

AN ORIGINAL BY NEIL CHUA

夜行者

NIGHT WALKER

A REFLECTIVE MUSICAL JOURNEY OF DISCOVERY

PROGRAMME BOOKLET

Content

<u>→Singapore Chinese Cultural Centre's CEO's message</u>	3
<u>→RuanAtWorkz Musical Arts' Artistic Director's Message</u>	5
<u>→Origins of "Ruan"</u>	8
<u>→Neil Chua As 'Musician'</u>	11
<u>→The Night Watch System</u>	14
<u>→Origins of Bharatanatyam</u>	20
<u>→Bala Saravanan Loganathan as 'Night'</u>	23
<u>→Aw Wei Zheng as 'Sound'</u>	25
<u>→Koh Soo Lin as 'Time'</u>	27
<u>→Jeffrey Tan, Director and Dramaturg</u>	29
<u>→Credits</u>	31

Singapore Chinese Cultural Centre's CEO message

We are delighted to commission RuanAtWorkz Musical Arts for this new production Night Walker. This is in line with the Singapore Chinese Cultural Centre's efforts to work with local arts groups to produce innovative programmes which highlight our distinctive multi-cultural heritage.

This cross-disciplinary project has created a fusion of four art forms – “Ruan” (a traditional Chinese string instrument), bharatanatyam (an Indian classical dance form), contemporary electronic music and Teochew opera. The creative team has also designed an unusual environment in our foyer space for this performance. With the performers, audiences will join in a journey of uncovering hidden tales of the night. We hope that everyone will be surprised and delighted by this experience.

I would like to thank the team for their hard work and determination, which made this production possible. We hope their interest in passing on cultural traditions with a modern touch can spark curiosity and inspire others to follow in their footsteps.

Low Sze Wee,
Chief Executive Officer of SCCC

新加坡华族文化中心总裁致辞

我们深感荣幸能与音樂房合作，为大家呈献中心委约作品《夜行者》。新加坡华族文化中心致力于促进与本地艺术团体间的合作，以本地多元种族的文化特色为题材，携手为公众呈献让人耳目一新的节目。

这个跨领域的作品大胆地融合了四种艺术形式—阮(中国传统弦乐器)、印度婆罗多舞蹈(印度古典舞蹈形式)、当代电子音效和潮剧老生。创意组还巧妙地利用前厅空间，打造出不一样的演出舞台。观众能步入表演者的演绎世界，一同去寻找自我并揭开夜晚的神秘面纱。希望观众能从中获得意想不到的愉悦体验。

这个艺术结晶是由我们的制作团队所付出的努力和决心造就而成，因此我想借此机会向他们致以万分感谢。我期待他们为文化传统的传承所注入的现代元素能够激起观众的好奇心，带动一股积极探索华族文化的风气。

刘思伟，
新加坡华族文化中心总裁

RuanAtWorkz Musical Arts's Artistic Director's Message

Since founding RuanAtWorkz Musical Arts (R.A.W.), I have been striving to articulate the impact of art on society and illustrate the mutual relationship between them through the learning, experimentation and blending of different artforms, and the conceptualisation of Night Walker exemplifies this mission.

Departing from the typical concert format, Night Walker is a cross-cultural production that brings together various art forms and transcends time, triggering our inner imagination. The emotions of Night Walker are inspired by the evolution of the “Ruan” and mirrors the development of traditional art with time. Another motivation behind Night Walker is to explore the theme of staying rooted to the values of traditional art while keeping up with technological developments.

I hope one of your biggest takeaways from Night Walker is to be inspired to practise positive thinking. Whenever you are down in times of adversity, stay true to your beliefs and be brave to face the unknown challenges.



I would like to express my sincere gratitude to the Singapore Chinese Cultural Centre for believing in Night Walker and all the associations and friends out there for your help and support to our team. Last but not least, please join us on this journey through the night in this cultural wonderland. I wish all of you a fresh new start as we welcome the light of dawn!

Neil Chua,
Artistic Director of R.A.W.



音樂房艺术总监致辞

音樂房成立以来我就一直透过向不同领域的艺术家们学习、经过碰撞再到融合，来传达艺术对于社会的重要作用；《夜行者》的构思也延续了这一概念。《夜行者》除了共融了不同的艺术形式外，它还是一场跨种族，跨年代，并有别于一般音乐会所呈现的模式。《夜行者》在虚与实的场景间游移，在感官与听觉感受到刺激后，再借观众与表演者能量之间的呼应来唤醒我们内心的想象空间。

《夜行者》的情绪起伏是受到阮的演变所启发，也算是对应了现今传统艺术的发展状况。在发展经济与科技的现今社会，如何深植传统艺术价值和与时并进，这也是我在创作《夜行者》时的另一个初衷。

而《夜行者》带给我们的启迪是鼓励正向思考。当处于低靡、跌荡时，一定要坚守初心和荡然面对。在此，真心感谢新加坡华族文化中心对《夜行者》的支持与信任，还有广大同仁、社团等对我们团队的协助与扶持。最后请您随我们一同夜游这趟文化奇境；在迎向曙光的同时，也祝愿您有个美好的开始！

蔡为仲，
音樂房艺术总监

Origins of “Ruan”



A Rare Tang Dynasty “Ruan”.
Image courtesy of Nara National
Museum , The Shōsōin Repository
and its treasure, Japan.

The origin of the string instrument “Ruan” is believed to be related to the battle of the Great Wall in the early Qin Dynasty. There were speculations that the “Ruan” was evolved from the string instrument “Xian Tao” at that time. However, it is also said that “Ruan” was made by a musician appointed by Emperor Wu of the Han Dynasty with reference to other musical instruments, as part of the dowry in Princess Wusun’s royal marriage in a faraway kingdom. At that time, it was known as the “Qin Pipa”, “Han Pipa” or “Qin Han Zi”.

In the Han and Jin Dynasties, the performing art of “Qin Pipa” had developed to a mature level. Among the many musicians who play the “Qin Pipa”, Ruan Xian, one of the Seven Sages of the Bamboo Grove, was the most famous. Due to the rise

of “Qu Xiang Pipa” in later years, the “Qin Pipa” started to be on decline and forgotten. In the Tang Dynasty, the instrument was discovered in Ruan Xian’s tomb and found to be made by him, and hence named “Ruan Xian” (also known as “Ruan” in short). During the Tang and Song dynasties, the popularity of the “Ruan” peaked as it was valued and well-loved by patrons of court music and the literati.

Following the decline of royal court music and society in the Yuan and Ming Dynasties, song and dance music was no longer exclusive to royalty in the palace and became mainstream amongst the masses. Folk artists started to modify the shape of the “Ruan” to adapt it into an instrument for musical accompaniment. In later years, the “Ruan” had basically lost its status of popularity, leading to a significant decline in its form and functions, which also reduced its use in artistic expression.

Fortunately, the “Ruan” was given a new lease of life in the 1920s, with scholars painstakingly conducting research to produce replicas and make further modifications to it. The acoustic potential of the “Ruan” was given due recognition as it became incorporated into large orchestras. Even till now, the reformation of the “Ruan” is still being fine-tuned. In the 1990s, a new series of “Ruans” was successfully developed, consisting of the Treble “Gao Yin Ruan”, Alto “Xiao Ruan”, Tenor “Zhong Ruan” Bass “Da Ruan” and Contrabass “Di Yin Ruan”, the different sizes of “Ruan”, creating new combinations suit for different performances.

《阮》

关于阮的起源或与初秦长城之役时有关，疑似它是当时弦鼗的遗制；但也有说阮是汉武帝命其乐匠参考其他乐器所制，以作为乌孙公主远嫁番国的陪嫁品。那时称为“秦琵琶”，“汉琵琶”或“秦汉子”。

汉、晋朝时“秦琵琶”演奏艺术已经发展到成熟的地步，在众多“秦琵琶”乐师中则以竹林七贤中的阮咸最为著名。之后，由于“曲项琵琶”的兴起，“秦琵琶”开始被淘汰和遗忘。唐朝时，人们却在阮咸墓里找到了这件乐器，经过考证后才确定“此阮咸所作器也”，因此也就称它为“阮咸”（也简称阮）。唐，宋朝时期是阮最鼎盛的时期，从宫廷雅乐到文人墨客都非常受重视和喜爱这件乐器。

到了元、明朝时，宫廷雅乐的萎缩和社会开始转衰，歌舞乐的主流也从宫廷转向民间，阮也随之流入民间。民间艺人开始在阮的形制上进行改革，以做为曲艺里的伴奏乐器。后来，阮基本已经褪去了盛行的光环，形制与功能的大大衰退，也降低了其艺术表现力。

所幸在二十年代时，学者经过一番考查与研究，开始仿制和改革了阮并把它编入大乐队中认定了阮的潜在潜能。至今，阮的改革还在不断的完善中，九十年代时就成功的研发出了以高音阮、小阮、中阮、大阮和低音阮的系列阮，这也为华族器乐带来了新的生命力。

Neil Chua as ‘Musician’



Neil is the first musician from the Shanghai Conservatory of Music to receive a Master’s Degree in Music — “Ruan”. His fluidity in melding different cultures led to an invitation to participate in the highly acclaimed international music exchange programme, OneBeat 2014, organised by the U.S. State Department’s Bureau of Educational and Cultural Affairs to educate and promote “Ruan” to students and musicians from around the world. Through his passion and involvement in cultural music, he earned a place in cello maestro Mr. Yoyo Ma’s Silkroad’s Global Musicians Workshop where international musicians learnt from one another’s traditions and incorporated them into their own artistic voices. His dedication to the traditional arts led him to be the first artist-in-residency for the inaugural National Arts Council Stamford Arts Centre Traditional Arts Residency Programme.

Neil also founded RuanAtWorkz Musical Arts (R.A.W.), a charity that promotes traditional culture, music, art and other forms of traditional values.

蔡为仲 饰 琴者

蔡为仲以卓越的成绩毕业于上海音乐学院并授予文学(音乐)硕士学位，系该院首位阮演奏硕士。他带有着鲜明的演奏风格，常与不同领域的艺术家们进行着实验与合作，擅将不同文化元素融合到自己的作品中，也为其作品树立了独特之处。他曾受邀参与美国国务院教育与文化事务局所发起的国际音乐交流计划“OneBeat 2014”和大提琴家马友友先生所号召的“丝绸之路全球音乐家工作坊”等国际交流，并把阮带到了国际舞台与外国民众、学生乃至来自世界各地的艺术家们分享了阮的艺术魅力。

此外，他为新加坡艺术理事会遴选入驻史丹福艺术中心传统艺术驻馆计划的首位艺术工作者，也是音乐房(R.A.W.)的创始人之一。



**மனதில் உறுதி வேண்டும் /
சுப்பிரமணிய பாரதி**

மனதிலுறுதி வேண்டும்,
வாக்கினி லேயினிமை வேண்டும்;
நினைவு நல்லது வேண்டும்,
நெருங்கின பொருள் கைப்பட வேண்டும்;
கனவு மெய்ப்பட வேண்டும்,
கைவசமாவது விரைவில் வேண்டும்;
தனமும் இன்பமும் வேண்டும்,
தரணியிலே பெருமை வேண்டும்.
கண் திறந்திட வேண்டும்,
காரியத்தி லுறுதி வேண்டும்;
பெண் விடுதலை வேண்டும்,
பெரிய கடவுள் காக்க வேண்டும்,
மண் பயனுற வேண்டும்,
வானகமிங்கு தென்பட வேண்டும்;
உண்மை நின்றிட வேண்டும்.
ஓம் ஓம் ஓம் ஓம்

**Manathil Uruthi Vendum /
Subramanya Bharathi**

Let the mind be firm
Let the speech be sweet
Let the thoughts be noble
Let one attain what's dear
Let all dreams come true
And quickly, too
Let there be wealth and happiness
And fame in this world
Let the eyes be open
Let one be determined in
achieving one's goals
Let the women attain freedom
Let God protect us all
Let the land be fertile
Let us feel the heaven here
Let the Truth prevail
Om Om Om

The Night Watch System

《打更》

In ancient China, precise timekeeping instruments were not available in the homes of common people, and this led to the development of the “Night Watch” system for the keeping track of time at night. The watchman is responsible for hitting gongs (or wooden clappers) in different villages and towns, announcing the time with distinct gong sounds every two hours.

In addition to reporting the time, the watchman is also responsible for patrolling the streets and delivering warnings, but his main duty is still ensuring the public security of villages, towns and residents. However, with the popularization of clocks and watches, this custom and traditional occupation is currently facing elimination and gradually disappearing from the society of today.

基于中国古时，平民百姓家里没有精准的计时仪器，为了能掌握夜间时辰便有了打更制度。由更夫负责打着铜锣（或梆子）走遍村落、城镇；每隔两小时以不同的打更声来报时。

更夫除了报时之外也负责巡逻，维持治安和警示通报等工作，主要确保村落、城镇和居民的安全。但随着钟表的普及，这种传统习俗和职业也逐渐的在现今社会中消失了。

The following are common gong sounds for different night watch periods: 以下是常见的打更声和对应的时间:

Time 打更时间	Sounds 打更声	Messages 打更警示语
19:00-21:00 First Night Watch 一更	One long gong sound followed by one short gong sound: Dong... Dong! 一慢一快：咚！——咚！	The weather is dry, beware of fire hazards. 天干物燥，小心火烛
21:00-23:00 Second Night Watch 二更	Consecutive short gong sounds: Dong! Dong! Dong! Dong! 连续一下又一下：咚！咚！、咚！咚！	Close all doors and windows to prevent theft. 关门关窗，防偷防盗
23:00-01:00 Third Night Watch 三更	One long gong sound followed by two short gong sounds: Dong...! Dong! Dong! 一慢两快：咚！——咚！咚！	Be safe and well. 平安无事
01:00-03:00 Fourth Night Watch 四更	One long gong sound followed by three short gong sounds: Dong...! Dong! Dong! Dong! 一慢三快：咚——咚！咚！咚！	Protect yourself from the freezing weather. 天寒地冻
03:00-05:00 Fifth Night Watch 五更	One long gong sound followed by four short gong sounds: Dong...! Dong! Dong! Dong! Dong! 一慢四快：咚——咚！咚！咚！咚！	Rest early, rise early. Take good care of your health. 早睡早起，保重身体

Scene 1: First Night Watch — The Challenge of Creation 第一幕: 一更 | 窘境、创作

Musician has embarked on countless musical creations, but yet to accomplish anything satisfactory. Tormented by a sense of helplessness and loss, he dives into the night unknown...

“琴者”尽心的创作，却没有任何令他感满意的成效。深感无助与彷徨的他，开始坠入了充满未知数的长夜……

Scene 2: Second Night Watch — Little Sparks of Inspirations 第二幕: 二更 | 零星、灵感

Night starts his day anew when the sun sets. Wandering around new spaces has become a nightly routine, but tonight he is attracted to the Musician's "Ruan". The melodious "Ruan" elicited an unprecedented interest from 'Night'.

What will Night do? What will happen to the Musician?

日落西山时便是“夜灵”一天的开始，游戏人间早已成为他的习性。可是，这晚他却深深被“琴者”的阮声所吸引。“夜灵”从未对任何事物产生过这样的兴趣。

“夜灵”他会做些什么？等待着“琴者”的又将会是什么？

Scene 3: Third Night Watch — Connections, Corrections 第三幕: 三更 | 修炼、修正

Having just been through an inspiring encounter, Musician attempted another breakthrough in his work. He explored unconventional methods of making music, and this creative energy inspired Night to free himself from the shackles of Sound. After some turbulence, Musician and Night collapsed.

一场鼓舞人心的邂逅，让“琴者”重振旗鼓，尝试以不一样的方式进行创作。这股创造力感染了“夜灵”，他也助“琴者”摆脱了“声源”的干扰与束缚。一顿折腾后，“琴者”和“夜灵”双双倒下。

Scene 4: Fourth Night Watch — Contemplation and Reflection 第四幕: 四更 | 寻思、反思

It is time to allow their emotions to settle and their minds to gradually clear.

让他们的情绪沉淀，让他们的思绪清晰。

*Transition music - Hopes and Dreams (Nanyin excerpt) by Mr. Teng Mah Seng,
Siong Leng Musical Association

*转场音乐选自湘灵音乐社丁马成先生的南音作品《望与梦》选段

Scene 5: Fifth Night Watch — Wishes and Consolidation 第五幕: 五更 | 期许、整合

New day brings new wishes. Before dawn breaks, while Musician was calm and deep in Meditation. Musician had a revelation.

What are your wishes in the night?
Walk with us and witness the journey of inspiration as a fellow Night Walker!

新的一天，新的期盼。破晓之际，“琴者”闭目沉思，仿佛入定一般。这一夜，也令他经历了前所未有的感悟。

你对夜晚会有什么憧憬呢？
让我们同行，一起踏上这趟灵感之旅！



望与梦 (选段)

词 / 丁马成 先生,
湘灵音乐社

天苍苍 地茫茫
就使是水尽
就使是山穷
就使是希望成幻想
还有一个高枕无忧神仙梦

梦入温柔乡
梦到心花放
梦到唤水结冰冻
梦到呼气成云涌
梦到举足跨山峰
梦到反掌起波浪
梦到得意洋洋

Hopes and Dreams (excerpt)

Mr. Teng Mah Seng, Siong Leng Musical Association

Heaven and Earth
where the rivers are dried
the hills collapsed
even when all hope turns into an illusion
There will still be a peaceful dream

Dreamed into a sweet embrace
Dreamed of joyful heart
Dreamed of a frozen river
Dreamed till the state that even every single breath
turns into cloud
Dreamed that every giant step is as easy as a small leap
Dreamed of creating waves simply by turning a palm
Dreamed of a proud triumph

Origins of Bharatanatyam

Bharatanatyam is a classical Indian dance form that originated in the temples of Tamil Nadu more than 2,000 years ago. The dance form derives its name from Bhava (Expression), Raaga (Music) and Thaala (Rhythm). These elements are thus observed in the dance form through angular body movements, rhythmic footwork, hand, and eye gestures, abhinaya (facial expressions) and sculpturesque poses.

Having originated as Sadhir, from the temples of Tamil Nadu, Bharatanatyam was performed predominantly by Devadasis (servants of God) during daily rituals and special festivities. This nature of the dance form gives it its inherent spirituality and had subsequently affected the type of items which are performed as part of a traditional repertoire.

Bharatanatyam has been known to be a well-developed performing art form. Evidence of its prevalence can be observed in descriptions in Tamil Sangam epics Silapathikaram and Manimekalai, which were both written between 2nd and 6th century. Bharatanatyam was also an integral part of South Indian temple architecture, where images of female dancers often decorate the ornate pillars and towers which make up the temple structure. However,

Bharatanatyam saw a decline during colonial rule where there was a ban placed on the Devadasi system. Subsequently the artform was revived and regained its lost glory through the efforts of E. Krishna Iyer, Rukmini Devi Arundale and T. Balasaraswati.

The dance form has since greatly evolved from its traditional ritualistic function in temples. The movement from temples to theatres, has resulted in several technological incorporations into the dance form such as enhanced lighting design and video projections. Though retaining traditional components and numbers, the dance form has been increasingly used in secular contexts as well as cross cultural works. This is primarily due to its vivid story telling nature, vibrant movement composition and ability to resonate with and move the audience.

婆罗多舞的起源

婆罗多舞为印度古典舞蹈，两千多年前起源于泰米尔纳德邦。其名分别由“Bhava”（表达）、“Raaga”（音乐）和“Thaala”（节奏）组成，因此，这些元素将通过身体的律动、步法的节奏、手势、眼神、面部表情和曼妙舞姿得到最充分的体现。

婆罗多舞源自于泰米尔纳德邦寺庙的萨迪尔舞，在日常仪式与特殊庆典上主要由神庙舞女（又名神的仆人）表演。其舞蹈形式的性质让婆罗多舞充满了灵性，随后它也影响了传统曲目的表演内容。

婆罗多舞是个历史悠久且极为丰富的表演艺术。泰米尔桑甘史诗《Silapathikaram》和《Manimekalai》的创作年代介于2世纪至6世纪之间，从两首诗作的描述中便可窥见婆罗多舞在当时的蓬勃发展。婆罗多舞也影响了南印度的寺庙建筑，庙宇华丽的柱子和塔上都有着女性舞者的形象。然而在殖民统治期间，神庙舞女遭到禁止，婆罗多舞便开始没落。后来，通过E. Krishna Iyer、Rukmini Devi Arundale和T. Balasaraswati的努力，这种艺术形式得以复兴，再创辉煌。

婆罗多舞发展至今，早已不仅仅是寺庙中的传统。如今的婆罗多舞已经搬上舞台，甚至还融入了灯光设计与投影等技术。人们在保留其传统元素的同时，也让婆罗多舞走进非宗教场所，并加入到跨文化作品中。这种舞蹈形式极具张力，通过舞者的律动与肢体语言所带出的故事，也更能撼动人心，让观众产生共鸣。

Bala Saravanan Loganathan as 'Night'



A highly versatile dancer who willingly takes on the challenge of any role – even portraying a woman – Bala has blossomed into a strong, intelligent, and mature dancer since Yaatra (2014). In a genre where male dancers are a rarity, Bala's love for Bharatanatyam started at a very early age. That interest spurred him to attend classes at Nrityalaya Aesthetics Society, Bhaskar's Arts Academy's teaching wing, where he was trained by the late V Rajandran. He continued honing his skills at Nrityalaya under Neewin Hershall and is now a student of Ambujah Thiru. After serving the nation, Bala returned to the dance scene in 2018 with Singai Sathir and Manohra. His depiction of the Katiyakaran in Kuttrala Kuravanji (2019), was well received by the audience and was testament for his ability to bring out his individuality in the characters that he donned.

Bala Saravanan Loganathan 饰 夜灵

Bala 是一名多才多艺的舞者，曾在台上扮演过女性的他愿意挑战任何角色。自2014年的《Yaatra》后，多年的历练成就了如今坚强、聪慧、成熟的Bala。善于婆罗多舞的男性不多，可是Bala却在很小的年纪就爱上这种舞蹈形式。这促使他参加巴斯卡尔艺术学院的印度文化协会 (Nrityalaya Aesthetics Society)，并在已故的V Rajandran旗下接受培训。之后，他继续在印度文化协会接受Neewin Hershall的指导，如今为Ambujah Thiru的学生。服完兵役后，Bala在2018年与Singai Sathir 和 Manohra 一起回到了舞台。他在《Kutrala Kuravanji》(2019)中饰演的Katiyakaran 好评如潮，这是对他演绎实力与舞蹈天赋最好的肯定。

Aw Wei Zheng as 'Sound'



Wei Zheng is on a full scholarship in Yong Siew Toh Conservatory, majoring in Recording Art and Science. He graduated from Singapore Polytechnic with merit for his Diploma in Music and Audio Technology.

Wei Zheng is highly adaptive and has attuned to diverse genres across jazz, classical, musical and pop in multiple recordings. Some of his recent projects includes Kit Chan's album "A Time For Everything", the live recording of SSO National Day Concert 18, The Teng Ensemble "Heirlooms", etc. His proficiency in live sound posed certain opportunities, for one, he is currently doing live sound/recording for the conservatory's orchestra across various events at the Esplanade Concert Hall, Shaw Foundation Stage, etc as well as for musical association such as Siong Leng Musical Association, Ding Yi Music Company, T'ang Quartet etc.

Wei Zheng is also a founding member of local arts production company Poco Productions.

胡伟政 饰 声源

胡伟政以全额奖学金就读新加坡国立大学杨秀桃音乐学院。主修音频艺术与科学。他曾在新加坡理工学院就读音乐与音频技术文凭课程。并以优异的成绩毕业。

胡伟政适应能力强。精通爵士、古典乐、音乐剧和流行音乐等多种音乐类型。他的近期作品则包括陈洁仪的专辑《A Time For Everything》。胡伟政也参与过新加坡交响乐团国庆音乐会和鬃乐团《Heirlooms》的录制。擅于现场录音给他带来很多机会。例如为音乐学院在滨海艺术中心音乐厅以及邵氏基金交响乐台的多项表演进行录制。其他的合作对象也包括了湘灵音乐社、鼎艺团、唐四重奏等。

胡伟政也是本地艺术制作公司Poco Productions的创办人之一。

Koh Soo Lin as 'Time'



An actor in Nam Hwa Opera, Soo Lin specialises in the roles of Senior Male (Lao Sheng) and Clown (Chou).

His credits include:

Liu Zhiyuan in "Returning the Letter", the clan patriarch in "Lady Su Liu Niang", the county magistrate in "Puppet Changing", the magistrate in "Accusing Own Husband", Lord Zhang in "Zhao Shaoqing", Wu Feiren in "Lady Liu Mingzhu", Liu Zhiyuan in "The Millhouse", Yue King Gou Jian in "Xi Shi Grows up by the Ramie River" and the Emperor in "Hitting the Princess".

许树霖 饰 时更

南华潮剧社演员，专攻老生，丑角行当。

曾演出潮剧剧目：

《回书》饰演刘智远，《苏六娘》饰演族长，《换偶记》饰演县令，《告亲夫》饰演县官，《赵少卿》饰演张大人，《刘明珠》饰演吴费仁，《磨房会》饰演刘智远，《西施生长苎萝江》饰演勾践，《打金枝》饰演皇帝。

Jeffrey Tan, Director and Dramaturg

Jeffrey loves artistic collaboration and holds a BA (Drama) from the Queensland University of Technology, QUT (Australia) and MA (Drama and Theatre Education) from the University of Warwick (United Kingdom).

Jeffrey was Resident Director with The Theatre Practice (1997), Drama Lecturer with LASALLE SIA (1999), Associate Artistic Director with TheatreWorks (S) Ltd (2002), Assistant Director with the National Arts Council (2007) and Assistant Director, People's Association (2012). Jeffrey ran the outreach and community engagement with the Singapore Arts Festival for five years (2008 to 2012) and was Festival Manager for the PAssionArts Community Arts Festival for three years (2013 to 2015). Since 2016, Jeffrey started to freelance as consultant, producer and guest director.

Jeffrey has also worked on several commissions with the Singapore International Festival of Arts (Open Homes 2015, Open Homes 2017), the Silver Arts Festival (It's A Happy Happy World, 2018) and the Singapore Writers Festival (Musee D Orsay Readings at the National Museum, 2011, Poetic Interventions at Singapore Biennale Sculptures, 2013, Mapcap – a competition of Wit and Humour, 2014, Ghost in Your Head 2018, Connections 2020) and Artground (Into the Blue Forest, 2018). In 2019, Jeffrey was Lead Artist of Open Homes' with La Boite and Backbone theatre in Brisbane.

陈财龙, 导演与剧本顾问

热爱艺术合作的陈财龙获授澳大利亚昆士兰科技大学(QUT)戏剧学士学位和英国华威大学(University of Warwick) 戏剧与戏剧教育硕士学位。

陈财龙曾担任实践剧场的驻团导演(1997年)、拉萨尔艺术学院SIA戏剧讲师(1999年)、TheatreWorks (S) Ltd副艺术总监(2002年)、国家艺术理事会的副导演(2007年), 以及人民协会的副导演(2012年)。陈财龙也负责了新加坡国际艺术节的外展和社区参与工作(2008至2012年), 担任了百盛艺术节的经理职位(2013至2015年)。自2016年起, 陈财龙开始以自由业者的身份担任顾问、制作人和客座导演等职务。

陈财龙也参与过多项委托项目的制作, 包括新加坡国际艺术节《家的故事》(2015与2017年), “艺悦乐龄”艺术节《It's A Happy Happy World》(2018年), 新加坡作家节于国家博物馆的奥赛博物馆诗歌朗诵(2011年)、新加坡双年展的《Poetic Interventions》(2013年)、《Mapcap – a competition of Wit and Humour》(2014年)、《Ghost in Your Head》(2018年) 以及《Connections》(2020年), 还有月眠艺术中心The Art Ground的《Into the Blue Forest》(2018年)。2019年, 陈财龙在布里斯班的La Boite和Backbone剧院担任《Open Homes》的首席艺术家。

Production Crew

制作团队

Director and Dramaturg
导演和剧本顾问

Jeffrey Tan
陈财龙

Artistic Director
艺术总监

Neil Chua
蔡为仲

Producer
制作人

Eric Ow
欧峻詠

Artist
表演者

Neil Chua (Ruan)
蔡为仲 (阮)

Bala Saravanan Loganathan
(Bharathanatyam Dance)
பாலசரவணன் (பரதநாட்டியம் 婆罗多舞)

Aw Wei Zheng (Sound Design)
胡伟政 (音效设计)

Koh Soo Lin (Teochew Opera)
许树霖 (潮剧老生)

Production Stage Manager
制作经理与舞台监督

Debra Chua
蔡雨倩

Lighting Designer
灯光设计

Alberta Wileo
黄沐安

Sound Engineer
音响工程

Aw Wei Zheng
胡伟政

Assistant Sound Engineer
音响工程助理

Syafiq Misari

Graphic Designer
平面设计

CROP

Imagery
映像与摄影

Aiden Leow Pictures
Poco Productions

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林少凌 先生

Mr. Syafiq Halid

Ms. Huang Peh Linde
黄佩琳 小姐

Bhaskar's Arts Academy

Nam Hwa Opera
南华潮剧社

Siong Leng Musical Association
湘灵音乐社

Skyy Creative Consultant Pte Ltd

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