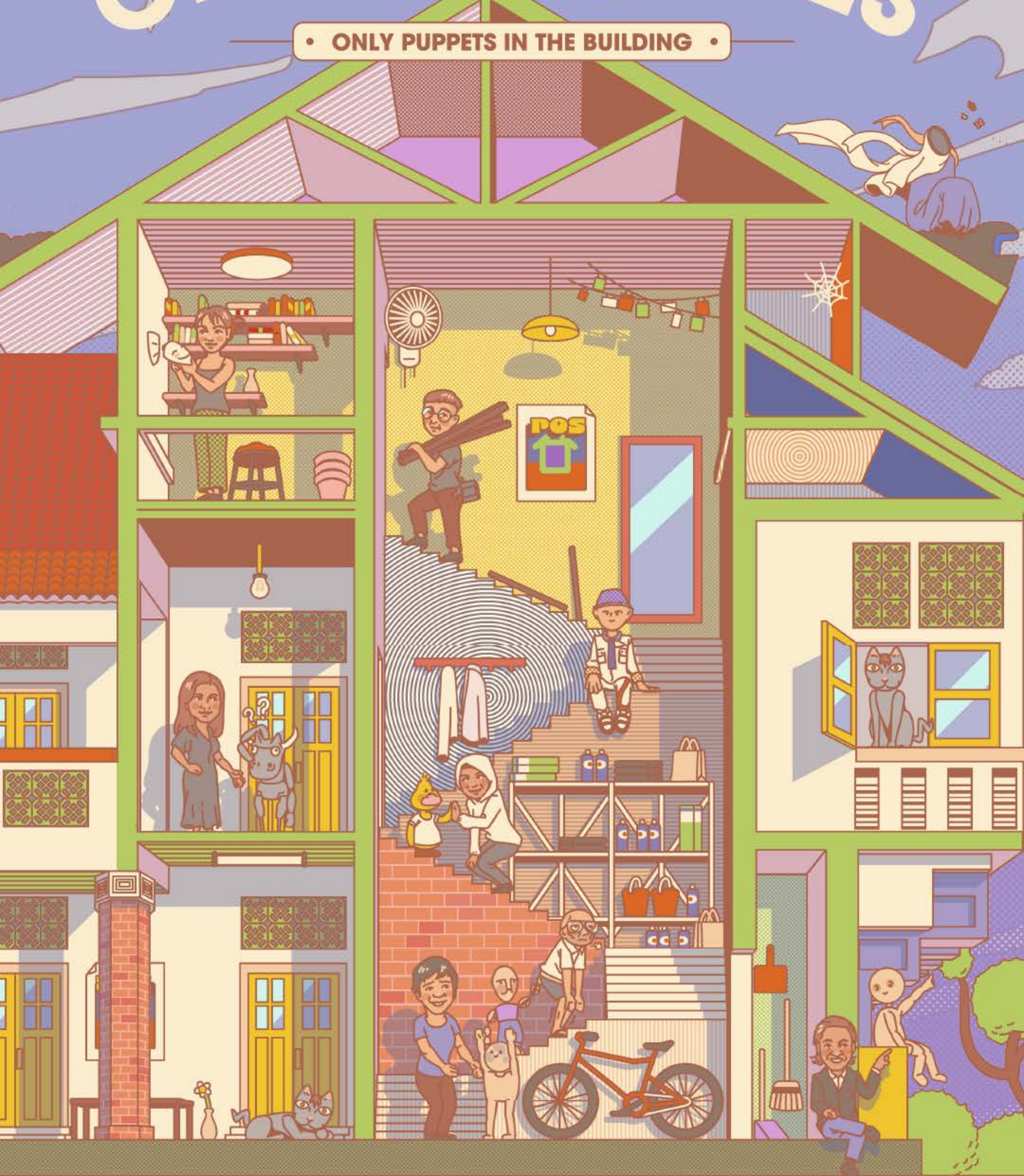


# PUPPET ORIGIN STORIES

@ ONE-TWO-SIX

• ONLY PUPPETS IN THE BUILDING •

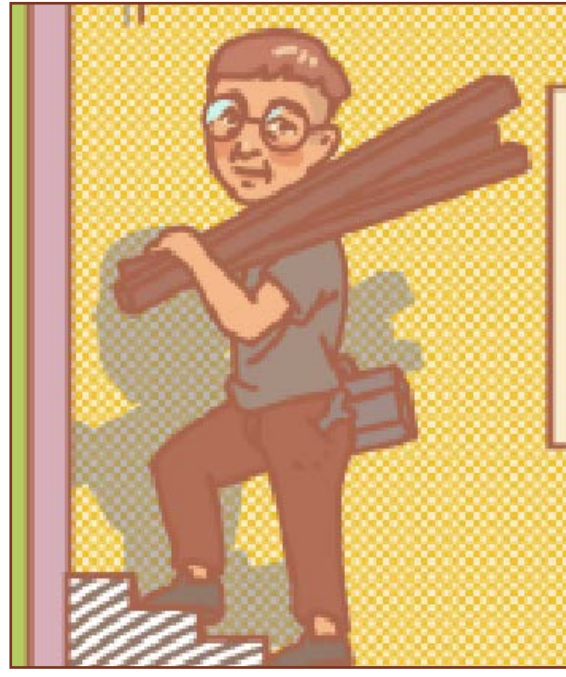


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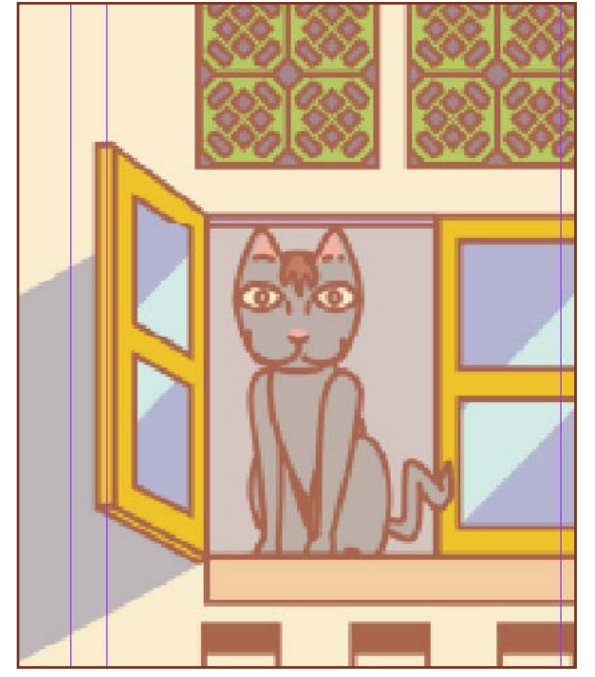
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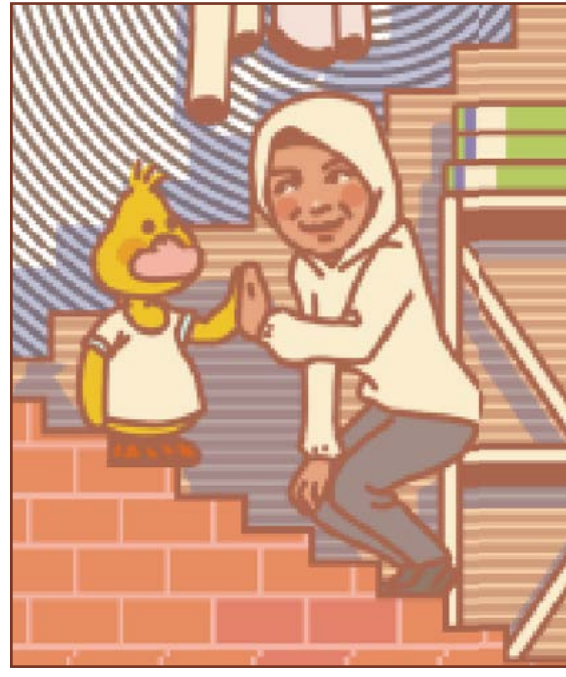
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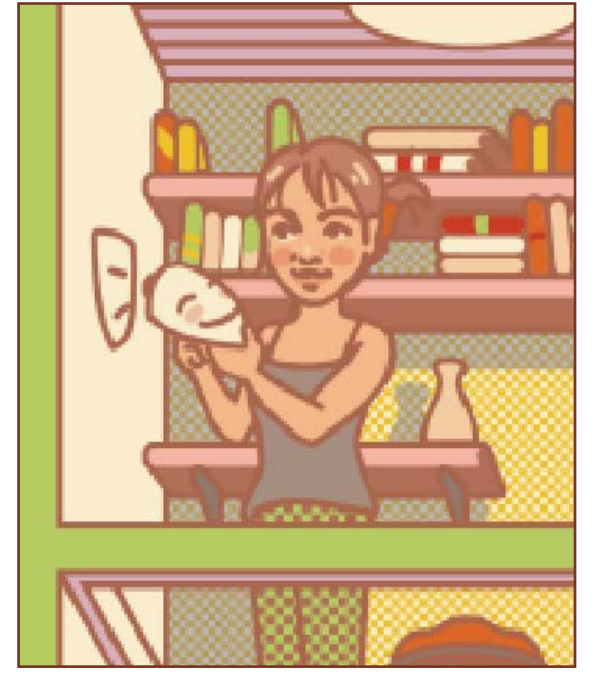
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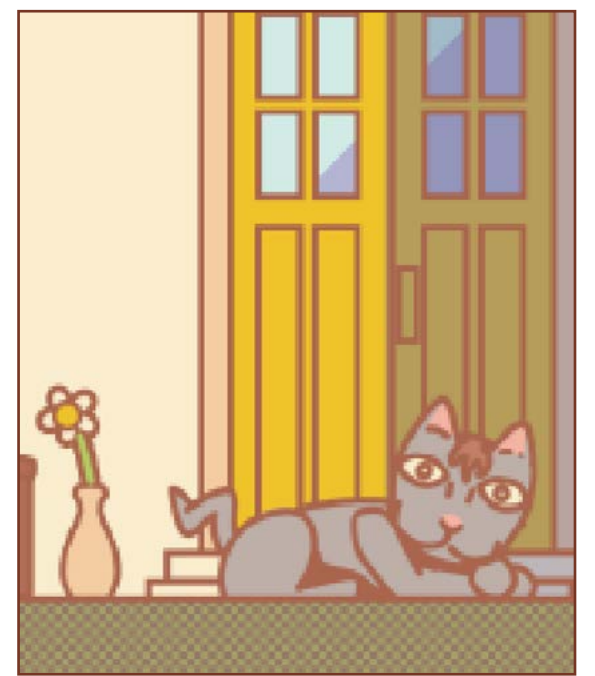
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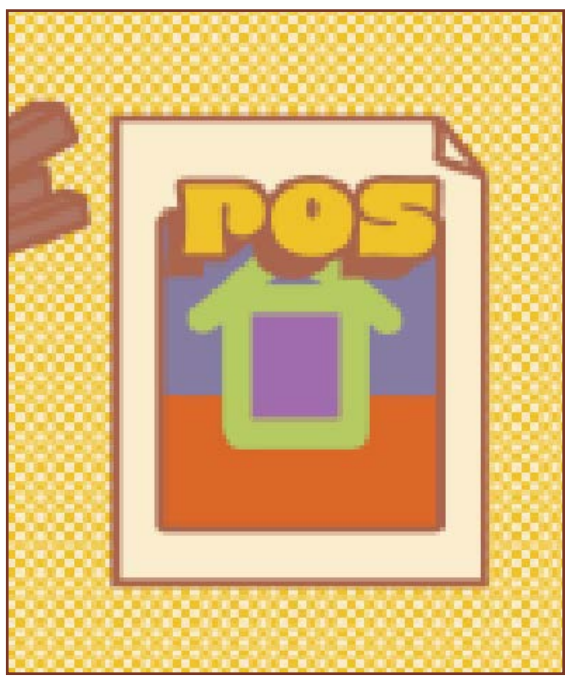
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## SYNOPSIS

*Every word from this line on is fiction and fantasy.*

*In 1992, some few theatre companies moved into a building. Unbeknownst to them, they were all puppets. But these puppets had a home, transient and volatile as it may be.*

*Some facts are present from this point on.*

Curated by Core Team Member Ellison Tan, ***Puppet Origin Stories @ ONE-TWO-SIX: Only Puppets in the Building*** is an obsession about the puppets that live and breathe in the building and their vibrant yet volatile homes. It is also an invitation to reimagine the trials and celebrations of the theatre companies that first made art come alive here at ONE-TWO-SIX Cairnhill Arts Centre.



## MESSAGE FROM ARTISTIC DIRECTOR

Since taking on the role of Artistic Director in 2023, I have had the honour of carrying forward Puppet Origin Stories (POS), a programme first envisioned in 2022 by my colleagues Myra and Ellison. At its heart, POS has been a celebration of creative exchange – where puppetry conversed with artists from diverse disciplines within the historically rich walls of Cairnhill Arts Centre, our artistic home for over two decades.

Across just four editions, POS achieved something rare: it gave our puppets a second life. Instead of remaining tucked away in storage, they were reimagined, reactivated, and placed at the centre of new stories. These short-lived encounters reaffirmed the resilience of puppetry as an art form, and its ability to transcend time, space, and genre.

Yet, we also recognise the limits of this model. Financial realities, space restrictions, and even the challenges of sharing a home with neighbours meant that the dialogues, while inspiring, could not always reach the depth or continuity we hoped for. It is for these reasons that POS now comes to a close.

This year also marks the final year of my three-year tenure as Artistic Director, as the company moves forward into a new phase of collaborative leadership. In many ways, the sunset of POS resonates with this transition – both are not endings, but passages into renewal.

We will take with us the lessons and spirit of POS as we reflect, reimagine, and reinvent more sustainable ways of fostering meaningful dialogues through puppetry. The journey continues, with new forms and new possibilities awaiting.

**Oliver Chong**

Artistic Director, The Finger Players



## MESSAGE FROM CURATOR



The curation of Puppet Origin Stories @ ONE-TWO-SIX and its exhibition is related to the act of a hello and a farewell. I approached the three playwrights - Haresh, Moli and Liz, to write from a place of beginnings – re-imagining origin stories of the first theatre companies that were housed here – The Necessary Stage, Teater Kami and Mime Unlimited. The puppets from the Puppet Origin Stories repository would inform their writing, and through the deft hands of the Directors, take on different writing styles, versatile as I knew they would be.

Many important artists have passed through the building's iconic green gates, and I wanted to create an exhibition that could be a time capsule of what the arts centre has seen, to reference what it has become. My only regret is that I could only manage to speak to some, but should the inevitable happen, I would then have bid farewell to ONE-TWO-SIX Cairnhill Arts Centre on my own terms. Living on this island has always taught me to say goodbye prematurely.

Having a permanent home does beautiful things to your brain. This was something that came up multiple times through speaking with the past and present inhabitants of ONE-TWO-SIX. Tonight, this place will be at the fullest of capacity it has ever seen, not just from the literal number of people in the building, but also from the impressions and the memories that have been so generously shared with me.

Thank you to everyone at The Finger Players, and all involved in this production for taking on this behemoth task once again. The building, and the puppets' stories are alive because of you. And I hope you, the audience, leave this place with the knowledge that tonight is at the heart of it, an act of hope. We are surrounded by the past, but the future is still ours to shape.

**Ellison Tan**

Curator, The Finger Players



PERFORMANCE

6

# THE NECESSARY STRING

Two puppets set up the first human-free theatre company in a grubby old building. They signed the forms, fuelled by the hope of creating theatre that touches the heart and the mind. One day, they are arrested, accused of a hidden agenda to destabilise the country.

*The Necessary String* is a dark comedy about origin stories. It's educational, experiential, and pure fantasy and fiction.



# THE NECESSARY STRING

## ARTISTS' MESSAGE

Working on this play has brought out a mixed bag of emotions. The brief was to write about The Necessary Stage's time at Cairnhill Arts Centre from 1992-2000. It was a crucial period in our development; we had just become a professional company, we were creating many new works and school shows, and we started programmes for younger artists. I have vivid memories of rehearsing *Off Centre* in the rehearsal room. I would never have guessed in 1993 that the play would one day be a school literature text. At the same time, the company also went through challenging times, where we almost closed down because of a Straits Times article accusing Alvin Tan and I of being Marxists!

*The Necessary String* is inspired by those high and low moments we experienced at Cairnhill. It was also bittersweet to write for the final instalment of *Puppet Origins Stories*, especially at a time when more stories need to be shared and more plays written about our shared struggles and humanity. It is often through fiction that we feel the weight of reality.

My deepest thanks to Ellison and TFP for inviting me to be part of this ground-breaking programme. Thank you Beng Tian and the whole team for bringing to life this little play that will always hold a special place in my heart.

**Haresh Sharma**  
Playwright

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#02-02 has been a communal space since the founding of the 126 Cairnhill Arts Centre. It is a space where blood, sweat, tears, and laughter are shared. The L-shaped puppet stage that traps the puppeteers is not just a backdrop but a central character. Playwright Haresh's words provide the soul, while the puppet and puppet stage serve as the body, holding that unique soul. As set designer Bernice arranges the seating to make the audience aware of one another, I hope they will lean into this collective experience and feel the shared reactions in the room as part of the performance itself.

**Tan Beng Tian**  
Director

**BIOGRAPHIES**

THE NECESSARY STRING

**HARESH SHARMA**  
PLAYWRIGHT

**Haresh Sharma** is the Resident Playwright of The Necessary Stage. He has written more than 130 plays which have been staged in over 20 cities. His play, *Off Centre*, was the first Singapore play selected by the Ministry of Education as a Literature text for GCE N- and O-Levels. In 2017, Haresh had the honour of having a selection of his plays featured at Esplanade's first playwright-centred season at The Studios. In 2021, he published *Reading the Room: A Playwright's Devising Journey*, which documents his journey as a playwright and theatre-maker in Singapore. He is the recipient of the Cultural Medallion Award and the Southeast Asian Writers (or S.E.A. Write) Award. He is elated to be part of The Finger Players' Puppet Origin Stories.

**TAN BENG TIAN**  
DIRECTOR

**Tan Beng Tian** is an accomplished theatre practitioner, having trained under the renowned puppet master Li Bofen. Her remarkable dedication and significant contributions to the arts industry have garnered recognition through prestigious awards and affiliations, including the JCCI Singapore Foundation Culture Award and the Straits Times Life! Award. Beng Tian's multifaceted career and unwavering commitment to her craft make her an invaluable asset to the theatre community. Her impressive achievements, collaborations, workshops, mentoring, and advocacy for accessibility reflect her unwavering dedication to promoting the performing arts and ensuring inclusivity for diverse audiences.

## BIOGRAPHIES

## THE NECESSARY STRING



**MITCHELL FANG**  
PERFORMER / PUPPETEER

**Mitchell** is an actor, director, writer and teacher. He trained as an actor in the Young and Wild class of 2019. He has acted in Nine Years Theatre's *Everything For You* and *Between You and Me*, The Necessary Stage's *Survivor Singapore*, Toy Factory's *Kwa Geok Choo* and *GRIND*, Drama Box's *With Time*, InARTS' *Exile or Pursuit*, and others. His directorial work includes *Sara, Hana, and Their Three Wishes*, *Permanence* by Toy Factory, *1000 Millennials Crying* for the M1 Fringe. He wrote *Homepar* which was programmed for Wild Rice's 'Rice Cooker' programme. Despite being banned, Mitchell continues to write.



**SALIF HARDIE**  
PERFORMER / PUPPETEER

**Salif Hardie** is a true blue homegrown Singaporean actor, singer and performer who made his first foray into the scene at the age of 12. A Lasalle College of the Arts BA Acting alumni- with local credits ranging from top local theatre bills to a familiar face on both English and Malay TV, and international credits ranging from the prestigious Festival Internacional Cervantino to HBO's *WestWorld* Season 3. He was also crowned inaugural champion of Mediacorp Suria's singing competition *Berani Nyanyi?* (Dare to Sing?) - a talent competition featuring Artistes not known for singing.



**SUHAILI SAFARI**  
PERFORMER

**Suhaili Safari** is a Singaporean interdisciplinary artist. Some of her notable works include *Kepaten Obor: Igniting A Withered Torch* (co-written and performed, nominated for Best Original Script at the 2023 ST Life Theatre Awards), *Animal Farm* (Wild Rice, 2022), and *AIR* (Drama Box, 2023). Her experience spans devised theatre, movement-based performance, and vocal improvisation.

# BIOGRAPHIES

## THE NECESSARY STRING

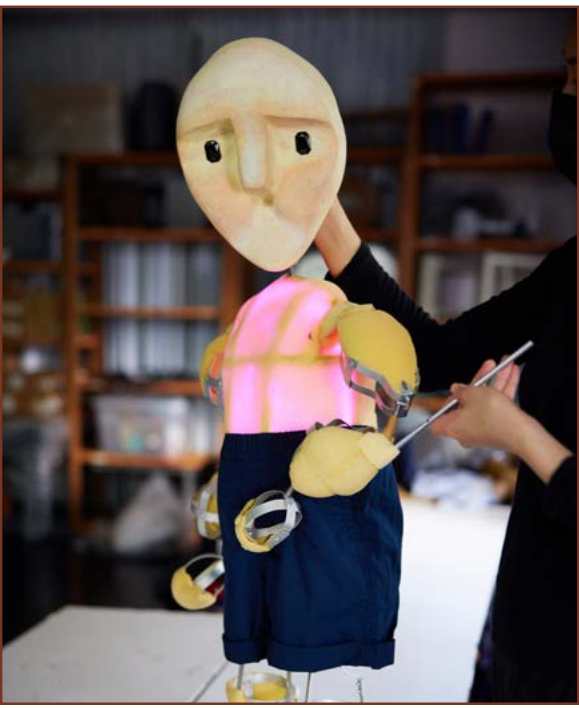


**PAUL**  
PUPPET

**Paul** was created by Marilyn Ang as part of The Maker's Lab 2022/2023: Puppetry and Tactility, and featured in *The Puppets are Alright - The Bench* (2023). Marilyn designed two rod puppets with a bubble and tactile sound mechanism - A Baby Paul that will "grow" to become Teenage Paul, and an Adult Paul.



[Read More about Paul](#)



**PENG**  
PUPPET

**Peng** is a puppet co-created by Myra Loke and Daniel Sim. Built with spring joints and a translucent sponge body, Peng's mood changes are represented through a colour-changing light inside his body. Peng was inspired by a real-life person, and Myra carved the puppet's head intuitively, as the imagery of this person was in her mind.



[Read More about Peng](#)



**CHIAM**  
PUPPET

**Chiam**, created by Sim Xin Feng, has his debut in *Little Mournings* (2021), with an animatronic chest mechanism. He then returned to the stage in *The Puppets are Alright - My Father the AI Machine* (2023) with a ticker tape mechanism. His name, and his appearance, is inspired by the every-uncle that Xin Feng encounters.



[Read More about Chiam](#)

# PENUNGGU / GUARDIAN

A ghostly guardian of the building guides Cat, Duck, Cow, and the enigmatic Jackson through the building's rich past, and shares stories of the building's artists. Through the stories of Momi, a playwright-director who returned after decades, and Dada, a brilliant actress shaped by sacrifice and resilience, the intangible legacy of artistic struggle, camaraderie, mentorship and forgotten romances is swirled through the bittersweet passage of time.

As rumours of the building being slated for redevelopment are rife, the guardian pleads not just to preserve walls, but to protect and recognise the unseen souls who have given life to empty stages.



**PENUNGGU /  
GUARDIAN****ARTISTS' MESSAGE**

*Penunggu / Guardian* was inspired by my memories of Cairnhill Arts Centre – a place filled with stories, laughter, and the quiet presence of those who never really left. I wanted to capture the spirit of this building, not just through its history, but through the people and energies that have shaped it. This piece is a love letter to artists who keep returning, to spaces that hold us, and to the unseen that remind us why we create.

**Moli Mohter**  
Playwright

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In *Penunggu / Guardian*, the space itself becomes an archive. It is a vessel of memory reaching back to when this land was a nutmeg plantation. The Penunggu has watched its many transformations, and the *mise-en-scène* reflects fragments of those past lives: three key “sites”, traces of scent, and the weight of what once was and continues to be. Puppetry extends this idea of the living archive. Objects already here are reawakened through the Penunggu’s playful gaze. I invite you to enter this world with openness and a willingness to witness what the space remembers. Thank you for joining us.

**Sindhura Kalidas**  
Director

## BIOGRAPHIES

PENUNGGU / GUARDIAN



**MOLI MOHTER**  
PLAYWRIGHT

**Moli Mohter** is a theatre practitioner active since 1993, working as a playwright, director, actress, and drama educator in both English and Malay productions. Her notable works include *Sembelit Lagi* (2012), *Kemas* (2022), and *Bohong* (2023). *Kemas* earned a five-star review from Bakchormeeboy and a nomination for Best New Writing. A lifelong learner, she holds SDEA accreditation, trained with The Finger Players, and attended the 2023 Director's Symposium in Italy. Moli has taught drama since 2006 and toured internationally with The Necessary Stage. She continues to perform and is currently rehearsing under Haresh Sharma's direction for an upcoming play.



**SINDHURA KALIDAS**  
DIRECTOR

**Sindhura Kalidas** is a theatre practitioner and educator. She is an Associate Artist with The Necessary Stage (TNS) and a Core Team Member of The Finger Players (TFP). Sindhu's performance credits include Wild Rice's *Hotel* (2025) and *Psychobitch* (2023), for which she received a Straits Times Life! Theatre Award nomination for Best Actress, SRT's *The Coronalogues* (2020), and TNS's *Off Centre* (2019). Her dramaturgical credits include Wild Rice's *National Day Charade* (2024), TFP's *Puppet Origin Stories* (2022), and TNS's *Acting Mad* (2022). She also wrote *Happy Indian Women* (2023), a verbatim theatre production co-directed with Haresh Sharma. A recipient of the NAC Postgraduate Arts Scholarship, Sindhu holds an MA (Distinction) in Dramaturgy and Writing for Performance from Goldsmiths, University of London. She is delighted to return to *Puppet Origin Stories* in 2025 as director, and to highlight aspects of Teater Kami's history in this iteration.

## BIOGRAPHIES

PENUNGGU / GUARDIAN



**FADHIL DAUD**  
PERFORMER / PUPPETEER

**Fadhil Daud** is a theatre and film actor, drama educator, and aspiring director and multimedia designer. His past theatre works include *Never The Bride* (The Necessary Stage), *Sherlock Sam: The Musical* (Dream Academy), *The Prisoner* (Toy Factory) and *Fatimah and Her Magic Socks* (Esplanade PLAYtime!). He revels in the multitudinal interpretations that are inherent in all works and seeks to mine them, be it as a performer or performance enthusiast.



**HAIRI CROMO**  
PERFORMER / PUPPETEER

**Hairi Cromo** is one third of TiTam Co. He is a space and theatrical designer, as well as a performer with a background in Malay, urban and contemporary dance. In recent years he has also gone on to pursue his interests in puppetry, both in the making as well as in the performance aspect. Hairi wrote and directed the play *Jabber*, presented as part of the triple bill *Puppet Origin Stories* (2022), produced by The Finger Players. With his eye for spatial analysis and deep love for movement of all genres, Hairi is on a continuous journey to expand his creativity and boundaries in movement art, dance, theatre and theatrical design.

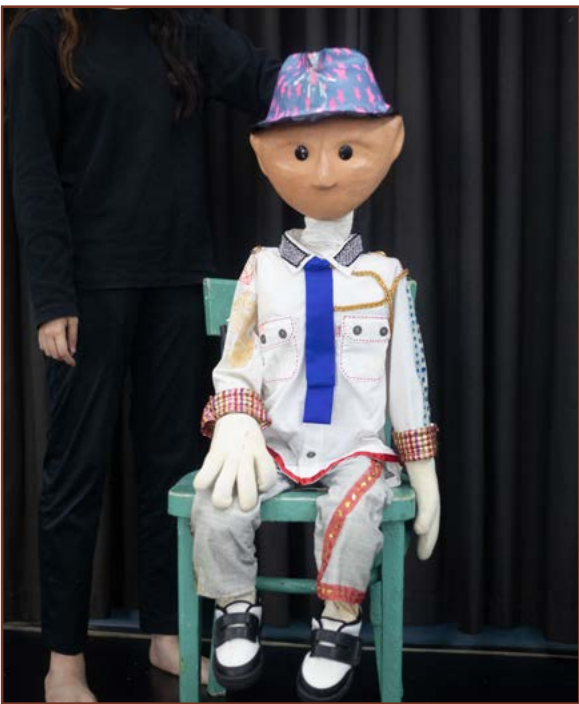


**RAFAAT HAMZAH**  
PERFORMER

Trained in Fine Arts (BA Paintings), **Rafaat Hamzah** is also a poet, painter, actor, playwright, scriptwriter, director and producer. The 5-time award winning actor (Pesta Perdana Suria - Best Actor in Leading Role, 2000, 2007, 2011 & Best Actor in Supporting Role, 2023; Straits Times Life Theatre Awards, Best Supporting Actor 2025) has appeared in more than 75 stage plays, numerous television programmes and films. His other accolades include Best Director for 48hrs Film Competition 2010, Top 5 Best film for Canon DV Festival 2004 (Director) and two Literary Awards for poetry (Anugerah Persuratan 2015 & 2017).

## BIOGRAPHIES

PENUNGGU / GUARDIAN



**JACKSON**  
PUPPET



[Read More about Jackson](#)



**COW**  
PUPPET



[Read More about Cow](#)



**ANGEL (CAT)**  
PUPPET



[Read More about Angel \(Cat\)](#)



**QUEK QUEK**  
PUPPET



[Read More about Quek Quek](#)

**Jackson**, named after Michael Jackson, has been a beloved performer with The Finger Players since 2007. Originally a rod puppet named Ah Mu from *Battle of Redhill* (1996), he underwent a makeover in 2007 during *Puppets! Puppets! Puppets!* Jackson's swanky style and groovy moves makes him quite the hit during workshops and post-show interactions.

Featured in *Enchanted Tales* (2007), **Cow** was crafted by Oliver Chong who was both the puppet-maker and puppeteer. Oliver used scrap wood in the build, causing Cow to be rather heavy. A hybrid between rod and string puppet, Cow appears to be trustworthy and cute, with a rounded design.

There were two **Cat** puppets built for *Cat, Lost and Found* (2009). The first cat had a more complex and nuanced build, and the second was constructed in a simpler manner. Their joints were ingeniously crafted from aluminium and hard plastic (ball joint from a magic clean duster), making them light, durable, and easy to maintain.

**Quek Quek**, from the 2004 production *Pigs Can Fly*, was created by The Finger Players' Co-Founders Ong Kian Sin and Tan Beng Tian. Upcycled from an old bolster, its heads as incorporated with a spring mechanism that they learned from an Australian masterclass. The puppet was designed with the shapes of water droplets in mind, as to them water represents life, a parallel to how puppeteers breathe life into their puppets.

# CAT AND THE FACELESS MAIDEN

In a forgotten corner of a studio, where the edges of reality blur into liminality, a faceless maiden lies. The lingering shade of a skilled artist, she counts dust motes and avoids thinking about the past.

Her stasis breaks with the arrival of a cat, who has brought a boisterous girl with him. Having lured her in with unmet promises of pets, he orchestrates a meeting between the maiden and the girl - two souls on either side of life. The girl is bursting with curiosity, full of boisterous creativity.

What might a shade have to offer a lively little girl? More than the maiden knows, as the girl begins to excavate memories hidden within her. The girl wants to play and explore. The maiden wants to relive her successes without the bite of her failures. The cat just wants to be in the room where it happens.



# CAT AND THE FACELESS MAIDEN

## ARTISTS' MESSAGE

The curator cornered me in a coffee shop a year back and suggested i try writing a play about my mother. The archive of her notes, reviews and interviews, quotes and performances seemed like a good place to start.

Then the play developed past being about her, or us, or even Mime Unlimited. I think it's about the doors opened by hands reaching across generations. Tina Sergeant is the reason I became an artist - she showed so many the way.

Mime Unlimited was the best place to be a kid underfoot, so here's my love letter to Cairnhill Arts Centre. I am beyond grateful for the chance to contribute to Puppet Origin Stories. To cast and crew of *Cat and the Faceless Maiden* - and to you, dear audience - thank you.

PS: Ellison, you know what you did xo

**Liz Sergeant Tan**  
Playwright

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This space holds a special place in our hearts as it once belonged to our neighbour, Mime Unlimited. I remember the warmth of the open workshops Christina Sergeant and her company shared, where we from The Finger Players often found ourselves learning, laughing, discovering. In this version, I revisit the space through Liz's interpretation of her mother's legacy. Puppetry meets mime again - two forms speaking the same silent language. I hope the audience can feel a trace of that joy we once knew, of puppeteering mime and miming puppetry.

**Oliver Chong**  
Director

# BIOGRAPHIES

## CAT AND THE FACELESS MAIDEN



**LIZ SERGEANT TAN**  
PLAYWRIGHT

**Liz Sergeant Tan** is a full-time performer and artist, and now first-time playwright. A graduate of the 2016 batch of the Intercultural Theatre Institute, she has since stuck her thumbs in many pies, from commercial advertising to dancing at the monthly Butoh nights at Singapore's best kept secret, Enclave Bar. Her former credits include playing the devil in *Devil's Cherry* (SIFA '22), Rosita in *Come Closer* (2023, TV), and has enjoyed working with local companies like Teater Ekamatra and The Theatre Practice. She will be performing again onstage later this year. Liz remembers growing up running around Cairnhill Arts Centre while her mother worked on growing Mime Unlimited. Formerly neighbours with The Finger Players, she vividly recalls staring at all the puppets through the glass door. She is very grateful to all at The Finger Players for this precious opportunity.



**OLIVER CHONG**  
PLAYWRIGHT /  
PUPPETRY CONSULTANT

**Oliver Chong** is a multi-award-winning and published playwright, director, actor, puppeteer; and set and puppet designer. His numerous wins and nominations at The Straits Times Life! Theatre Awards include Production of the Year, Best Director, Best Script, Best Actor, Best Supporting Actor, Best Ensemble and Best Set Design. To date, Oliver's works have been presented at international arts festivals in Paris, Myanmar, Barcelona, Budapest, Ankara, Bangkok, Taiwan, Hong Kong, Japan and Malaysia. Oliver was the Resident Director of The Finger Players (2004 - 2018), currently the Artistic Director of the company. His published works include *Roots*, *The Book of Living and Dying*, *I'm Just A Piano Teacher* and *Cat, Lost & Found*.

# BIOGRAPHIES

## CAT AND THE FACELESS MAIDEN



**DARREN GUO**  
PERFORMER / PUPPETEER

**Darren Guo** is a bilingual theatre practitioner who graduated with a BA in Theatre Arts from the University of Essex. He was last seen in *Puppet Origin Stories* by The Finger Players. His previous show with Wild Rice, *Straight Acting*, gained him a nomination in the Best Actor category for The Straits Times Life Theatre Awards. Other notable credits include *Art Studio* by Nine Years Theatre, *Citizen Dog* by The Finger Players, *Lao Jiu* the Musical by The Theatre Practice, *December Rains* by Toy Factory, and the *Offstage* series by Emergency Stairs. Aside from working as an actor on stage and on screen, Darren also teaches Drama and does creative work including playmaking and directing. Darren's love for coffee saw him picking up skills as a barista, and now, when he's not busy in the theatre world, you may occasionally find him brewing coffee at his cafe, [www.lume.sg](http://www.lume.sg).

<https://darrenguocw.mystrikingly.com>



**PERIYACHI ROSHINI**  
PERFORMER / PUPPETEER

**Periyachi Roshini** is a Singapore-based theatre actress and Indian classical dancer whose practice thrives at the intersection of movement, storytelling, and community. A graduate of LASALLE College of the Arts with a First Class Honours in BA Acting, she is committed to using her craft to create meaningful and resonant work. Trained in Bharathanatyam, Roshini views dance as a sacred language - using her body as a vessel to express stories that transcend words. Her artistic journey is driven by a passion for works that not only entertain but also foster connection and awareness. In recent years, she has collaborated on projects with people with disabilities, where inclusivity and empathy shaped the creative process, as well as performances for young audiences, where imagination and accessibility take centre stage. Roshini continues to explore ways in which theatre and dance can inspire, heal, and build bridges across diverse communities.



**VANESSA TOH**  
PERFORMER / PUPPETEER

**Vanessa Toh** is an actor, educator, and theatre maker. She graduated from LASALLE College of the Arts with a first-class BA (Hons) Acting (Goldsmiths, University of London) in 2015. Her artistic work spans across theatre, puppetry, movement and dance. Trained in a variety of physical and traditional forms such as kalaripayattu, puppetry and odissi, Toh is interested to explore the immediacy and intimacy of the human body through these forms and bring these qualities to the stage and into the work she creates independently. Some of her theatrical credits include *Animal Farm* (The Finger Players, SIFA), 《移心》 *Transplant* (Esplanade), *Morely Dreams Of...*, *Jun and the Octopus*, *No Disaster on This Land*, *Peepbird* (The Finger Players), *These Brief Encounters* (Chowk), and *Landscaping A Personal Myth* (presented at TRANSIT 8 Festival at Odin Teatret, Denmark).

# BIOGRAPHIES

## CAT AND THE FACELESS MAIDEN



**FACELESS MAIDEN**  
PUPPET

**Faceless Maiden**, created by Ong Kian Sin in 2003, is a simple yet profound puppet featured in the non-verbal puppetry performance *Contract*. Manipulated by Tan Beng Tian and Tan Wan Sze, it tells the story of a woman searching for her identity. Faceless Maiden is a well-travelled puppet and has toured to schools locally, as well as in international festivals in Japan, Kenya and Taiwan.



[Read More about the Faceless Maiden](#)



**MEOW MEOW (CAT)**  
PUPPET

There were two **Cat** puppets built for *Cat, Lost and Found* (2009). The first cat had a more complex and nuanced build, and the second was constructed in a simpler manner. Their joints were ingeniously crafted from aluminium and hard plastic (ball joint from a magic clean duster), making them light, durable, and easy to maintain.



[Read More about Meow Meow \(Cat\)](#)

# ALL THE PUPPETS IN THE BUILDING

 Find out more



## THE CREATIVES



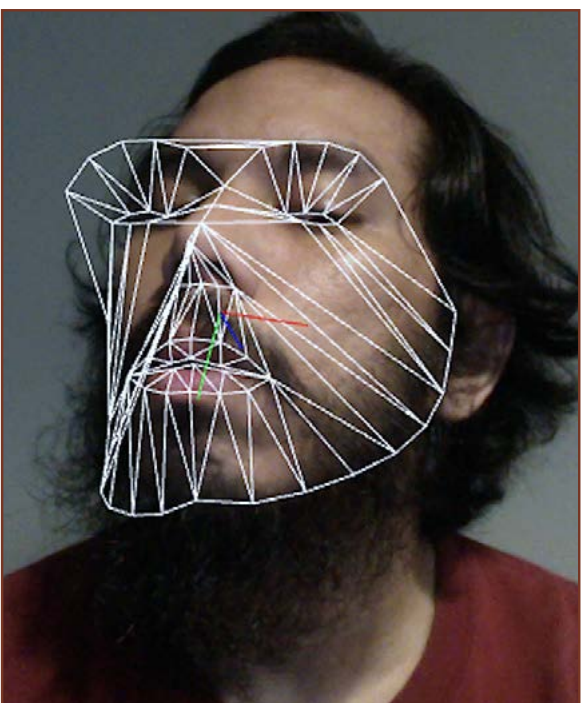
**ELLISON TAN**  
CURATOR

**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 is Co-Founder of The Wanderlings - the first Singaporean collective to create baby theatre. Notable acting credits: *Dive* (Wild Rice), *Transplant* 《移心》 (The Finger Players), *Off Centre* (The Necessary Stage), *Art Studio* (Nine Years Theatre and Singapore International Festival of Arts), *I Am Trying to Say Something True* (Esplanade: The Studios). Notable writing credits: *The Bench* (The Finger Players), *All The World is One's Stage* 《一个人的舞台》 (Toy Factory and Esplanade: Huayi – Chinese Festival of Arts), *The Dragon's Dentist* (Esplanade: PLAYtime!). Ellison 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).



**EMANORWATTY SALEH**  
LIGHTING DESIGNER

With a passion for theatre ignited in 1992, **Emanorwatty Saleh** began her career as a lighting designer in 1997 for Teater Kami's *Indra Bangsawan*. She further honed her skills, graduating with a BA in Technical Theatre Arts from LASALLE College of the Arts in 2007. Following a period of motherhood, Ema returned to the craft with a new “street style” approach – a method defined by exploration and creative unpredictability. She embraces the adrenaline of her work and is currently focused on digital lighting challenges. Designing for *Puppet Origin Stories* at the ONE-TWO-SIX Cairnhill Arts Centre, her career's starting point, was a powerful full-circle moment for Ema. She considered the project a homecoming, celebrating her journey of growth and experience.



**BANI HAYKAL**  
SOUND DESIGNER

**bani haykal** experiments with text + music. As an artist and musician, his work revolves around human-machine relationships / intimacies, examining and reflecting on how tools and technologies have shaped and continue to shape our experiences from commuting to communicating, navigating places and people. Manifestations of his research culminate into works of various forms including site-responsive installations, poetry and performance. In his capacity as a collaborator and a soloist, bani has participated in festivals including Other Futures (Netherlands), MeCA Festival (Japan), Wiener Festwochen (Vienna), Media/Art Kitchen (Indonesia, Malaysia, Philippines and Japan) and Liquid Architecture (Australia / Singapore) among others.

## THE CREATIVES



**BERNICE ONG**  
SPATIAL DESIGNER

**Bernice Ong** is a scenic designer and artist with over a decade of experience as an arts worker across the visual arts, film and media, as well as performing arts sectors. She holds a Masters (Research) in Media, Art and Performance Studies from Utrecht University, and a BFA in Drawing and Painting / BA (Hons) in Theatre & Performance Studies from the University of New South Wales. Some design credits include: *ChildAid 2023: Mesra*, *The School* (SIFA), *Metamorphosis* (ITI). Bernice is excited/sad to be working on this final Puppet Origin Stories after also being a part of the 2022 & 2023 editions.



**LOO AN NI**  
PUPPET MAINTENANCE &  
COSTUME COORDINATOR

**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.



**OLIVER CHONG**  
PUPPETRY CONSULTANT

**Oliver Chong** is a multi-award-winning and published playwright, director, actor, puppeteer; and set and puppet designer. His numerous wins and nominations at The Straits Times Life! Theatre Awards include Production of the Year, Best Director, Best Script, Best Actor, Best Supporting Actor, Best Ensemble and Best Set Design. To date, Oliver's works have been presented at international arts festivals in Paris, Myanmar, Barcelona, Budapest, Ankara, Bangkok, Taiwan, Hong Kong, Japan and Malaysia. Oliver was the Resident Director of The Finger Players (2004 - 2018), currently the Artistic Director of the company. His published works include *Roots*, *The Book of Living and Dying*, *I'm Just A Piano Teacher* and *Cat, Lost & Found*.

# CREDITS

## • PERFORMANCE & ARTISTIC TEAM •

### THE NECESSARY STRING

**Playwright**  
Haresh Sharma

**Director**  
Tan Beng Tian

**Performers / Puppeteers**  
Mitchell Fang  
Salif Hardie  
Suhaili Safari

**Puppets**  
Paul (Baby and Adult)  
Peng  
Chiam  
3D Polygonal Masks

### PENUNGGU / GUARDIAN

**Playwright**  
Moli Mohter

**Director**  
Sindhura Kalidas

**Performers / Puppeteers**  
Fadhil Daud  
Hairi Cromo  
Rafaat Hamzah

**Puppets**  
Jackson  
Cow  
Angel (Cat)  
Quek Quek

### CAT AND THE FACELESS MAIDEN

**Playwright**  
Liz Sergeant Tan

**Director**  
Oliver Chong

**Performers / Puppeteers**  
Darren Guo  
Periyachi Roshini  
Vanessa Toh

**Puppets**  
Faceless Maiden  
Meow Meow (Cat)

## • CREATIVE & PRODUCTION TEAM •

**Curator**  
Ellison Tan

**Lighting Designer**  
Emanorwatty Saleh

**Sound Designer**  
Bani Haykal

**Spatial Designer**  
Bernice Ong

**Puppetry Consultant**  
Oliver Chong

**Puppet Maintenance and Costume Coordinator**  
Loo An Ni

**Key Visual and Programme Booklet Designers**  
Sim Xin Feng  
Goh Cher See

**Stage Manager**  
Keira Lee

**Deputy Stage Managers**  
Marilyn Ang  
Finna Kwang  
(The Backstage Affair)  
Nur Amirah Binte Rohaizad  
(The Backstage Affair)

**Technical Manager**  
Peter Chi

**Technical Crew**  
Lim Wei Kiat  
Mo Fengling Yvonne  
Mohamed Ezzat Erfan Bin  
Mohamed Lazim  
Noor Hidayat Bin Norzizan  
Tan Ding Yuan, Alvan

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

**Production Assistant**  
Chua Ya Ting  
(The Backstage Affair)

**Exhibition Visual Design**  
Ellison Tan  
Ong Xue Min  
Paige Nicole Low

**Exhibition Photography**  
Juliana Tan

**Photo Archival**  
Poh Yu Khing

**Video Archival**  
Amos Poh

# ACKNOWLEDGEMENTS

## SUPPORTED BY



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## SPECIAL THANKS

THE NECESSARY STAGE

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ONE-TWO-SIX CAIRNHILL ARTS CENTRE

## SUPPORT US

Puppetry can make a difference.

As our motto “Breathing Life, Imagining Worlds” suggests, we believe that puppetry can empower and inspire people. We would like to continue serving the community by bringing quality theatrical works and nurturing the next generation of puppeteers and puppet makers.

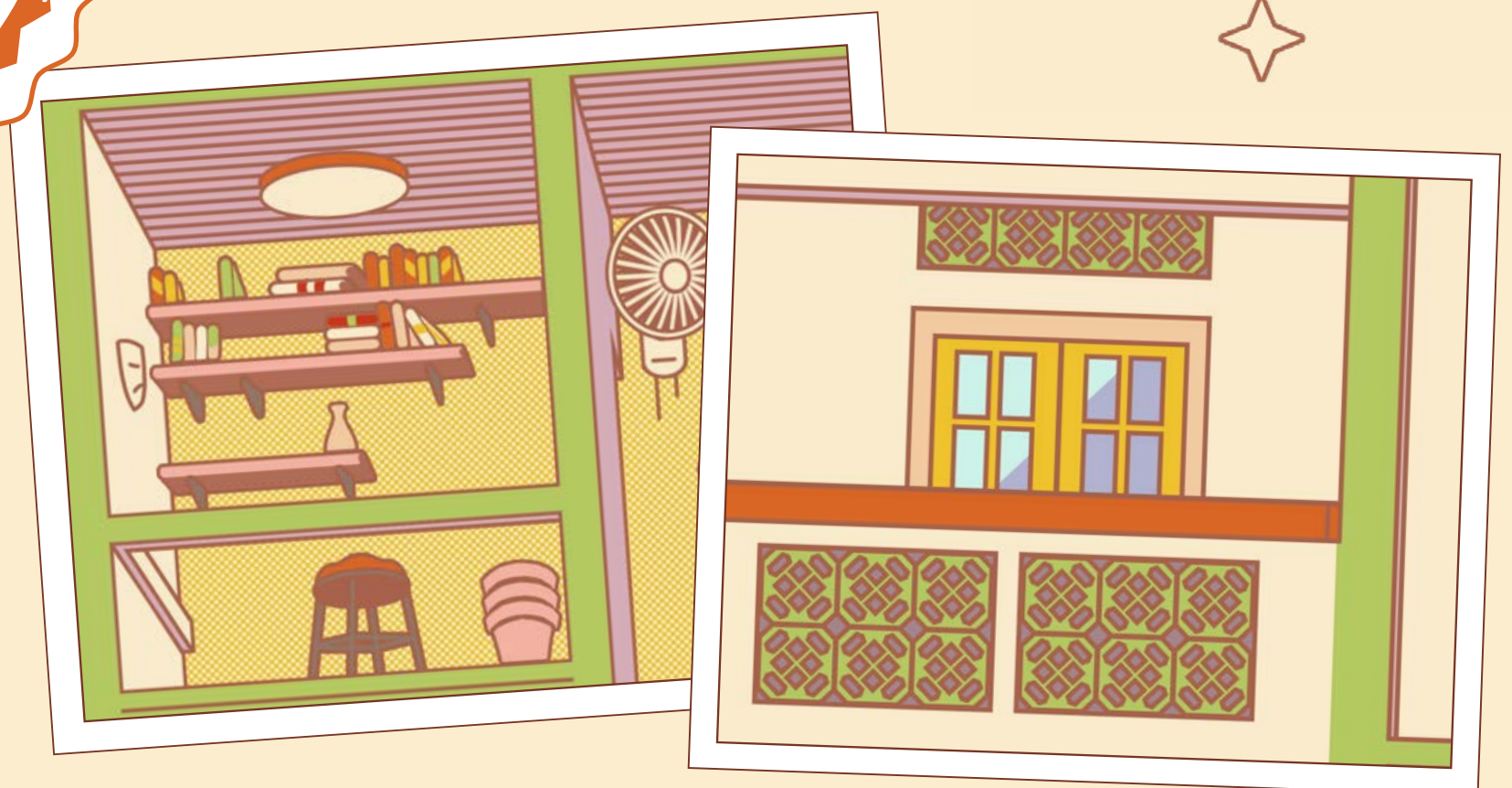
In order for that to happen, we need your help. Whether it is through donation, purchasing a merchandise, or sponsoring a programme at The Finger Players, your support will contribute greatly to the future of puppetry in Singapore.

**250%**

Any donations above \$10 will be eligible for 250% tax deduction.

**2x**

Dollar-to-dollar matching through the Cultural Matching Fund—doubling the impact of your contribution to us.



# THANK YOU TO FRIENDS OF TFP

## PINKY

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## RING

Raymond Leong  
 In memory of Dr Ong  
 Conservation Capital Pte Ltd  
 Yvonne Tham  
 Tay Jia Ying  
 Wu Peihui  
 Victoria Goh Hui Kee  
 Ling Jia Le  
 Michelle Chua  
 Anthony Goh  
 Shawne Kho Yzelman  
 Lai Yiling, Karin  
 Ong Sor Fern  
 Xie Shangbin

## BIRDIE

Chin Hou  
 Koh-Ping Chong  
 Ellison Tan Yuyang  
 Tan Shao Yun  
 Teo Eng Hao  
 Nikko Aw Jun Li  
 Koopman Nicolaas Timothy  
 Ivan Choong  
 Toh Bao En  
 Ang Hwee Sim  
 Ong Pei Chey  
 Yap Swee Peng

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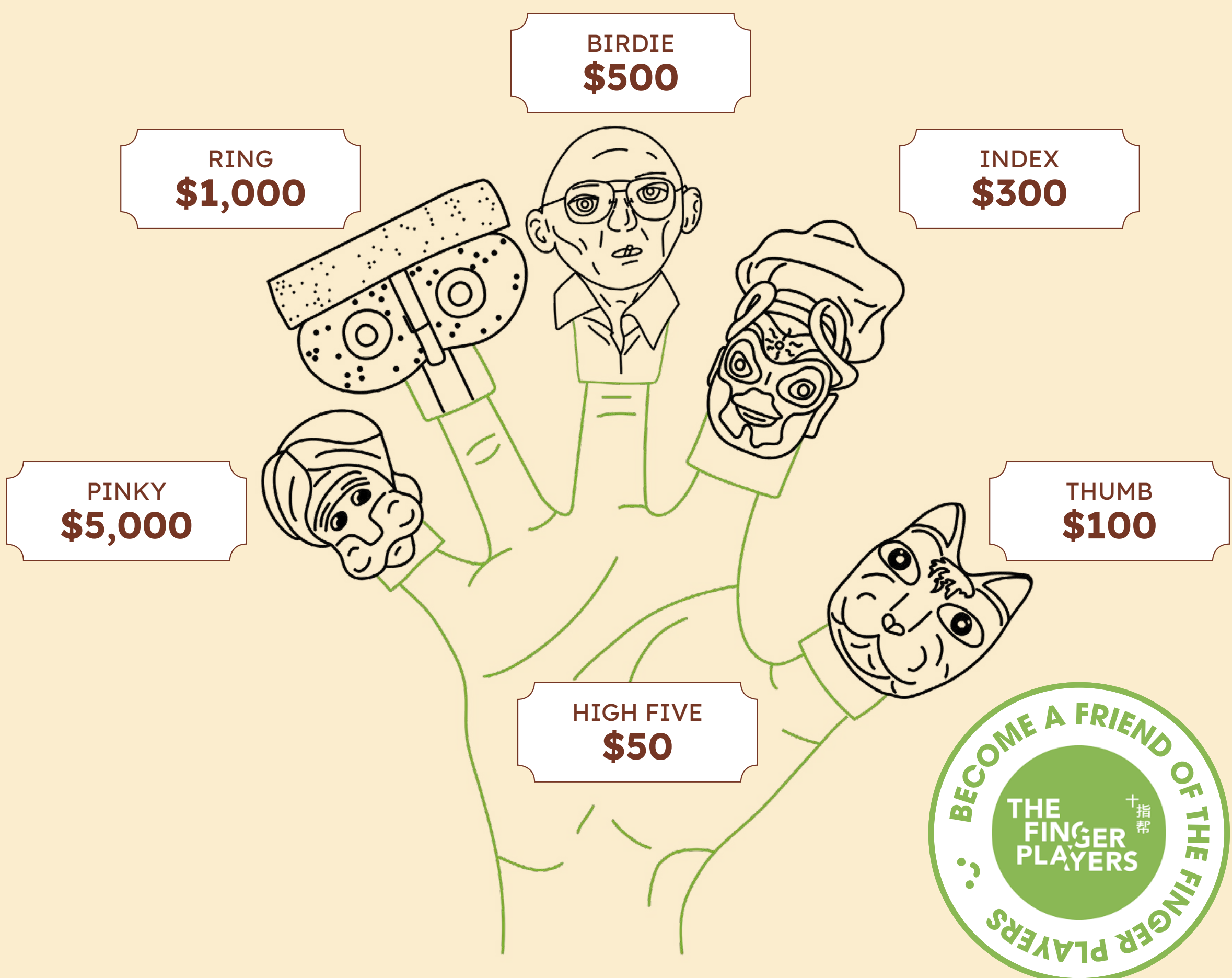
Siow Ying  
 Christine Chia Yueh Chin  
 Loo Xue Mei  
 Lim Pei Hua  
 Yin Mei J.J. Lenden-Hitchcock  
 Hoe Su Fern  
 Daniel Sim  
 Goh Wei Fen  
 sam06

## THUMB

Yeo Whay Nee (Janelle)  
 Lim Mei Mei Michele  
 Ng Yung Hui, Eugene  
 Rachel Nip  
 Ma Yanling  
 Raquel  
 Teo Pei Si  
 Lee Wai Siang  
 Cheong Kok Hwee  
 Lee Xin Chyr  
 Poh Cheng Leong  
 Shannen Tan Wei Ting  
 Ang Cheng Yan

## HIGH FIVE

River  
 Melissa Peh Yun Yan  
 Lee Shyh Jih  
 Liang Peilin  
 Ong Xiangti, Bernice  
 Angelina Chandra  
 Chiam Hwee Chin  
 Ong Jing Xin, Jean  
 Boey Yui Keat Ryan



# 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 Grant scheme 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

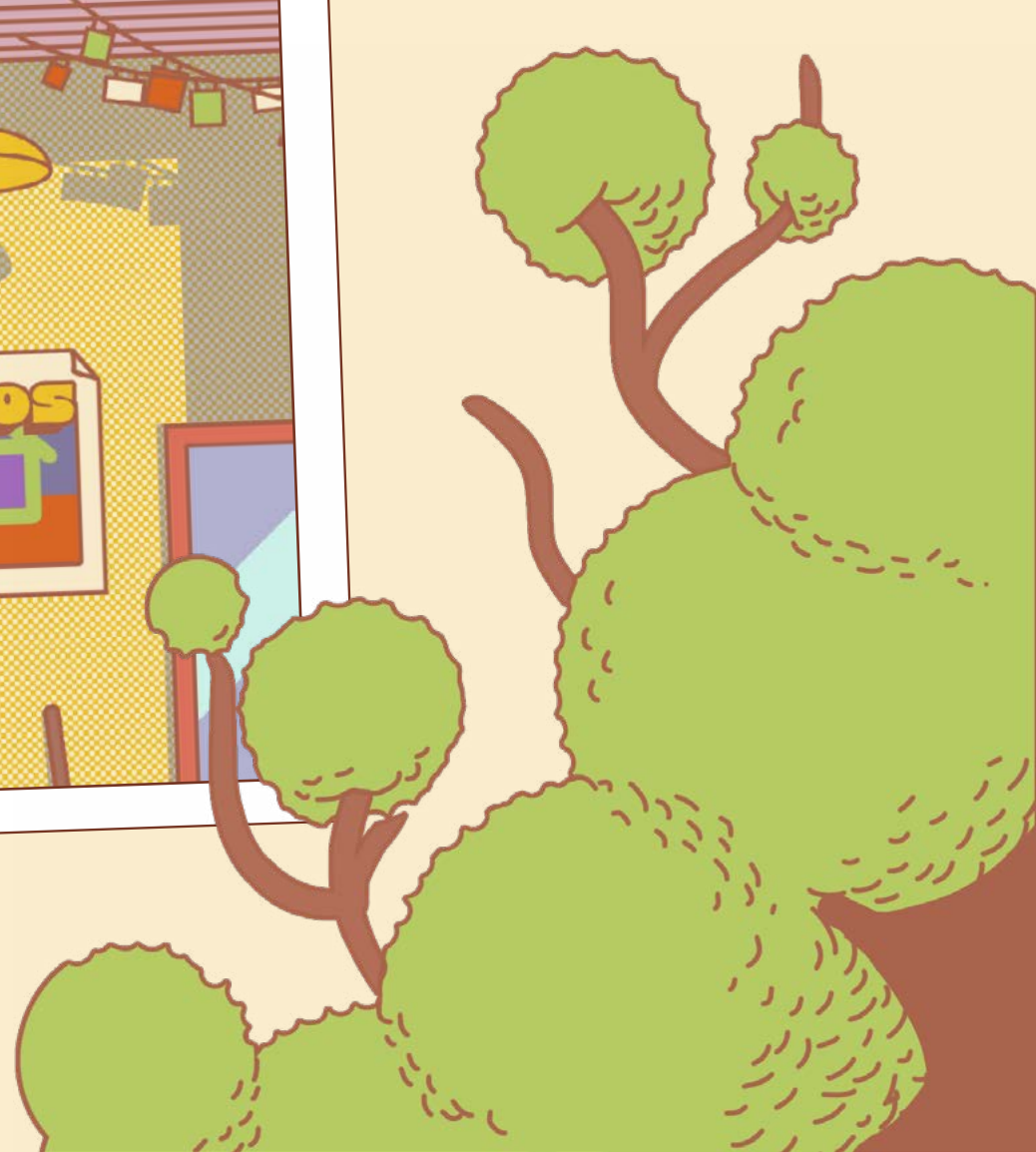
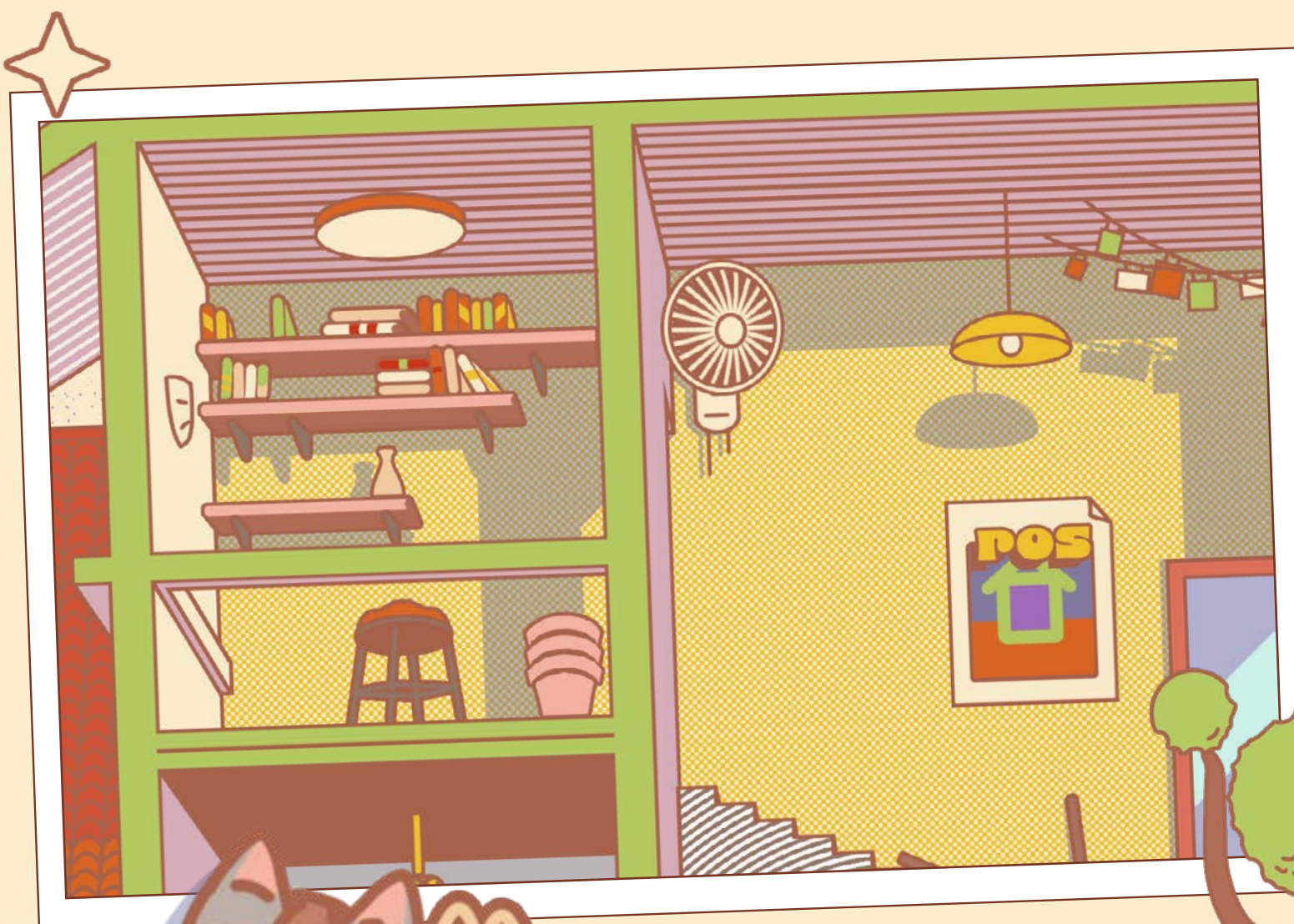
Tanya Ang

## Finance and Admin Manager

Chloe Ong

## Marketing Executive

Paige Nicole Low



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# OPEN CALL AUDITION

## APPLICATION DEADLINE

**21 November 2025, 11:59pm**

The Little Players, the outreach arm of The Finger Players, invites performers and puppeteers to audition for its upcoming main season production, scheduled to be staged in November 2026.

This project continues the company's exploration of puppetry as a medium to engage young audiences and their adults, creating a safe, imaginative, and open space where dialogue and creativity can flourish.

We welcome applications from puppeteers and performers who are:

**01**

Curious about puppetry, physical and visual theatre

**02**

Comfortable working with objects, materials and on-verbal storytelling

**03**

Comfortable interacting with young people

**04**

Of all backgrounds, identities, and abilities

Previous puppetry experience is not required, though an openness to explore the medium is essential. If you have any access needs for the audition, please let us know. We will do our best to accommodate.

## DATES

### Auditions

27 November 2025  
10am-2pm

-

### Rehearsals

October to November 2026

-

### Bump-in & Performances

Tentatively  
15 to 22 November 2026

## HOW TO APPLY



[Fill up this Google Form](#)

In the event that you are unable to make it for the audition date but are still interested in this project, do write in to us too. Please note that only shortlisted applicants will be contacted for an audition slot. You will be notified latest by **24 November 2025**.

# THE LITTLE PLAYERS

The Little Players (TLP) is an **outreach wing** of The Finger Players which aims to promote the art of puppetry to **young audiences** as both a **craft** and **performance**.

Holding the philosophy that every object has a life, it is The Little Players' commitment to share the world of possibilities that puppetry can bring by expanding imaginations and telling stories to children and youths.

## • WHAT WE OFFER •



### A SHADOW PUPPETRY HOLIDAY CAMP

- designed for parents and children
- hands-on storytelling, puppetry manipulation
- fun and guided environment
- Cairnhill Arts Centre

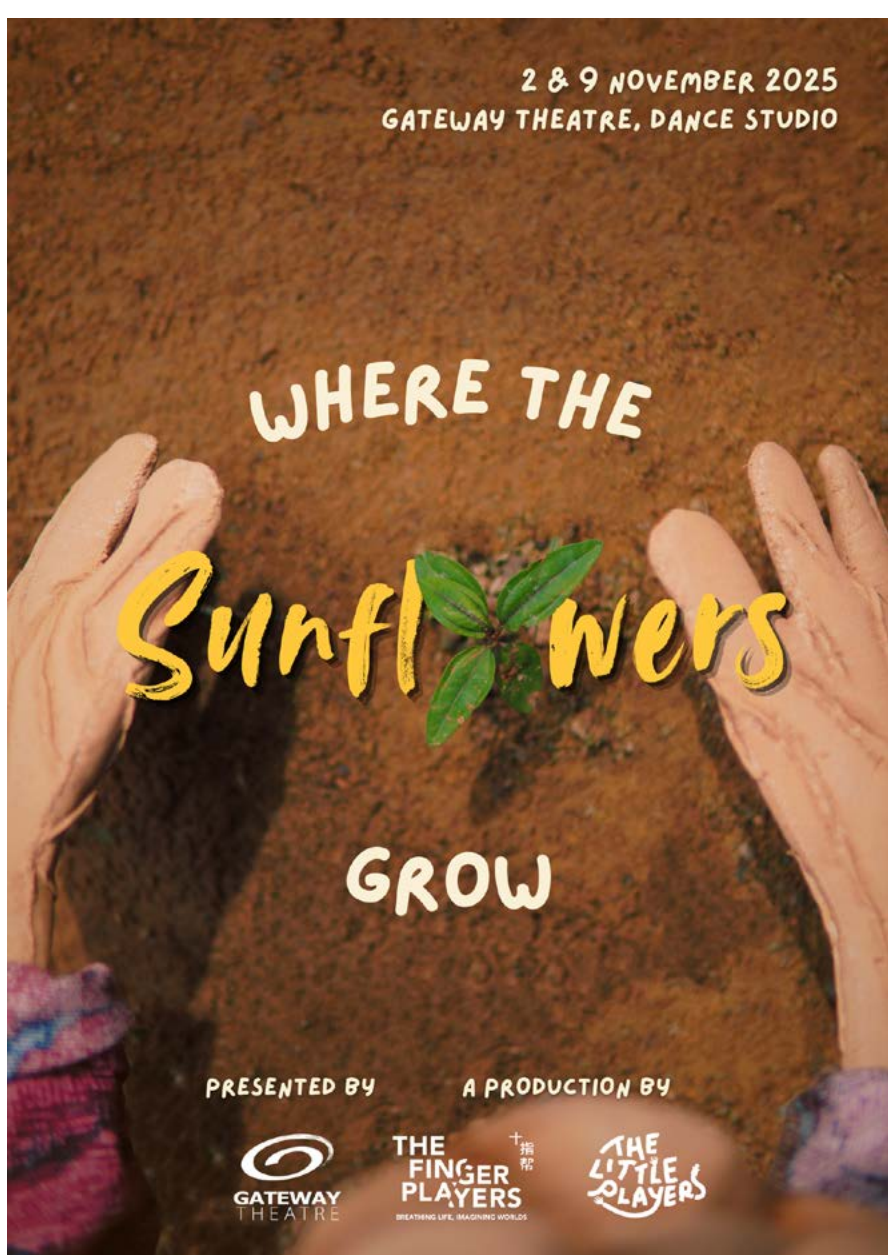
FOR 6-8 YEARS ONLY

4 Dec 2025  
9am - 1pm

FOR 9-12 YEARS ONLY

5 Dec 2025  
9am - 1pm

Find out more



### WHERE THE SUNFLOWERS GROW

A non-verbal puppetry performance about an elderly woman and her beloved sunflower, exploring aging and our relationship with nature.

- 2 and 9 Nov 2025 | 10am
- Gateway Theatre, Dance Studio

Find out more



# FEEDBACK

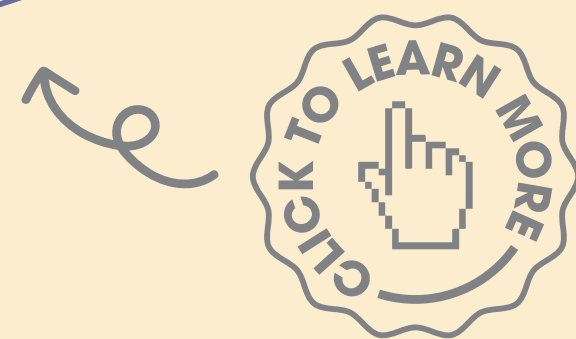
Thank you for coming to watch *Puppet Origin Stories*  
@ ONE-TWO-SIX: Only Puppets in the Building!


We would love to hear from you about your experience.  
If possible, please help us fill up the feedback form  
below. It will take about less than 5 minutes.

Your feedback is highly valued and will help us  
tremendously in improving the quality of our work  
as a company.

It will also help us in our reporting to stakeholders.

We hope to see you again soon!





THE  
FINGER  
PLAYERS

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**CONTACT US**

THE FINGER PLAYERS  
ONE-TWO-SIX CAIRNHILL ARTS CENTRE  
126 CAIRNHILL ROAD  
#03-01/02 SINGAPORE 229707

@FINGERPLAYERS  
WWW.FINGERPLAYERS.COM