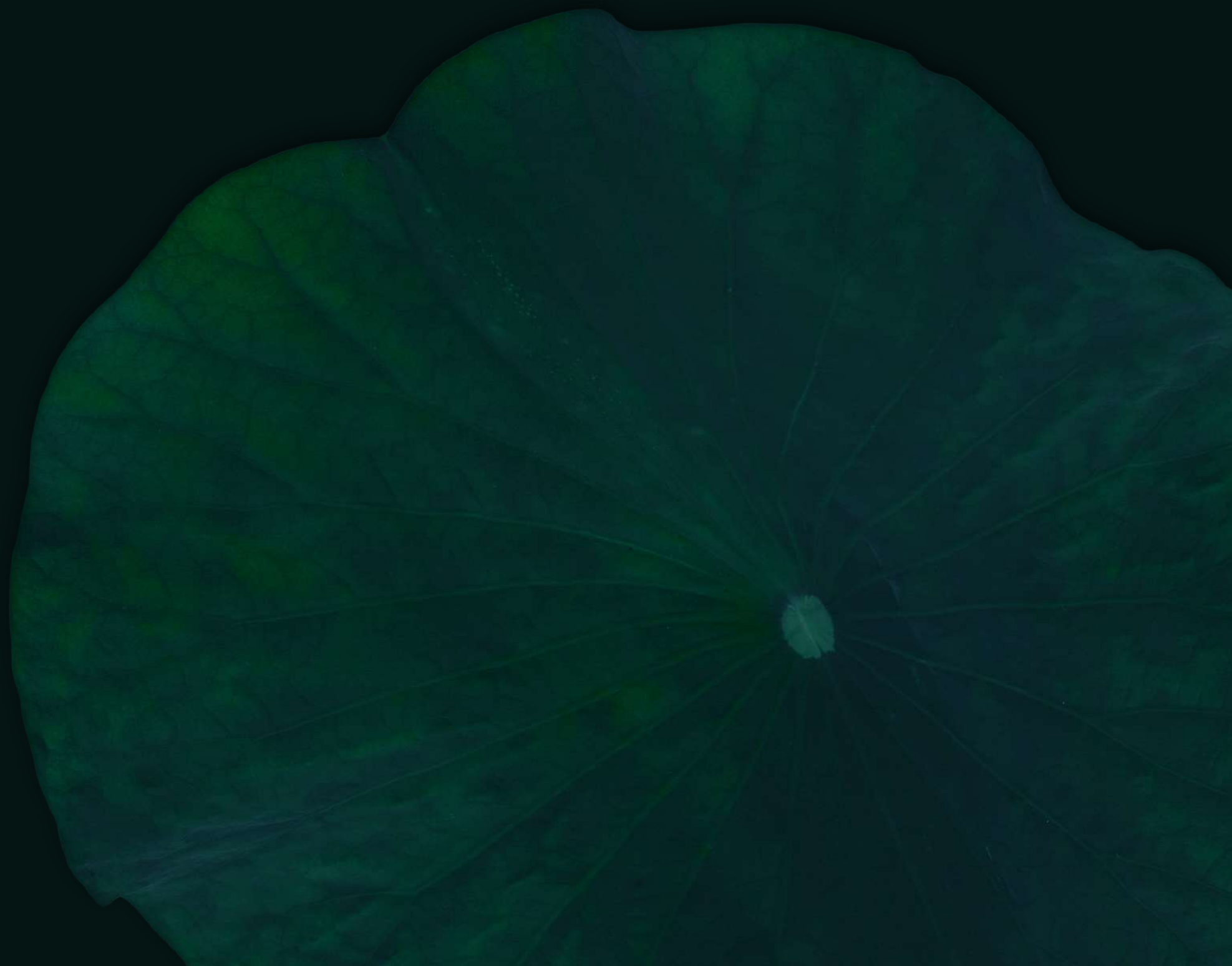
This year marks The Finger Player's 25th anniversary, a milestone filled with myriad experiences.

Founded in 1999 by myself and three other individuals, TFP originated from our shared ardour for puppetry and the promotion of Asian narratives. Over the years, our journey has evolved, embracing increasing responsibilities and a deeper engagement with the social fabric of our nation.

Now, the torch has been passed to a new generation, retaining the essence of our mission while bringing fresh perspectives to the table. Despite the passage of time, our commitment to our vision remains steadfast, as does our perpetual quest for funding.

We implore you to continue supporting us, recognising the profound impact our endeavours have, not only within our local community but also on a global scale. Together, let us sustain the momentum of our collective efforts, ensuring that TFP's legacy endures for generations to come.

**Tan Beng Tian**





# THE FINGER PLAYERS TURNS 25 THIS YEAR!

To our audiences, thank you for being here on this journey with us. Your interminable support is what keeps us going. As part of our 25th anniversary, here are three ways you can support us:

## (1) Purchase our exclusive TFP tote bag

You can customise it by stamping your favourite puppets from our Puppet Origin Stories Repository.

While stocks last!



## (2) Donate via Giving.sg

Your donation will qualify for a 250% tax deduction. On top of that, the Cultural Matching Fund will match your donation dollar-to-dollar.

Donations of more than \$300 and \$400 will receive a Sponge Girl Toy as a form of token of appreciation.



## (3) Join us at Puppets Encore!

Four non-verbal puppetry skits that aim to bring warmth and laughter will be popping up at communities near you. You can support by joining us as audience or donating to TFP to support the programme.

More details on the next page.

**DONATE**

**DONATE TO THE FINGER PLAYERS**



# PUPPETS ENCORE!

31 August - 8 September 2024

Welcome to the grand revival of *Puppets Alive!* – a jubilant celebration of puppetry that has enchanted audiences worldwide since its inception in 2004. As The Finger Players commemorate our 25th anniversary, we are thrilled to reintroduce this beloved classic touring puppetry series as *Puppets Encore!* to spread joy and laughter once more.

From the original *Puppets Alive!* to its sequels *Puppets Alive! 2* and *Puppets, Puppets, Puppets!*, this series has a rich history of captivating audiences of all ages and backgrounds. It has toured to over 70 schools, organisations, institutions, and communities locally, as well as international arts festivals in Africa, Ankara, Australia, Bangkok, Barcelona, Myanmar, South Korea, Paris, and Taiwan.

What makes *Puppets Alive!* truly special is its universal appeal – performed without spoken words, it transcends language barriers, inviting everyone to join in the fun and laughter. Featuring a collection of three to four short puppetry skits showcasing rod puppets, mask puppets, string puppets, and more, brought to life by three talented actor-puppeteers, each skit is a testament to the artistry and creativity of puppetry. Whether you are young or young at heart, from any walk of life or cultural background, there's something magical in store for you.

As we celebrate The Finger Players' legacy, this revival of *Puppets Alive!* is not just a show, but a community engagement program. It is an opportunity for neighbourhoods and communities to come together, share in the joy of artistic expression, and forge deeper connections with one another.

Join us for an unforgettable experience filled with laughter, warmth, and the timeless magic of puppetry. Let's create lasting memories together as we breathe new life into *Puppets Alive!* with *Puppets Encore!*



**STAY TUNED FOR MORE DETAILS**



# SUPPORT THE DEVELOPMENT OF PUPPETRY

The journey that The Finger Players has made is only possible with your generous support.

We hope to continue serving the community by bringing puppetry to the people, and empowering everyone through the magic of imagination.

All proceeds and donations will be channelled to supporting The Finger Players' endeavour in sustaining puppetry in Singapore and we hope that you can go on this journey with us.

## Ring

Conservation Capital Pte Ltd  
Ang Hwee Sim  
Koh Beng Liang  
Yvonne Tham  
Anthony Goh  
Dana Lam  
Raymond Leong  
Tay Jia Ying  
Victoria Goh

## Birdie

Chin Hou  
Ong Sor Fern  
Tan Shao Yun  
Keith Karim  
Roman Rosales  
Choong Yew Kwan  
Koopman Nicolaas Timothy  
Lai Yiling, Karin  
Nikko Aw Jun Li  
Xie Shangbin

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Pei Si  
Ho Minru  
Ma Yanling  
Brandon Wirakusuma  
K Kathirasan  
Ng Yung Hui, Eugene  
Tan Siah Yew Eugene

## High Five

Hoon Deborah Carmen  
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Yeo Fu Bi  
Andrea Ee  
Chua Ming Ren  
Eleanor Ee  
Ling Jia Le  
Nip Oi Ting  
Heng Jia Min  
Wong Wai Toh  
Azura Bte Farid  
Lee Shu Yu  
Ng Poh Lin  
Nurfatini Dayana  
Sammel Sarah Tabea

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## CONTACT US

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