



The World of Our Own at Esplanade: A Puppet Show About Loneliness

Description

A child can feel alone in a crowded room, and not always have the words to explain why. *The World of Our Own*, a new non-verbal production by Singapore company The Finger Players, puts that difficult feeling into the hands of puppets.

The work follows PENG, a young person whose loneliness takes shape through movement, distance and an encounter with MOOD MANAGER (BETA). It will be staged at Esplanade Annexe Studio from 25 to 28 August 2026 as part of Esplanade's Feed Your Imagination programme for schools.

A story told without dialogue

The absence of spoken dialogue is central to the production rather than a novelty. Young audiences have to read what the puppets do: who moves closer, who pulls away, which gestures repeat and how the space between the characters changes. That gives children room to interpret the story before an adult supplies an answer.

[Esplanade describes the production](#) as an exploration of loneliness among young people and recommends it for those aged 10 to 14. The admission age is seven and above, but that is not the same as a suitability recommendation. Parents and educators booking for younger children should consider whether they are ready for the subject and the demands of a non-verbal performance.

[The Finger Players](#) has built its practice around contemporary puppetry, often allowing objects and movement to carry ideas that would feel too blunt in ordinary dialogue. Here, that form suits a subject children may recognise without wanting to discuss directly.

Sessions are organised around school groups

The morning performances at 10am on 25, 26, 27 and 28 August are intended for upper-primary groups. Lower-secondary sessions are scheduled at 2.30pm on 27 and 28 August. Standard tickets cost S\$27 before booking fees.

Mainstream primary and secondary schools, junior colleges and centralised institutes receive one complimentary teacher ticket for every 20 student tickets bought in a single transaction for the same performance. SPED schools receive two complimentary teacher tickets for every 10 student tickets. The Tote Board Arts Grant can subsidise up to 50 per cent of programme costs for mainstream schools and up to 70 per cent for SPED schools.

Homeschools and international schools have a separate booking route through the Esplanade Box Office. The venue is wheelchair accessible, and Esplanade asks patrons with access needs to contact its customer-experience team before the visit.

Let the conversation follow the child

A performance about loneliness is an invitation to notice, not a demand for disclosure. A useful first question after the show is about the character: “When did PENG seem most alone?” A child can answer through the puppet, disagree with the premise or choose not to continue.

Adults should resist turning the outing into a lesson with a correct interpretation. The stronger response may be to ask what changed when another character noticed PENG, or to draw two moments from the story: one in which the character felt shut out and another in which connection became possible.

The production may help a young person recognise a feeling, but it is not therapy. Persistent withdrawal, distress or concern about safety needs support from trusted adults and qualified professionals beyond the theatre.

Families comparing age-appropriate theatre can also [compare another family theatre experience](#). A separate family guide looks at how to [build a separate practical family routine](#).

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