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Kalaa Utsavam
Indian Festival of Arts

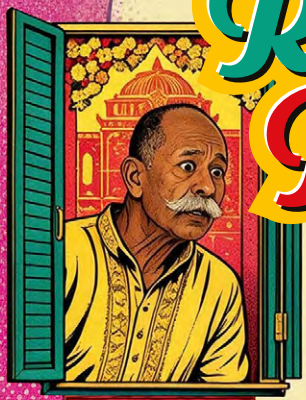
An Esplanade Co-Production

Rafta Rafta

Ayub Khan Din's comedy

by HuM Theatre

DIRECTED BY
DAISY IRANI SUBAIAH



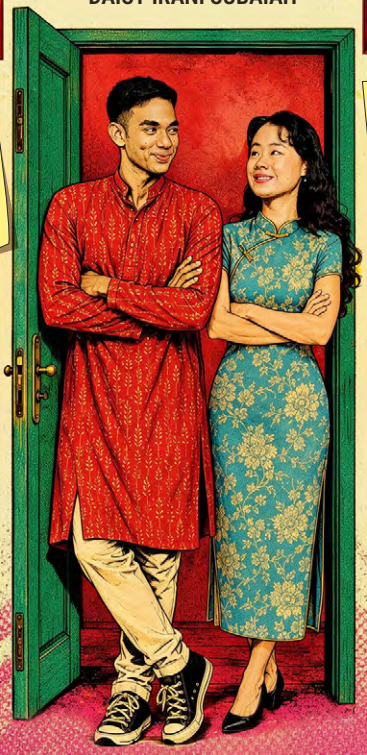


Beta, settle down... Faster!!

Keep the bathroom floor dry.

CAUTION: behind every bedroom wall is a relative!

If it gets noisy or nosy come home.







18 – 22 Nov 2026
Wed – Sun

Esplanade Theatre Studio

MARRIAGE TAKES TWO.
FAMILIES THINK OTHERWISE!

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About Esplanade – Theatres on the Bay

Esplanade is Singapore's national performing arts centre. It hosts a year-round line-up of about 4,000 live performances and activities presented by Esplanade, its partners and hirers. As an arts centre for everyone, Esplanade also creates opportunities for seniors, youth, children and underserved communities to experience the arts. More than 70% of the shows that take place each year at the centre are free for all to enjoy.

Esplanade also brings the arts virtually to audiences in Singapore and beyond, through its diverse range of digital programmes on *Esplanade Offstage*, an all-access backstage pass to the performing arts and guide to Singapore and Asian arts and culture, with videos, podcasts, articles, quizzes and resources.

The centre works in close partnership with local, regional and international artists to develop artistic capabilities and content, push artistic boundaries and engage audiences. Esplanade supports the creation of artistic content by commissioning and producing new Singapore and Asian work for the international stage. It also develops technical capabilities for the industry nationally.

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a not-for-profit organisation, a registered Charity and an Institution of a Public Character. TECL received the Charity Governance Award – Special Commendation for Clarity of Strategy in 2016 and 2022, the Charity Transparency Award from 2016 – 2023, and the Charity Transparency Dedication Award in 2024. Esplanade is Singapore's first Dementia-Friendly Arts Venue and a certified Dementia Go-To Point, as well as a guide/assistance dog friendly centre.

TECL receives funding support from Ministry of Culture, Community and Youth and its Community Programmes are supported by Tote Board.

Visit Esplanade.com for more information.

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FESTIVAL MESSAGE

Since 2002, *Kalaa Utsavam – Indian Festival of Arts* has brought people together annually at Esplanade – Theatres on the Bay to experience the many expressions of Indian arts and culture. Today, the festival is a shared space for discovery, connection and celebration shaped by generations of artists, audiences and communities.

As we mark the milestone 25th edition of the festival from 20 – 29 Nov 2026, we celebrate everything that has brought us here, while looking forward with renewed confidence and purpose. Indian arts have always drawn from tradition while continually evolving and finding new forms of expression. That spirit lies at the heart of *Kalaa Utsavam*: bringing together leading artists and emerging voices, cherished traditions and bold new expressions in a festival that is artistically ambitious, culturally relevant and welcoming to all.

Headlining this edition is Sachin–Jigar, one of India's most influential music duos, making their Singapore debut with a night of Bollywood hits. Our celebration of contemporary Indian culture continues with Biswa Kalyan Rath's incisive standup comedy, Malayalam singer-songwriter Job Kurian's soulful, genre-blending music and an electrifying DJ experience by Dialled In, spotlighting the energy of South Asian electronic music and club culture.

The festival also offers fresh encounters with India's artistic and philosophical traditions. Aakash Odedra Company's acclaimed *Songs of the Bulbul* reimagines Sufi philosophy through contemporary dance and striking visual storytelling. In Ether to Earth, Ashwath Narayanan and Praveen Sparsh revisit Muthuswami Dikshitar's Pancha Bhoota Kritis through an immersive musical journey that pays tribute to the

five elements of earth, water, fire, air and space. Together, these works remind us that tradition is not static, but a living source of discovery and reinvention.

Singapore artists and stories remain firmly at the centre of the festival. HuM Theatre returns with their celebrated work *Rafta Rafta*, while Bharathaa Arts draws upon the progressive ideals of Subramania Bharati in *bharatanatyam* dance production *Indru Pudhidhai Pirandhom – Today We Are Born Anew*. TerryandtheCuz explores love and heartbreak through contemporary Tamil popular culture in coming-of-age cabaret *Kaadhal Tholvigal – The Failed Romances*, and Rishi Budhrani brings a distinctly Singaporean perspective to identity and belonging in interactive dramedy *Bedok to Bollywood*.

The Brahmastra Ensemble marks a decade of original music with an immersive concert and a new album by Niranjan Pandian. Mahogany Journal's *A Very Mahogany Wedding* is a staged dramatic reading that looks beyond the spectacle of a South Asian wedding to uncover its emotional complexities. For younger audiences, Grace Kalaiselvi's *Paati's Spice Kitchen* transforms the familiar Indian family kitchen into a playful exploration of food, memory and intergenerational bonds.

For an even more immersive festival experience, audiences can also take part through *bharatanatyam* workshops by SIFAS, including sessions for the general public and for parents and children. Masterclasses by Aakash Odedra and Dialled In offer practitioners opportunities to deepen their craft and encounter new creative approaches.

Kalaa Utsavam extends beyond our paid performances. Our public spaces will come alive with a diverse line-up of free music, dance and community programmes throughout the festival.

As *Kalaa Utsavam* looks ahead, nurturing younger audiences and supporting the next generation of Singapore artists remain central to our work. We want the festival to be a place where new relationships with Indian arts begin, traditions are encountered afresh and artists feel empowered to take creative risks.

We extend our heartfelt thanks to our Principal Sponsor Malabar Gold & Diamonds. Whether you have journeyed with us over the years or are joining us for the first time, I warmly invite everyone to celebrate this milestone. Come for a performance, take part in a workshop, enjoy our free programmes or simply soak in the festival atmosphere. We look forward to welcoming you at Esplanade.

V M Sai Akileshwar
Producer, The Esplanade Co Ltd

DIRECTOR'S MESSAGE

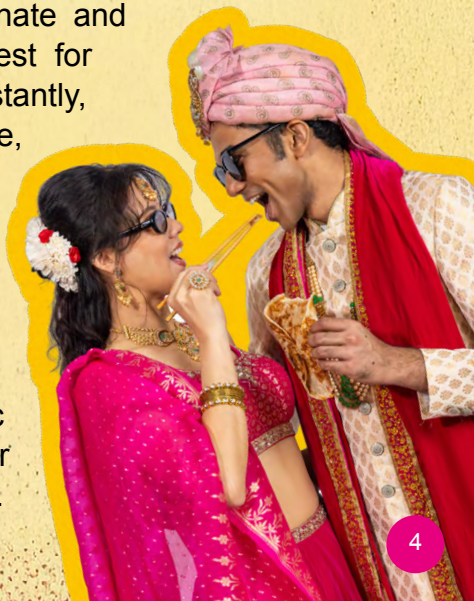
Some stories simply refuse to die on us. They travel across generations, continents and cultures, changing their clothes, their accents and their addresses, yet remaining wonderfully, stubbornly relevant. *Rafta Rafta* is one of those stories.

At its heart is a familiar predicament. A young couple gets married, hoping to begin a life together. Unfortunately, their families have other plans. Love, marriage, parental interference, bruised egos and the desperate search for a little privacy—some things never change.

Our Singapore adaptation brings an Indian groom and his Chinese bride into a tiny three-bedroom HDB flat, where they must share their newly married life with his parents. Two cultures, two families, several generations and enough unsolicited advice to fill another three flats. What could possibly go wrong?

Plenty. And gloriously so.

The joy of *Rafta Rafta* lies in its characters. They aren't trying to be funny. They are simply being themselves—opinionated, meddlesome, proud, insecure, affectionate and utterly convinced they know what's best for everyone else. We recognise them instantly, not because they are Indian or Chinese, but because they are so unmistakably Singaporean. We've encountered them at family gatherings, overheard them at coffee shops and, occasionally, spotted them in our own mirrors.



This, to me, is the particular magic of comedy. It allows us to explore our differences without making them divisions. It exposes our prejudices, punctures our

pretensions and reminds us that human absurdity is wonderfully colour-blind. When we laugh at ourselves together, the distance between us becomes just that little bit smaller.

Singapore is a country of many cultures, but our stories needn't belong to just one of them. They belong to anyone who has ever loved, married, raised children, endured an impossible parent—or been one.

Bringing this story to life has been an enormous pleasure, thanks to a wonderful cast and creative crew who have embraced its madness with such generosity, energy and infectious enthusiasm. My heartfelt thanks to Esplanade for sharing our belief in this production, and to our primary sponsor, Mr Satpal Khattar, whose generous support and commitment to the arts have helped us give this story the verve, vibrancy and theatrical life it deserves.

Rafta Rafta means slowly, slowly. In a Singapore obsessed with speed and efficiency, perhaps it's worth remembering that love, understanding and acceptance cannot always be rushed.

So come laugh at these families. Come laugh with them. And somewhere along the way, you might recognise someone rather familiar.

Perhaps even yourself.

Daisy Irani Subaiah



SYNOPSIS

Rafta Rafta means “slowly, slowly”, a fitting phrase for a young marriage trying to find its footing in Singapore that is always on the move.

Atul and Weilin have just gotten married, but starting their life together is anything but smooth. With their cramped BTO flat quickly filling up with well-meaning parents, colourful in-laws, and plenty of unsolicited opinions, the young couple find themselves caught between two very different families and their own hopes for the future.

The Dutt and Lim families may seem worlds apart, but beneath the cultural differences lies something they have in common: a deep, sometimes overwhelming love for their children. As family expectations, personal ambitions, and everyday pressures collide, Atul and Weilin must figure out how to build a life together while keeping their families and each other from driving them apart.

Funny, warm, and unmistakably Singaporean, *Rafta Rafta* is less about cultural differences than the messy, hilarious realities of love, family, and growing up. Because in a city built on speed, some things—especially marriage, family, and finding your place—can only work out *rafta rafta*.

2hrs 15mins, including a 15mins intermission



CHARACTERS



Lopa

The undisputed CEO of the household, although she graciously allows Eeshwar to retain the title. Practical, perceptive and armed with a tongue that can cut through concrete, she keeps the family functioning while the men congratulate themselves on running it. Her love is unconditional, her patience isn't, and nothing escapes her notice. An Indian matriarch battleship.

Eeshwar

A man of strong opinions, unshakeable convictions and absolutely no control over his own life. The epitome of Indian male machismo. He believes in family, tradition and the importance of a man having the final word. Unfortunately, that final word is usually "Yes, dear." Beneath the bluster is a man with a good heart, even if he occasionally forgets to use it.







Kock Leong

Mr Lim is the family patriarch who wants the best for his family. Although he gives in to the women in his life, he has sides to him which surface in the cut and thrust of negotiating this marriage of contrasting cultures and styles. Deep down, he's just a doting father who wants the best for his daughter—although that might not be as simple to achieve.

Doris

A prim, strait-laced woman with firm views on how things should be done, Doris Lim has far more control over how things appear than how things are, especially in her own family. When Way Lin's new marriage runs into trouble, Doris and her husband, Kock, are inevitably drawn into the uproar, and long-buried marital tensions between the two soon surface that have much more to do with Way Lin than Doris would care to admit.







Atul

Atul is the eldest son of the Dutt family. Sensitive, shy and just a little proud, he is rarely quite what his father had hoped he would be. Atul believes he is destined for greater things... but six jobs later and still living at home, destiny seems to be taking its time. The one thing he is absolutely sure of is Wei Lin; he knows he wants to spend the rest of his life with her and loves her without question. But as they settle into their temporary home with the rest of Atul's family, he begins to realise that loving someone is easy; navigating the expectations of marriage is decidedly harder.

Wei Lin



Ruth 1:16: "Wherever you go, I will go; wherever you live, I will live. Your people shall be my people, and your God will be my God"

This would probably be Wei Lin's favourite bible quote. At 25, Wei Lin is deeply driven by her purpose of being a good friend, a better daughter/daughter-in-law, and the best wife. Growing up in the strict, chaotic but comfortable life of her Peranakan Catholic family, Wei Lin has learnt to navigate life's dramas with an effervescent personality and a gentle touch. Through life's complexities, she finds a balm to her anxieties in her best friend and fiancé, Atul. For Wei Lin, love is not simply about finding the right person. It is about choosing them, standing by them, and building a life together, brick by brick.



Jai

Jai, the younger son of the Dutt family, is often seen as Eeshwar's golden child, enjoying a more relaxed life than his older brother Atul. Despite his playful nature and tendency for pranks, Jai shares a deep love for his entire family. Over time, he becomes a safe haven for Wei Lin.

Rocky



Rocky Menon is Atul's flamboyant, loud-mouthed boss and a failed Bollywood wannabe who still believes his big break is just around the corner. A self-proclaimed ladies' man, Rocky is never short of unsolicited advice, particularly on marriage, women and life. His wife, Molly, is perhaps the only person capable of keeping his larger-than-life personality in check, though he would never admit it. With a flair for drama, questionable wisdom and an endless appetite for attention, Rocky firmly believes he is the hero of his own story. Unfortunately, Molly knows better.





Molly

Molly is Rocky's wife, charming, perceptive, and impossible to underestimate. Having navigated her way from humble beginnings into a world of comfort and social standing, she understands the unspoken rules of the rooms she moves through better than anyone. Sharp-tongued when she needs to be and disarmingly warm when it suits her, Molly is a woman who knows exactly what she wants and has always found a way to get it. She is the one watching everything and missing nothing.

Etash

Etash Tailor is a 22-year-old family friend and colleague of Atul, known for his good humour, loyalty, and supportive nature. He is often the one cutting through tensions with his quick wit and sharp yet light-hearted observations. Etash is sociable and easy-going, happily participating in celebrations and family events, always teasing with warmth rather than malice. He respects the elders while also encouraging Atul, often acting as a bridge between generations.





BIOGRAPHIES

Daisy Irani Subaiah

Daisy is a professional media person with 25 years of experience across television, theatre and film in Singapore and India.

Her theatre work in Singapore with prominent companies like The Necessary Stage and TheatreWorks has been complemented by the work she does for her own company, HuM Theatre. She has produced, directed and acted in several HuM productions, including the well-acclaimed *Nagamandala* and *Train To Pakistan* at Esplanade's *Kalaa Utsavam*.



She was nominated for The Straits Times – Life Theatre's Best Actress award twice and won for her role in *The Prisoner of Mumbai Mansion*. The National Integration Council (NIC) commissioned Daisy to produce three forum theatre pieces, and the series *We Are Like This Only* won HuM Theatre an award from the NIC for promoting integration through the arts.

Daisy is best known for originating the role of Daisy in the iconic television series *Under One Roof*. After a stint in acting, she went on to assume an executive role at Mediacorp and produced a popular series like *Living with Lydia*, *Incredible Tales* and *Body and Soul*. Her work received three Asian TV awards for Best Comedy.

Her other accomplishments at Mediacorp include the launching of the Okto channel and the re-defining of the Vasantham channel. Her recent film credits include the short film *Thank You Daisy* which was nominated at Singapore International Film Festival, *We Can Save The World* and the forthcoming *Myrmidon*.

Daisy enjoys being engaged with her neighbourhood through her association with the local grass roots community club (Lorong Melayu NC), and also remains active in charity initiatives driven by the Rotary Club.

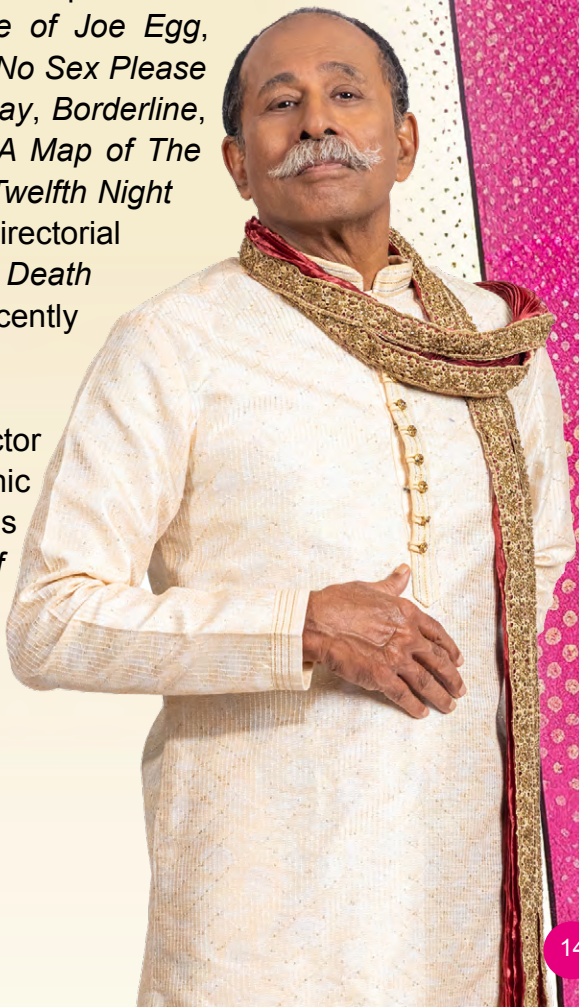
As a testament to her experience in the arts, Daisy has been and continues to be a juror for the International Emmy Awards.

Subin Subaiah

Subin's theatre acting credits with HuM Theatre include *Rafta Rafta* and *Prisoner of Mumbai Mansion*, both of which earned him nominations for Best Actor at the Life Theatre Awards, *The Kanjoos*, *We Are Like This Only*, *Nagamandala*, *Jihad Jones And The Kalishnikov Babes* and most recently *The Nether*.

He has played lead roles in several productions including *A Day in The Life of Joe Egg*, *The Owl and The Pussycat*, *No Sex Please We Are British*, *I Love Bombay*, *Borderline*, *How the Other Half Loves*, *A Map of The World*, *Climbing Tamboura*, *Twelfth Night* and *Mixed Blessings*. His directorial credits include *The Tiger, Death and the Maiden* and more recently *Being Mrs. Gandhi*.

Subin has been a featured actor in some of Singapore's iconic television comedies such as *Under One Roof*, *House of*

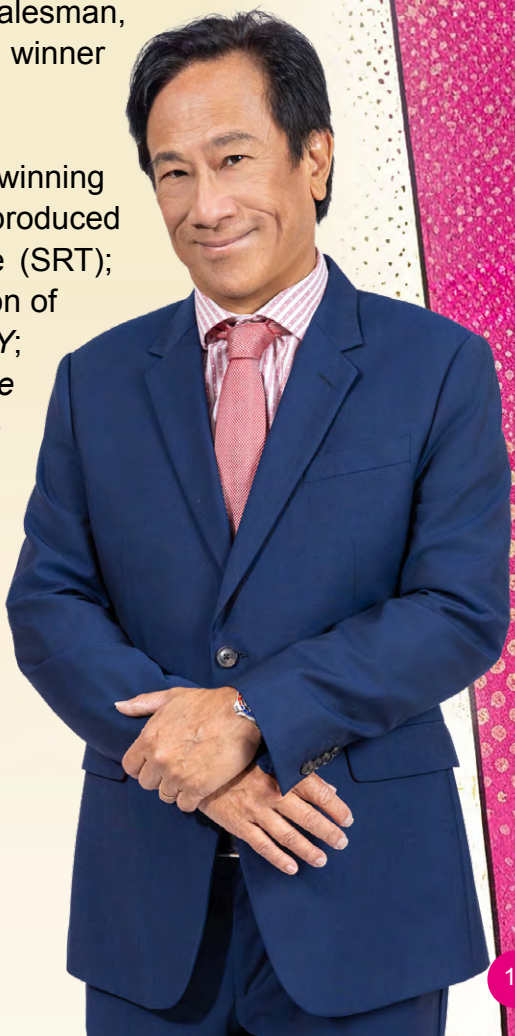


Chow, *ABC DJ* and *Oh Carol*. Subin has been recognised for writing the hit plays *We Are Like This Only!* 2 which received the NIC Award for its contributions to national integration and its very popular sequel. He also wrote and directed *Being Mrs. Gandhi*. His latest writing credit was adapting Kushwant Singh's *Train To Pakistan*, in which he acted and was the dramaturg.

Subin accumulated extensive experience as a senior banking executive in several international financial institutions and was at the CEO of a media streaming company before embracing theatre full time.

Gerald Chew

Gerald Chew is an actor, corporate trainer, director and writer; who has worked in these fields, locally and internationally, for over 35 years. He is also the owner of CreativeComm, which oversees creative as well as corporate presentation and communication projects. He has worked in film, theatre and television in local and international productions. Theatre credits includes the recent SIFA commission Salesman, which was an OBIE 2025 award winner in New York.



Gerald played Serge in the Award winning *ART* written by Yasmina Reza, produced by Singapore Repertory Theatre (SRT); Aslaksen in Wild Rice's production of Henrik Ibsen's *PUBLIC ENEMY*; Salanio in Shakespeare's *The Merchant Of Venice* (SRT) and Brabantio, Herald and Gratiano in *Othello* (SRT), both directed by Bruce Guthrie; Ben Lik in the controversial *Not Counted*, written and directed by Zizi Azah (Teater Ekamatra), which premiered

in Beijing and Singapore; and several roles in WILD RICE productions: Lord Montague in *Romeo & Juliet*, Sang Ranjuna and Bhupala in *The Swordfish*, *Then The Concubine*, and the Reverend in the adaptation of Durrenmatt's play *The Visit of the Tai Tai*.

Feature film credits include *Repossession*, directed by Goh Ming Siu (Monkey and Boar), where he was a lead actor; *The Violinist* by Ervin Hand and Raul Julia; Apprentice by Boo Jun Feng; *Wonderboy* (MM2). International projects include *Marco Polo* (Miramax/ Netflix); *Almost Paradise* (Dean Devlin, WGN); *Serangoon Road* (HBO); *The Tattooist* (Peter Burger). A familiar face on television, Gerald has been seen in *Lion Mums*, *@ Moulmein High*, *Third Rail*, *Sunny Side Up*, *Code of Law*, amongst others.

Eleanor Tan

Recognised as a theatre stalwart, Eleanor has trained with the Suzuki Company of Toga, the SITI Company, the Fitzmaurice Institute, and Young & Wild (W!LD Rice), and holds an MA in Arts Practice and Pedagogy. She has worked as an actor with The Necessary Stage, Teater Ekamatra, Toy Factory, Theatreworks, WILD RICE, and the Singapore Repertory Theatre, and played Ying Hua in AGAM Theatre Lab's *Mission Malligapoo* last year at Kalaa Utsavam.

Eleanor's opera directing debut with L'arietta Productions' *Purgatory* was hailed as "innovative, edgy and sophisticated". Other directing credits include *Speed Dating Tonight!*, *In Pieces*, and *People*. Eleanor's first full-length play, *The Book of Mothers*, was staged at Theatreworks' N.O.W. Festival, and her latest play, *Baby Bird*, was performed at The Necessary Stage's Playwrights' Cove.

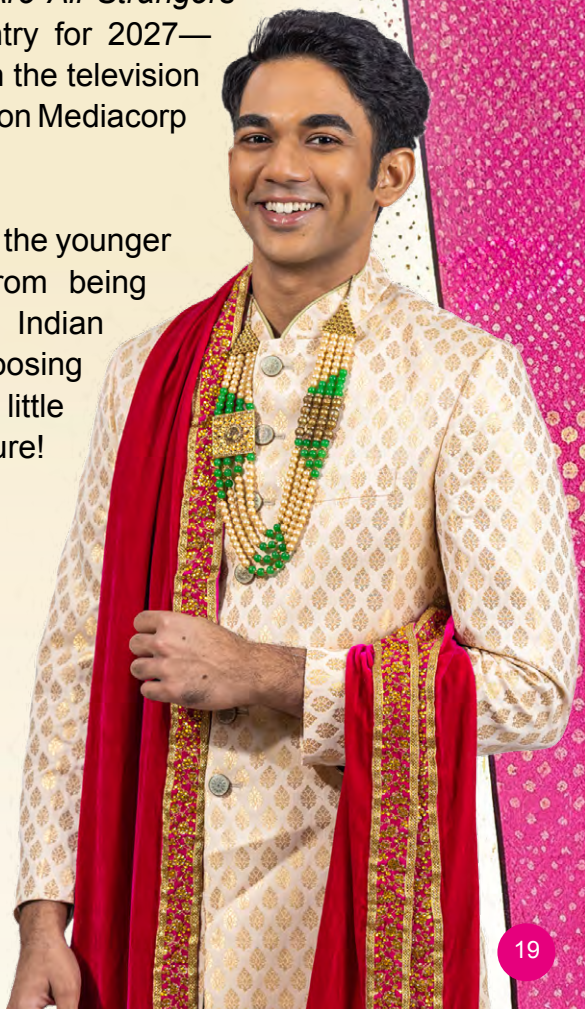
Eleanor played recurring roles in popular dramas *Provocative*, *Kin*, *Lion Mums*, *Tanglin*, and *Point of Entry*, as well as supporting roles in acclaimed local films *Good Goodbye* and *We Are All Strangers*.



Rishi Vadrevu

Rishi Vadrevu is a Singaporean stage and screen actor trained in Mumbai. Stage credits include Claudio in William Shakespeare's *Much Ado About Nothing* (2025), Philip Lombard in Agatha Christie's *And Then There Were None* (2026) and, most recently, the role of Jim in Gateway Arts' critically acclaimed production of *The Parting Glass* (2026). On screen, he was Harish in Anthony Chen's *We Are All Strangers* (2026)—Singapore's Oscars entry for 2027—and currently stars as Joshua on the television show *Yes Captain!* (2026), airing on Mediacorp Channel 5 and MeWatch.

Unlike his character Atul, Rishi is the younger of two brothers, and is far from being married. But growing up in an Indian family in Singapore and still choosing to become an actor... he knows a little something about parental pressure!



Vanessa Kee

Hailed by The Straits Times as Singapore's "rising theatre star" (2024) and recently nominated for Best Supporting Actress at the Life Theatre Awards (2026), Vanessa is a proudly homegrown theatre actress.

Recent leading credits include Vivienne Kensington and Elle Woods (cover) in *Legally Blonde The Musical* (SRT), Helena in *Shakespeare In The Park – A Midsummer Night's Dream* (SRT); Audrey in *The Little Shop of Horrors* (Sing'Theatre); *Susan in Tick… Tick…Boom!* (Sight Lines), as well as *The Emperor's New Clothes* (WILD RICE) and The Theatre Practice's acclaimed original musical *Partial Eclipse of the Heart*, to name a few.



She was recently seen as Belle in Disney's B*eauty and the Beast-in-Concert* (Disney, Willow Arts), guest star in Rachelle Ann Go's concert, and will be seen next in *On My Own: Nathania Ong* with the Singapore Symphony.

She dedicates the stage in memory of her beloved friends, M&S.

Kishore Kumar

Kishore is a Singapore-based bilingual theatremaker working in English and Tamil, with a keen interest in Theatre for Young Audiences (TYA). He presented his research on Tamil TYA at the SDEA International Theatre Arts Conference 2025.

With experience both onstage and behind the scenes, Kishore engages in projects that explore language, culture and storytelling. His practice spans contemporary, classical and devised theatre, with a focus on collaborative theatremaking and creating playful, meaningful experiences for diverse audiences.

Selected credits include Aarav in *Brainstorm* (Gateway Arts), Ajay in *Solo/ Oray Aal* (Singapore Indian Theatre & Film Explorers), and ensemble roles in *Shakespeare in the Park – A Midsummer Night's Dream* and *Por Por's Big Fat Surprise Wedding* (SRT).



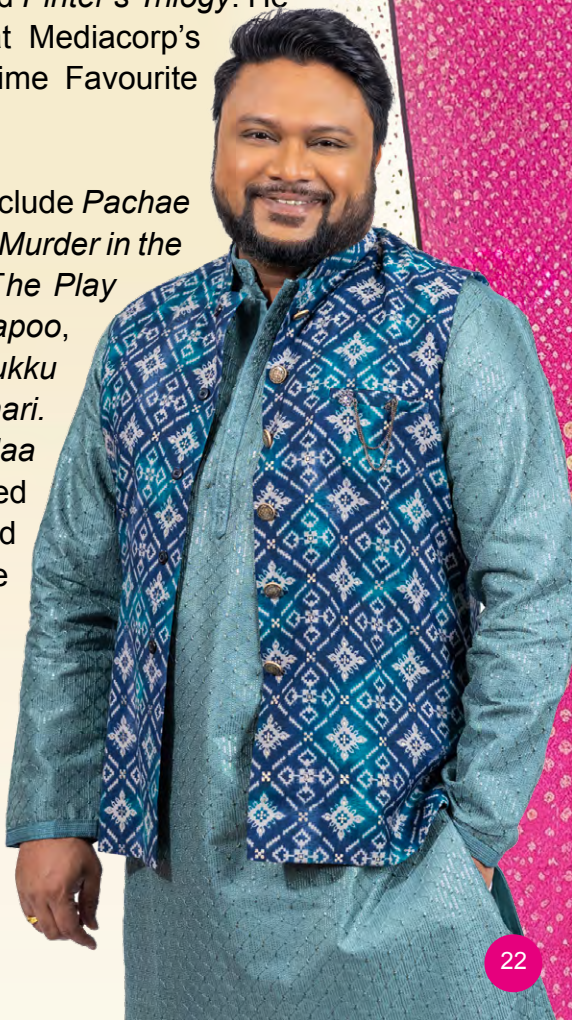
Karthik Somasundaram

Karthikeyan Somasundaram graduated with First Class Honours in Acting from LASALLE College of the Arts in 2019. He is an actor, host, scriptwriter and director.

His theatre acting credits include *Re Somma*, *Azhagiya Asuran*, *Othello* and *Murasu*, alongside English-language productions such as Shakespeare's *Henry IV*, *Requiem for Change*, *Medusa* and *Pinter's Trilogy*. He has received multiple awards at Mediacorp's Pradhana Vizha, including All Time Favourite Artiste in 2025.

His writing and directing credits include *Pachae Bungalaa Rettae Kolaedaa (Twin Murder in the Green Mansion)*, adapted from T*he Play That Goes Wrong*, *Mission Malligapoo*, *Vilangu Pannai*, *Re Somma*, *Adukku Veettu Annasamy 2* and *Kullanari. Pachae Bungalaa Rettae Kolaedaa* won Best Ensemble and received nominations for Best Director and Best Set Design at the ST Life Theatre Awards, while *Mission Malligapoo* was nominated for Best Multimedia Design.

In recognition of his 27 years in Singapore Tamil theatre, he received the Naadaga Kalai Maamani Award from Avant Theatre.



Ashie Singh

Ashie Singh is a Singapore-based performing artist and educational theatre practitioner with over nine years of experience teaching and three years performing. She holds a BA (Honours with Distinction) in Theatre Studies and Performance from the NUS and has trained in Method Acting at the Lee Strasberg Theatre and Film Institute in New York. She is passionate about stories that resonate, inspire, and reflect diverse voices.

Her performance experience includes working with Singapore's most respected theatre companies, including The *Necessary Stage's Happy Indian Women*, The Finger Players' *Dream of the Red Chamber*, HuM Theatre's *Train to Pakistan* and Gateway Arts' *Scaredy Kat*. *Rafta Rafta* marks a significant milestone for Ashie, as it is her first venture into assistant directing alongside her role as Molly, a character whose intelligence and wit she finds exciting to inhabit.

In her free time, Ashie enjoys reading, travelling and playing with dogs at beaches (especially ones that aren't hers.)



Shaikh Yasin

Shaikh Yasin is a versatile bilingual freelance actor whose passion for theatre began during his school years and has since grown into a lifelong commitment to the performing arts. He first stepped onto the stage at the age of 12, participating in school productions that laid the foundation for his artistic journey.

While pursuing his studies at Nanyang Technological University (NTU), Yasin rekindled his love for acting in his third year. His lead performance in the university's annual Tamil musical earned recognition from established local theatre practitioners and marked his return to Singapore's theatre scene.



Following graduation, Yasin successfully balanced a career in logistics with his dedication to theatre, collaborating with various theatre companies across a diverse range of productions. Over the course of his career, he has been involved in more than 25 productions, not only as an actor but also in key backstage

roles such as production manager and stage manager. These experiences have given him a deep appreciation of every aspect of theatremaking.

Among his notable works are *Vilangkuppannai* and *Pachae Bungala Retta Koladaa (Twin Murder in the Green Mansion)*.

With his versatility, dedication, and extensive stage experience, Yasin continues to bring authenticity, depth, and professionalism to every role he undertakes.

PRODUCTION CREDITS

CAST

Daisy Irani Subaiah as Lopa
Subin Subaiah as Eeshwar
Gerald Chew as Kock Leong
Eleanor Tan as Doris
Rishi Vadrevu as Atul
Vanessa Kee as Wei Lin
Kishore Kumar as Jai
Karthik Somasundaram as Rocky
Ashie Singh as Molly
Shaikh Yasin as Etash

CREATIVE TEAM

Playwright	Ayub Khan-Din
Director	Daisy Irani Subaiah
Dramaturg & Adaptation	Subin Subaiah
Assistant Director	Ashie Singh
Set Designer	Wong Chee Wai
Lighting Designer	Alberta Wileo
Costume Designer	Aparna Temurnikar
Hair & Make-Up Coordinator	Norehan Fong

PRODUCTION TEAM

Production Manager	Charlinda Pereira
Stage Manager	Keira Lee
Assistant Stage Manager	Simran Punjabi
Assistant Stage Manager	Roger Ong
Wardrobe Assistant	Kelly Pereira

ADMIN & MARKETING TEAM

Executive Producer	Daisy Irani Subaiah
Marketing & Social Media Coordinator	Priyanbada Ghosh
Marketing & Social Media Coordinator	Shantene Murugan
FOH & Ticketing Coordinator	Sindhu Krishna

SPECIAL THANKS

Mr Satpal Khattar
Gayatri Restaurant
Mr Mohamed Salim

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T&C apply.

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Moments to take along



Capture your favourite Esplanade moments and take home more than just memories!

From 15 Oct 2026 to 15 Jan 2027, spend, snap and share to redeem a limited-edition duffle bag.

How it works:

- Spend - Dine, shop and unwind at Esplanade Mall.
- Snap & Share - Post your Esplanade moment on Instagram and tag **@esplanadeveryday**.
- Redeem - Show your receipts (min. $30, up to two receipts) and Instagram post at Esplanade Box Office & Vistor Centre to collect your duffle bag.

An *Esplanade&Me* member exclusive!
While stocks last. Terms & Conditions apply.



Not a member? Join for free at
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Kalaa Utsavam
Indian Festival of Arts



SACHIN JIGAR

(INDIA)

SACHIN-JIGAR

FEAT. **DIVYA KUMAR & SHRADDHA MISHRA** *Live*

Experience an evening of Sachin-Jigar's greatest Bollywood hits, soulful melodies, electrifying beats, and unstoppable energy!

2hrs, no intermission
Performed in Hindi

28 NOV 2026, SAT, 8PM
ESPLANADE THEATRE

TICKETS FROM $70
Limited concessions available

Esplanade&Me specials available
Join for free at esplanade.com/membership

Terms and conditions apply.

BOOK NOW
esplanade.com/kalaautsavam

Esplanade is a charity and not-for-profit organisation. Help us bring the joy and inspiration of the arts to different communities, including the underserved.

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MALABAR GOLD & DIAMONDS

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National Theatre Live

The best of London Theatre, from stage to screen



3 & 5 DEC 2026, THU & SAT, 7.30PM
(1hr 43mins, no intermission)

(Some Coarse Language and Sexual References)



4 DEC 2026, FRI, 7.30PM
(2hrs 25mins, no intermission)

PG



5 DEC 2026, SAT, 2PM
(2hrs 30mins, including 20mins intermission)

PG (Some Frightening Scenes)



6 DEC 2026, SUN, 2PM
(3hrs, including 20mins intermission)

NC16 (Sexual Scene and Some Nudity)

SINGTEL WATERFRONT THEATRE AT ESPLANADE

$28^
Limited concessions available

^Esplanade&Me specials available
Join for free at esplanade.com/membership

Terms and conditions apply.

BOOK NOW
esplanade.com/ntlive

Film Screening RE Relaxed Environment

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ALL THE WAY

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Voices
A Festival of Song

1st Prize
Vocal Groups
Secular Music Category
Tolosa International
Choral Competition
2023

Songs of Journey, Songs of Home

By Male Ensemble Philippines

The Philippines' Premier Male Vocal Ensemble



"...next-level vocal harmonies...
added a powerful, resonant dimension."
– *Tatler Asia*

A musical journey across borders featuring beloved international classics, songs from around the world, and the rich heritage of Filipino music.

(1hr 15mins, no intermission)

5 Dec 2026, Sat, 7.30pm
Esplanade Recital Studio

$40

Limited concessions available.

Esplanade&Me specials available
Join for free at esplanade.com/membership

BOOK NOW
esplanade.com/voices

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OUR SHOWROOMS IN SINGAPORE

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320, SERANGOON ROAD: CENTRIUM SQUARE. TEL: +65 6702 9916

OVER 450 SHOWROOMS ACROSS SINGAPORE, MALAYSIA, USA, CANADA, UK, AUSTRALIA, NZ, UAE, OMAN, BAHRAIN, KUWAIT, QATAR, KSA & INDIA

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TELL US WHAT YOU THINK!

Help us make your next Esplanade experience even better by taking a moment to share your thoughts with us.

We look forward to creating more wonderful memories with you soon.

Scan and do the survey now!

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esplanade&me

The Arts & You

Your access to the arts starts with *Esplanade&Me*

- Up to 20% savings on tickets and priority bookings and early bird specials to festival and events at Esplanade
- Up to 20% savings on retail and dining specials at Esplanade Mall and partners
- Exclusive invitations to events, workshops and tours
- Member referral incentives, Birthday privileges and more!



Free to join



Free upgrade when you spend $500



Free upgrade when you spend $1000



Free for kids 12 years & under



Free for ages 17 to 26 years



Free for ages 55 & above

Not a member yet? Join at
esplanade.com/membership

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Esplanade gives our heartfelt thanks

*to our Esplanade partner, arts benefactor, donors and sponsors for believing in our vision to be a performing arts centre for everyone. They made all these possible!^*

4.3K

activities took place at Esplanade.

70% Free

30% Paid

3.75M

people attended our live and online activities.

Free **93%**

of surveyed audiences were satisfied with their Esplanade experience.

Paid **66%**

reported a positive impact on quality of life and wellbeing.

*Figures for Esplanade's activities from Apr 2024 to Mar 2025.

670
Activities

17.1K
Participants

We believe that everyone should be able to experience the joy of the arts, including children, youth, seniors, migrant workers and individuals with special needs. Our community engagement activities bring the arts to those in need.

Your contribution* will make a difference.

On behalf of the communities we serve, thank you!
Find out how you too can make a difference through the arts at Esplanade.

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

Esplanade is a charity and an Institution of a Public Character. Your donation to us is matched dollar-for-dollar by the Cultural Matching Fund. Please note that the prevailing tax exemption scheme for donors and sponsors of Arts-Related Businesses will depend on the qualifying criteria imposed by IRAS.

With Gratitude

Esplanade – Theatres on the Bay is a charity, a not-for-profit organisation and Singapore's national performing arts centre.

We seek to entertain, engage, educate and inspire through the arts. We thank everyone who has helped us bring positive impact to Singaporeans by supporting the arts and Esplanade.

Our heartfelt appreciation goes especially to our Donors and Sponsors, for their steadfast belief in our mission and for their generous contributions.

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The above are donors and sponsors who contributed $1000 and above from April 2025 – March 2026.

Join us in sharing the joy of the arts and help us reach more communities in need.

We believe that an experience with the arts is special and that with your generous support, more people will get a chance to enjoy the arts. Join us in sharing the joy of the arts and help us reach more communities in need.

Scan to pay

Esplanade also receives grants from the Ministry of Culture, Community and Youth, and support for its Community Programmes from Tote Board.

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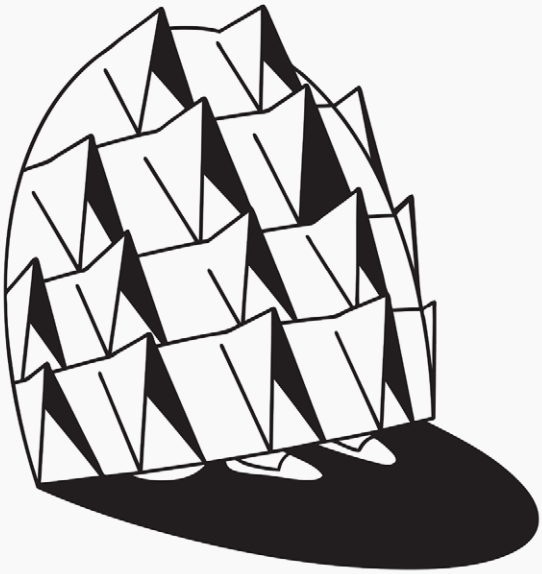
Offstage

“

I could just scroll through IG or TikTok but I thought why should I when I can do the same on Offstage? It makes me feel like I know more things. Great arts content, anytime, anywhere. Highly recommend.

”

Totally Anonymous Person
(who is not related to esplanade.com/offstage)



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