



九年剧场

NINE YEARS THEATRE

呈现 PRESENTS



李尔王

LEAR IS DEAD

愚人·君王·戏中戏

A play-in-a-play about Fools as King.

26 - 28 October 2018

Fri - Sat, 8pm

Sat - Sun, 3pm

Drama Centre Theatre

2018年10月26至28日

星期五与六, 晚上8时

星期六与日, 下午3时

戏剧中心剧院

ABOUT *LEAR IS DEAD*

Lear is dead, the entire country mourns. The "Fools Society" presents *Lear Is Dead* -- a performance that tells the story of Lear:

The ageing Lear had given his land to his two elder daughters, and disowned the truthful youngest daughter. The retired Lear insisted on retaining a portion of his power. However, his two newly empowered daughters began to find their increasingly senile father intolerable. Finally, Lear was driven out of the house and into the stormy night, left to wander like a madman on a heath.

When power is gained, wisdom is lost. When history is learnt, the present becomes clear. Why should the jesters replay their national memory, and how will the citizens move on without Lear?

Based on Shakespeare's *King Lear*, Nine Years Theatre presents a re-imagined reality through the play-within-a-play, *Lear Is Dead*.

关于《李尔亡》

李尔王驾崩，举国哀悼。“愚人协会”的弄臣们筹办演出《李尔亡》，诉说李尔事迹：

老迈的李尔错把国土分给长女和次女，更把耿直的小女儿赶走。卸任后的李尔仍坚持保留部分权力。但是，拥权后的两个女儿却开始无法忍受逐渐失智的父亲。终于，在一个暴风雨夜里，李尔像一个疯子一样地被放逐荒野。

有了权力，却失了智慧。反观历史，更使现实清晰。弄臣们为了什么重现国家记忆？国民没有了李尔，又将何去何从？

取自莎士比亚名剧《李尔王》，九年剧场呈献现实幻想剧，戏中戏《李尔亡》。



关于 九年剧场

九年剧场是由谢燊杰和徐山淇联合创立的新加坡华语剧团。我们的作品范围包括了经典剧目的重释及原创演出的制作。剧团的华语舞台演出皆附上字幕,并以保有贯彻性的演出素质,及翻译改编过程所具有的文化敏感度,长期吸引了来自不同语言和文化背景的观众。

我们坚持演员训练的重要性。剧团的作品因此常被认为在表演艺术上具有极高的扎实度。我们的核心演员组合长期进行定期的系统化训练;九年剧场更是新加坡唯一拥有这类演员组合的剧团。除了本身的训练,我们也致力通过课程及公开训练平台与艺术社群分享剧团的训练方法和理念。在艺术总监燊杰的带领下,九年剧场演员组合目前正在发展一套名为“九年剧场演员功课”的表演训练法。

为了与观众在演出以外进行更深层的接触,剧团一直努力开启不同模式的交流机会。对此,九年剧场的信念是:观众不该只是消费艺术,也应该有机会讨论艺术。

九年剧场是一个非牟利注册之公益慈善文化团体,并获国家艺术理事会主要拨款赞助(2016年4月1日至2019年3月31日)。

剧团董事

谢财佳
徐山淇
谢燊杰

黄家强
陈钰鑫
黄渭莹

公司职员

艺术总监:
剧团总监:
行政执行:
宣传执行:
会 计:

谢燊杰
徐山淇
张佩思
蔡淑娟
欧阳铭芝

剧团成员

导 演:
制作经理:
舞台监督:

邬秀丽
苏蜜嫣
陈湘怡

“九年剧场的目的是要能够让更多人实现更多的事。”

-- 艺术总监,谢燊杰

问：为什么选择呈献莎士比亚的作品？

答：莎士比亚的作品具有旷世性，原因是他的作品完全不写实。就算是取材自历史的剧本，也经过艺术处理，化为诗意的故事。他不拘泥于重现历史，却忠于生活、扎根人性，这反而使他更能以寓言式的文字来体现人性中的共同挑战。

问：为什么选择《李尔王》？为什么改编成《李尔亡》？

答：选择《李尔王》是因为觉得剧本中关于权力的主题与我们当下的世界政治很能产生联系。在《李尔亡》中，我们特别强调权力和智慧无法共存这个悲剧性。在政治环境里，没有权力，就想要有权力。有了权力，就会想要更多权力。有了更多权力，就必须巩固权力。得到权力的结果，却是失了智慧。这里指的智慧是一种人性的光芒。在争夺权力的过程中，政治家们往往身不由己地做出许多违反常纪的事。再说，剧中政治和家庭挂钩，本身就是复杂的课题，更吸引我去探讨。

当然，《李尔亡》是个改编版，是对原剧的一种幻想。虽然我觉得《李尔王》的主题是全球性的，也没有刻意把原剧结合新加坡或亚洲社会来看，但是不可否认的是，我们周遭确实是有“后伟人时代”的焦虑感，因此决定创造《李尔亡》。

问：在创作《李尔亡》的过程中，最困难的是什么？

答：最困难的不是创作，而是要说服观众这是一出他们能“看得懂”的戏。一般观众听到是经典剧目，怕自己看不懂。听到是莎士比亚，更怕自己不会欣赏。小部分观众也认为，400多年前一个英国人写的剧本，跟我们有什么关系呢？

这次，把原剧改编成个“戏中戏”，部分原因也是为了给观众搭个桥梁，鼓励大家幻想经典与自身的关系。“戏中戏”的手法是个框架，但也给了我们体现当代反应的空间。愚人们筹办演出，也同时质问为什么要演绎李尔事迹。而质疑、问责这些行为，本来就是弄臣们的职务，这更凸显了“戏中戏”中，戏里戏外相呼应的妙趣。更重要的是，“戏中戏”手法让我们把问题抛回给观众 - 政治家们的悲剧，是否是我们人民盲目纵容的结果呢？

莎士比亚的作品里有好几部皆有“戏中戏”，比如《哈姆雷特》和《仲夏夜之梦》。这些戏中戏都有讽刺、批判的功效，却不失娱乐性。这次以“戏中戏”把《李尔亡》框起来，也是希望通过好玩的手法，达到刺激想像，借古喻今，联想现实的效果。

其实，九年剧场的作品中常常有打破幻象，凸显戏剧框架的风格。这是我喜欢的手法，可以说，我认为这种“戏而上”风格的轴心概念在于体现“戏中有你我，戏外有生活”的艺术。

谢燊杰 — 导演

燊杰是一名演员、导演和戏剧导师。

二十多年来，他活跃于新加坡舞台，担任过无数英语和华语舞台剧的主角或要角。他曾凭一百分钟的独角戏《白言》（2010）和《男男自语》（新加坡艺术节，2012）两度荣获海峡时报“生活！戏剧大奖”最佳男主角奖。

作为导演，他以翻译和改编自古典与当代经典的华语舞台剧受到各界的瞩目。他曾三度荣获海峡时报“生活！戏剧大奖”的最佳导演奖（《十二怒汉》2013，《艺术》2014，《画室》2017），也是首个连续三年受滨海艺术中心委约为旗下的“华艺节”呈献演出的新加坡导演。其他主要作品包括《奥里安娜》、《谁怕吴尔芙？》、《人民公敌》、《伪君子》、《底层》、《赤鬼》、《红色的天空》、《咔嚓卡夫卡！》和《茉莉小解》等等。2017年，他受新加坡国际艺术节委约，执导改编自本地得奖作家英培安同名长篇小说《画室》的舞台作品，作为国际艺术节的开幕演出。

燊杰毕业于伦敦大学哥斯密斯学院（导演硕士）及新加坡国立大学（戏剧学学士）。他曾任南洋艺术学院戏剧系主任、拉萨尔艺术学院讲师和新加坡国立大学戏剧科讲师。他也担任过Toy肥料厂的副艺术总监（2003 - 2013）、实践剧场的驻团演员 / 导演（2000 - 2002）、电力站的附属艺术家（2007 - 2009），也是创作组合A GROUP OF PEOPLE的创办人之一（2008 - 2012）。2017年，他获颁为期三年的奖学金，赴纽约与国际表演艺术协会的各国成员进行交流。他目前也是新加坡跨文化戏剧学院的考核委员会成员。

2012年，燊杰和他的妻子徐山淇创立了九年剧场。在短短的几年内，九年便成为本地剧坛的重要团体之一。在他的艺术带领下，九年不但成功为新加坡华语剧场注入新活力，也在演员群体中激起了对演员训练这项课题的关注。燊杰自2008年开始便定期进行「铃木演员训练法」和「观点」训练的练习。他曾在纽约的SITI剧团和日本的铃木忠志利贺剧团学习这些训练方法，并参与铃木剧团在利贺戏剧节的演出。

2013年，他创立了「九年剧场演员组合」，旨在组建一支进行长期、定期并且系统化训练和创作的固定演员团队。在燊杰的带领下，九年剧场演员组合目前正在发展一套名为“九年剧场演员功课”的表演训练法。至今，九年剧场的演员组合是新加坡唯一持有上述特质的团队。



原著资料 —— 莎士比亚与《李尔王》

威廉·莎士比亚是英国的戏剧家、文学家以及诗人。他被誉为英国文学史上最伟大的文学家、欧洲文艺复兴时期最重要的作者、全世界最杰出的文学家之一。1589年至1613年间是莎士比亚的创作黄金时代。他早期的戏剧创作主要以喜剧和历史剧为主，随之，他开始编写悲剧如：《哈姆雷特》、《奥赛罗》、《李尔王》和《麦克白》。这四大悲剧被认为是英文作品之最。在他晚年时，他开始创作悲喜剧（又被称为传奇剧）并且与其他的编剧合作。

《李尔王》是莎士比亚在1605—1606年间詹姆斯一世在位时所创作。李尔的悲剧是由他划分国土并把土地分配给他两个阿谀奉承的女儿开始，最终以他的死作为其他悲剧性人生的结局。《李尔王》曾因大不列颠王国的政治局势被改编或禁演。为了迎合不喜欢哀愁和压抑基调的观众，它在1681年被内厄姆·泰特改写成美好结局。而在乔治三世统治时期，因为政治敏感而遭到全面禁演。一直到19世纪，莎士比亚的原著才被后人视为他最杰出的作品之一。



人物关系表



葛罗斯特
伯爵



李尔
国王



肯特
伯爵

君臣

君臣

父女

父女

父女



高纳李尔
长女

姐妹



里根
次女

姐妹



考狄利娅
幼女

三角恋



爱德蒙
私生子

兄弟



爱德伽
合法儿子

父子

父子



徐山淇 — 饰演 高纳里尔/愚人
九年剧场剧团总监及创办人
「九年剧场演员组合」创建及核心组员

徐山淇是一名演员、监制、剧场导师。

她自9岁加入新加坡丽的呼声少儿组后开始其表演事业，后来毕业于新加坡国立大学戏剧科，主修戏剧学及汉语，并与本地多个剧团合作。除此之外，她也在曾接受 SITI 剧团 (纽约) 及铃木忠志剧团 (日本) 分别关于「观点」与「铃木演员训练法」的训练。近期作品包括《茱莉小解》(2018)、《咔嚓卡夫卡!》(2018)、《画室》(2017)、《红色的天空》(2016)、《赤鬼》(2016)、《底层》(2015)、《伪君子》(2015)、《人民公敌》(2014)、《她门》(2013) 及《谁怕吴尔芙?》(澳门艺术节2013)。



韩乾畴 — 饰演 葛罗斯特/愚人
「九年剧场演员组合」创建及核心组员

乾畴续《十二怒汉》之后，加入了九年剧场演员组合，成为创建及核心成员之一，并演出《茱莉小解》、《咔嚓卡夫卡!》、粤语版《单日不可停车》、《画室》、《红色的天空》、《赤鬼》、《底层》、《伪君子》与《人民公敌》。

他毕业于国大戏剧系，之后予野米剧场“young & WILD”接受演员训练。他也曾远赴当代戏剧大导 Anne Bogart 的剧团 SITI Company (美国纽约州)、论坛剧场翘楚 David Diamond (加拿大温哥华) 以及小丑大师 Philippe Gaulier 的学院 (法国巴黎) 进修夏季课程。

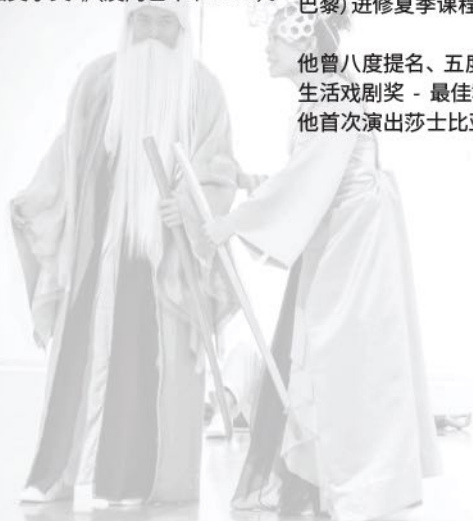
他曾八度提名、五度荣获《海峡时报生活戏剧奖 - 最佳群体演出》。这是他首次演出莎士比亚的剧目。



梁海彬 — 饰演 李尔王/愚人
「九年剧场演员组合」创建及核心组员

2009年，他在戏剧局的青年支部“艺树人”受训，亲身体验剧场如何激发思考，为社群赋权，于是投入剧场工作，自2012年起，在九年剧场进行长期性、定期性、且有系统性的演员训练。他2014年到日本利贺村，研习“铃木忠志演员训练法”。他也在2018年参与美国的SITI剧团的夏日工作坊，研习“观点训练”。

<http://thethoughtspavilion.wordpress.com>





温伟文 — 饰演 爱德蒙/肯特/愚人
「九年剧场演员组合」核心组员

伟文是一名演员，歌手，以及音乐家。他毕业于新加坡国立大学戏剧系，目前是一名以自由性质工作的演员。毕业以后，伟文已参与了许多英语和华语剧场的制作。他接受了美国的SITI剧团的夏日工作坊以及日本利贺村的“铃木忠志演员训练法”。

他曾参演：Army Daze、《搭错车》、High Class、Red Riding Hood、Firecrackers & Bombshells、Romeo & Juliet: The Musical、Hansel & Gretel、《夜莺》(中英文版本)、Junior Claus、《剃头刀》、The Tempest、《雨季》、《白言》、Beauty World、《赤鬼》、《鸠摩罗什》、《红色的天空》、《本质上快乐》、《莎莎》、《画室》、《咔嚓卡夫卡!》、《有时月光》及《茉莉小解》。

陈珮文 — 饰演 里根/愚人

珮文于英国埃克塞特大学获得她的戏剧实践硕士学位。从中学时期开始，她在多位导师的启蒙下接触了表演，爱上了戏剧，更希望能够透过自己的力量为本地剧场做出小小的贡献。

庄舒怡 — 饰演 考狄利娅/爱德伽/愚人

舒怡是一名演员，歌手，舞者，和主持人。在中国和加拿大长大的她，为了追随演艺事业而回到新加坡就读LASALLE艺术学院音乐剧科系，并在2016毕业。毕业后，舒怡已参与了许多本地剧场的制作，并且可以在电视银幕上看到她的演出。

她曾参演：Woman of Asia, Cabaret, Eurydice, Family, 《小红帽》, PRISM, 《天才谐星》。



邬秀丽

助理导演

秀丽目前是九年剧场的附团导演。继《茉莉小解》和《画室》后，秀丽十分开心能够再一次以助理导演的身份与九年剧场合作。

她曾执导过的作品包括：The Last Five Years: A Gender Reversal，《波西米亚人》(新加坡交响乐团)，《夜莺》(新加坡专业剧场)，《旧爱》(The Woman Before)，《车站》(The Bus Stop)，Abstraction, The Chairs。

她曾以助理导演执导过作品包括：Sparks the Musical (彭魔剧团)、《茉莉小解》(九年剧场)、《画室》(九年剧场)、《地狱中的奥菲欧》(New Opera Singapore)、《三只山羊》(新加坡专业剧场)、《金银岛》(新加坡专业剧场)、Hello/Goodbye (新加坡专业剧场)、音乐剧 LKY: The Musical (Metropolitan Productions)、《暴风雨》(新加坡专业剧场)、《金发姑娘和三只熊》、Junior Claus (新加坡专业剧场)。邬秀丽曾于2014至2016年担任新加坡专业剧团的驻团助理导演。

www.cherilynwoo.com



白静怡

灯光设计

静怡在2012年以荣誉学位毕业于英国皇家语言与戏剧学院的剧场实践系，专长于灯光与投影设计。

她所设计过的作品包括：《画室》(九年剧场)，《探戈》、The Effect (彭魔剧团)，《四马路》、《六根不宁》、《老九》2017、《聊斋》2016、《天冷就回来》2014 (实践剧场)，Prism (Toy 肥料厂)，《不见》、《六点九》、《傻姑娘与怪老树》(戏剧盒)，《我想说点真的》(滨海艺术中心)，Forever Young、《贾西·布雷尔在巴黎》(Sing' Theatre)，亚细亚残疾人运动会 (2015) 的开幕与闭幕仪式，《着迷·陈洁仪》音乐会 (Banshee Empire)，Sides 2016 (Frontier Danceland)，From: The Platform (Chowk Productions)，You Are Here (Pooja Nansi)，Mirror of Clandestine Blooms、《穿山甲小夜曲》、Things with Wings, Rainbow Palace of the Sea (化生艺术团)、《狮城悬案》(新风相声学会)，九霄 (湘灵音乐社)，《除了回忆，其余免谈》(视线剧场)和Cloud (Tara Tan)。



莊立權

音效及音乐创作

莊立權是一名热爱哲学、文化与艺术的本地作曲家。自90年代以来，在立權的创意旅程上，他尝试不同的方法，包括传统纸笔作曲、应用电子合成器塑造声音、通过装置艺术、以及个人和集体的即兴创作，探索音乐和声响元素里的诗意。立權善于和不同领域的创意人合作：从业剧场、舞蹈、视觉艺术及建筑设计等。他的作品曾在英国、日本与本土的艺术节呈献。

请到立權的 SoundCloud 网址 <https://soundcloud.com/li-chuan-chong> 聆听吧!



罗安妮

舞台装置执行

罗安妮对于物体和空间的触觉质感十分着迷，促使她踏入拥有无限可能性的剧场世界。她在服装部门担任过各种角色如：设计、裁剪、服装管理。

服装设计作品包括九年剧场与澳门艺术节联合制作的《茉莉小解》、九年剧场 / 舞人舞团的《咔嚓卡夫卡!》、湘灵音乐社的《九歌·意象》、2015年新加坡国际艺术节委约作品《回归》(助理设计)。

ARTFACTORY

舞台装置执行

ARTFACTORY 认识到与合作者紧密工作以制作出最高质量作品的重要性、深信打破常规并在创作的过程中探索和发展新技术和策略、并想要在结合艺术与科技的可能性上突破二者之间的原有界限。



Creative and Production Team 创意与制作团队

ORIGINAL PLAY 原著	William Shakespeare 威廉·莎士比亚
ADAPTATION / DIRECTOR 改编 / 导演	Nelson Chia 谢乐杰
PRODUCER 监制	Mia Chee 徐山淇
ASSISTANT DIRECTOR 助理导演	Cherilyn Woo 邬秀丽
CAST 演员	Mia Chee 徐山淇 * Hang Qian Chou 韩乾晴 * Neo Hai Bin 梁海彬 * Timothy Wan 温伟文 * Jodi Chan 陈珮文 Shu Yi Ching 庄舒怡 *「九年剧场演员组合成员」
SET CONCEPT 舞台设计概念	Nelson Chia 谢乐杰
SET REALISATION 舞台设计执行	ARTFACTORY
LIGHTING DESIGN 灯光设计	Genevieve Peck 白静怡
SOUND & COMPOSITION DESIGN 音效及音乐创作	Chong Li-Chuan 莊立權
COSTUME DESIGN 服装设计	Loo An Ni 罗安妮
PERFORMANCE MAKEUP 演出化妆	Valerie Chua 蔡淑娟
PRODUCTION MANAGER 制作经理	Tennie Su 苏蜜嫣
STAGE MANAGER 舞台监督	Tan Xiang Yi 陈湘怡
ASSISTANT STAGE MANAGER 助理舞台监督	Geraldine Ang, Alethea Koh 汪露仪、许呈甄
WARDROBE MISTRESS 服装主管	Yeo Fu Bi 杨馥碧
SOUND ENGINEER 音响工程	Teo Wee Boon 张为文
SURTITLE OPERATOR 字幕操作	Shang Dianjun 尚殿君
KEY VISUAL PHOTOGRAPHY AND GRAPHICS 宣传摄影与平面	Ryan Loi 黎志誠
KEY VISUAL MAKEUP 宣传化妆	June Goh, Amber Liu (assistant) 吴裕真、刘寒风(助理)
ADMIN EXECUTIVE 行政执行	Teo Pei Si 张佩思
PUBLICITY EXECUTIVE 宣传执行	Valerie Chua 蔡淑娟
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九年剧场

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NINE YEARS THEATRE

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Nine Years Theatre is a non-profit organisation with IPC status.

Donations given to us qualify for the dollar-for-dollar Cultural Matching Fund set up by the Ministry of Culture, Community and Youth. Every dollar donated to us means a lot!

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and above

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Your contribution helps us share the training methods that build our physique.

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- 20% off tickets up to max. number of 4 purchased tickets

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and above

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Your backing helps us accumulate our experiences and grow our personality.

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About Nine Years Theatre

Nine Years Theatre is a Singapore Mandarin theatre company co-founded by Nelson Chia and Mia Chee. The company focuses on the re-imagination of classic work and the creation of new work. Our Mandarin productions (with surtitles) have attracted audiences from all language backgrounds with their consistency in quality and a cultural sensibility in translation and adaptation. We also collaborate with local and international arts groups in cross-cultural and cross-disciplinary work .

We believe in actor training, our works are therefore often being described as grounded in the actors' art. We are the only company in Singapore that works with an ensemble of actors that train regularly on a long-term basis via systematic methods. Furthermore, we also share these training methods and philosophy with the community through classes and open training platforms. Under artistic director Nelson's leadership, the NYT Ensemble is currently developing a performance approach known as the "NYT Actors' Work".

In order to engage our audiences beyond the productions, the company continues to explore various ways of holding dialogue sessions with them. Our efforts are rooted in the belief that audiences should not merely consume art, but be offered the opportunity to discuss art.

Nine Years Theatre Ltd. is a charity with IPC status. Nine Years Theatre is supported by the National Arts Council under the Major Company Scheme for the period from 1 April 2016 to 31 March 2019.

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Nelson Chia

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Company Director:
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Mia Chee
Teo Pei Si
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Company Associates

Director:
Production Manager:
Stage Manager:

Cherilyn Woo
Tennie Su
Tan Xiang Yi

*"The purpose of Nine Years Theatre is to enable more people to do more things."
-- Artistic Director, Nelson Chia*

Playwright Information – Shakespeare & *King Lear*

William Shakespeare is an English playwright, writer and poet. He is widely regarded as the greatest writer in the English language, the most important writer during The Renaissance and the world's pre-eminent dramatist. He produced most of his known works between 1589 and 1613. His early works were primarily comedies and histories, followed by tragedies, which includes *Hamlet*, *Othello*, *King Lear* and *Macbeth*, all considered as some of the finest works in the English language. In his later years, he wrote tragicomedies (also known as romances) and collaborated with other playwrights.

King Lear was written by Shakespeare between 1605 and 1606 during the time of James I of England. The tragedy of Lear begins when he disposes of his kingdom by giving bequests to two of his three daughters egged on by their continual flattery. His death marks the end of his madness. The play has been rewritten with a happy, non-tragic ending for audiences who disliked its dark and depressing tone after the English Restoration. Due to the political situation of the Kingdom of Great Britain, *King Lear* has been either adapted or been banned from being performed. Nahum Tate rewrote *King Lear* in 1681 where he changed the ending of the play to a happy one. Also, under the ruling of George III of the United Kingdom, the play was banned due to similarities between George III and *King Lear*. Since the 19th century, the original version by Shakespeare has been regarded as one of his greatest achievements.



Nelson Chia - Director

Nelson is an actor, director and theatre educator.

He has been an active player on the Singapore stage for more than two decades, taking on numerous major and leading roles in English and Mandarin productions. He is a two-time winner in the Best Actor category in The Straits Times' Life! Theatre Awards for his performance in a 100-minute, one-man show *White Soliloquy* (2010) and *A Language Of Their Own* (Singapore Arts Festival 2012).

As a director, he is known for his detailed and tight ensemble work on stage and his translation and re-imagining of classics in Mandarin. He is a three-time winner in the Best Director category in the Straits Times' Life! Theatre Awards (*Twelve Angry Men*, 2013. *Art*, 2014. *Art Studio*, 2017). He was the first Singapore artist to be commissioned for a consecutive three years by the Esplanade to present works at the Huayi Chinese Festival of Arts. His other works include *Oleanna*, *Who's Afraid of Virginia Woolf?*, *An Enemy of the People*, *Tartuffe*, *The Lower Depths*, *Red Demon*, *Red Sky*, *Cut Kafka!* and *Pissed Julie*, to name a few. In 2017, he was commissioned by the Singapore International Festival of Arts to open the festival with *Art Studio*, a stage adaptation of the novel by local award-winning author Yeng Pway Ngon.

A graduate of Goldsmiths College, London (MA in Directing) and the National University of Singapore (BA Theatre Studies), Nelson has headed the Department of Theatre at the Nanyang Academy of Fine Arts, and also lectured at Lasalle College of the Arts and the Theatre Studies Programme at the National University of Singapore. He was the Associate Artistic Director of Toy Factory Productions (2003 - 2013), a Resident Artist with The Theatre Practice (2000 - 2002), an Associate Artist with The Substation (2007 - 2009), and a founding member of the ensemble collective A GROUP OF PEOPLE (2008 - 2012). In 2017, he was awarded a 3-year fellowship with the International Society for Performing Arts in New York. He currently sits on the examination board of the Intercultural Theatre Institute in Singapore.

In 2012, Nelson co-founded Nine Years Theatre (NYT) with his wife Mia Chee. Within a few years, NYT has grown to become one of the key players in the scene. Through his artistic direction, he has managed to not only rejuvenate the Singapore Mandarin theatre scene with his work, but raised the awareness of actor training among the artistic community. Since 2008, he has been training regularly in the Suzuki Method of Actor Training and Viewpoints. He studied both methods with SITI Company in New York, and trained in the Suzuki Method and performed in the Toga Festival with the Suzuki Company of Toga (SCOT) in Japan.

In 2013, he created the NYT Ensemble (NYTE) with an aim to establish a stable company of ensemble actors who train regularly in a systematic way, and create work together over an extended period of time. Under Nelson's leadership, the NYT Ensemble is currently developing a performance approach known as the "NYT Actors' Work". To date, the NYT Ensemble is the only actor ensemble of this nature in Singapore.



A conversation with the director

Q: Why did you choose to present a play by Shakespeare?

A: Shakespeare's plays have a certain universality, and that's because his works are totally unrealistic. Even when the plays are based on historical events, they were given artistic treatment and became poetic stories. He was not burdened by the representation of history, but was loyal to the facts of life and rooted in the problems of humanity. This allowed him to use words that are allegorical to discuss our common human challenges.

Q: Why King Lear? And why Lear Is Dead?

A: I chose King Lear because I feel there is a connection between its theme of power and our current global politics. In Lear Is Dead, tragedy happens when power and wisdom cannot co-exist. In the political world, we want power when we have none. When power is gained, we want more power. When we have more power, we find the need to hold on to power. As a result of gaining power, we begin to lose wisdom. When I say wisdom, I am referring to the light of humanity. In the process of grabbing power, politicians often find themselves involuntarily acting in ways that disregard the basics of human relationships. Moreover, we can see from the play how the tangle of politics and family can be so complex that it becomes an area of interesting research.

Of course, Lear Is Dead is an adaptation; a re-imagining of the original text. Even though I feel that the themes of King Lear are universal and hence am not approaching the play solely from the Singaporean or Asian context, I have to admit that there is a "post-great man" anxiety among us. That is what inspired me to create Lear Is Dead.

Q: What is the greatest challenge in the creation of Lear Is Dead?

A: The greatest challenge is not in creating the work, but in convincing the audiences that this is a work that they can "understand". Usually, the general audiences, when told that it is a classic work, will respond with doubt that they may not "understand" the work. When told that it is Shakespeare, they express fear of not being able to appreciate. A small group of audiences may even feel that there is hardly any significant relationship between us and a play written by an Englishman some 400 years ago.

Therefore, part of the reason to re-imagine the work as a "play-within-a-play" is to offer the audiences a bridge towards Shakespeare, and to encourage them to imagine a relationship between themselves and the classics. The "play-within-a-play" structure is a framing that offers us the space for contemporary response to the original text. The Fools organise the production, they also question the decision to re-enact Lear's life. Interestingly, to question is precisely the Fools' duty in the court. In a way, elements in and outside of the play start to mirror or relate to each other. More importantly, the "play-within-a-play" structure allows us to throw the question back to the audiences – Are the politicians' tragedies a result of us ignorantly allowing them to have the power to do what they will?

A couple of Shakespeare's plays, such as Hamlet and A Midsummer Night's Dream, have a "play-within-a-play" in them. All of them serve to entertain while being satirical and hence, critical. In the same playful way, Lear Is Dead strives to incite the audiences' imagination, to point to its currency in history, and to encourage us to draw a relation between the play and our daily reality.

In fact, a lot of Nine Years Theatre's productions have the characteristics of breaking the illusion and foregrounding the meta-theatrical. This is a style that I like. In a way, I think that the central tenet of this "meta-theatricality" is to offer the possibility of seeing "ourselves with-in the play, and our lives with-out the play".



Cherilyn Woo

Assistant Director

Cherilyn is currently Associate Director at Nine Years Theatre (NYT). Having assistant directed with NYT for *Pissed Julie* and *Art Studio*, Cherilyn is thrilled to be working with NYT again.

Director Credits: *The Last Five Years: A Gender Reversal*, *La Boheme* (Singapore Symphony Orchestra), *Nightingale* (SRT), *The Woman Before*, *The Bus Stop*, *Abstraction*, *The Chairs*.

Assistant Director Credits: *Sparks the Musical* (Pangdemonium), *Pissed Julie* (NYT), *Art Studio* (NYT), *Orpheus in the Underworld* (New Opera Singapore), *The Three Billy Goats Gruff* (SRT), *Treasure Island* (SRT), *Hello/Goodbye* (SRT), *LKY: The Musical* (Metropolitan Productions), *The Tempest* (SRT), *Goldilocks & The Three Bears* (SRT), *Junior Claus* (SRT).

From 2014 – 2016, she was in the Directing Residency at Singapore Repertory Theatre (SRT).

www.cherilynwoo.com



Genevieve Peck

Lighting Designer

Genevieve graduated from The Royal Central School of Speech and Drama, London in 2012 with a BA(Hons) in Theatre Practice, specialising in Lighting and Projection/ Video Design.

Design credits include *Art Studio* (Nine Years Theatre), *Tango*, *The Effect* (Pangdemonium), *Four Horse Road*, *I Came at Last to The Seas*, *Lao Jiu 2017*, *Liao Zhai Rocks 2016*, *If There're Seasons 2014* (The Theatre Practice), *Prism* (Toy Factory), *Missing, sixpointnine*, *The Silly Little Girl and The Funny Old Tree* (Drama Box), *I am Trying to Say Something True* (Esplanade), *Forever Young*, *Jacques Brel is Alive and Well and Living in Paris* (SingTheatre), *ASEAN Para Games 2015 Opening and Closing Ceremonies* (Philbeat Pte Ltd), *Kit Chan Spellbound Concert* (Banshee Empire), *Sides 2016* (Frontier Danceland), *From: The Platform* (Chowk Productions), *You Are Here* (Pooja Nansi), *Mirror of Clandestine Blooms*, *Serenading Pangolins*, *Butterfly Effect*, *Things with Wings*, *Rainbow Palace of the Sea* (The Arts Fission Company), *It Could Have Been* (Sin Feng Xiang Sheng Society), *Musicians of the Imperial Court*, *Soul Journey - Nine Songs*, *Moving Horizon: A Nanyin Journey* (Siang Leng Musical Association), *Everything But the Brain* (Sightlines Productions), and *Cloud* (Tara Tan).



Chong Li-Chuan

Music Composer and Sound Designer

Chong Li-Chuan is a Singaporean composer with a keen interest in philosophy, culture and the arts. As a practitioner, Chong's activities run the gamut of acoustic composition, electroacoustic sound, sonic art, installation, free improvisation, "live" electronics, site-specific and collaborative work involving music and sound as key elements.

Chong's career in music and sound started in the late '90s, freelancing as a composer and sound designer in collaboration with practitioners in theatre, dance, visual arts, and architecture. Chong's works have been presented in the UK, Japan and Singapore.

Please visit his SoundCloud channel for a listen: <https://soundcloud.com/li-chuan-chong>.



Loo An Ni

Costume Designer

Loo An Ni is fascinated with the tactility of objects and spaces. This brought her into theatre where possibilities are limitless. She has taken various roles in costuming, from design and construction to wardrobe management.

Her costume design credits include *Pissed Julie* (Nine Years Theatre and Macau Arts Festival), *Cut Kafka!* (Nine Years Theatre x T.H.E Dance Company), *Nine Songs* (Siang Leng Musical Association), and *Returning* (asst. design, SIFA 2015 commission).



ARTFACTORY

Set Realisation

ARTFACTORY recognizes the importance of working closely with our collaborators in order to produce work of the highest quality. We believe in breaking conventional rules in order to develop and explore new strategies and technologies during the creative process. Above all, we are deeply interested in pushing the limitations of possibilities in technology and art.

Relationship Chart



Gloucester
Earl

Ruler & Official



Lear
King

Ruler & Official



Kent
Earl

Father & Daughter

Father & Daughter

Father & Daughter



Goneril
Eldest Daughter

Sisters



Regan
Second Daughter

Sisters



Cordella
Youngest Daughter

Love Triangle



Edmund
Illegitimate Son

Brothers



Edgar
Legitimate Son

Father & Son

Father & Son



Mia Chee - as Goneril/Fool

Nine Years Theatre Company Director and Co-Founder
Founding & Core Member of Nine Years Theatre Ensemble

Mia is an actor, producer and theatre educator.

She started performing at 9 years old when she joined Rediffusion Singapore's children group and eventually graduated with a BA in Theatre Studies and Chinese Language from the National University of Singapore. In addition to that, she studied Viewpoints with SIT1 Company (New York) and Suzuki Method of Actor Training with SIT1 and Suzuki Company of Toga (Japan). Recent works include *Plissed Julie* (2018), *Cut Kafka!* (2018), *Art Studio* (2017), *Red Sky* (2016), *Red Demon* (2016), *The Lower Depths* (2015), *Tartuffe* (2015), *An Enemy of the People* (2014), *The Bride Always Knocks Twice* (2013) and *Who's Afraid of Virginia Woolf?* (Macau Arts Festival 2013).



Hang Qian Chou - as Gloucester/Fool

Founding & Core Member of Nine Years Theatre Ensemble

Qian Chou first worked with Nine Years Theatre on *Twelve Angry Men* as Juror #2 and subsequently became a Founding and Core Member of the NYT Ensemble. Since then, he has appeared in most of NYT's productions, including taking on Kuo Pao Kun's monologue *No Parking on Odd Days* in Cantonese; playing Jean in *Pissed Julie*; Old Zhou in *Cut Kafka!*; Big Beard in *Art Studio*; Mr Lee's son in *Red Sky*; the titular role in *Red Demon* and *Tartuffe*; the Pot-mender in *The Lower Depths*; and Peter Stockmann in *An Enemy of the People*.

He graduated from NUS Theatre Studies and the pioneer cohort of WILD Rice's actors' training programme young & WILD. He also attended summer workshops at Anne Bogart's SIT1 Company (Saratoga Springs, US), Ecole Philippe Gaulier (Paris, France) and David Diamond's Theatre for Living (Vancouver, Canada).

He has won Best Ensemble five times at The Straits Times Life! Theatre Awards, for *Art Studio*, *Red Sky*, *Twelve Angry Men*, *Lao Jiu: The Musical 2012* and *Mad Forest*; and was similarly nominated for *Lao Jiu: The Musical 2017*, *Own Time Own Target* and *The Hypochondriac*.



Neo Hai Bin - as King Lear/Fool

Founding & Core Member of Nine Years Theatre Ensemble

Over the years, he experienced the theatre's power to develop social awareness and empower communities. He started off as a member of "ARTivate", the youth wing of Drama Box. Now a freelance theatre practitioner, he receives long-term, regular and systematic training in Nine Years Theatre. In 2014, he attended and deepened his understanding of "Suzuki Method of Actor Training" in Suzuki Company of Toga, Japan. He attended the SIT1 Company Summer Workshop 2018, New York, to further his practice of "Viewpoints".

He is part of performing arts collective "微Wei Collective". He keeps a blog at: <http://thethoughtspavilion.wordpress.com>





Timothy Wan - as Edmund/Kent/Fool

Core Member of Nine Years Theatre Ensemble

Timothy is an actor, and musician. He graduated from the theatre studies department in the National University of Singapore. Since then, he has been actively involved in both the local English and Mandarin theatre scene. He has undergone training programs with SITI Company in Saratoga Springs, as well as with the Suzuki Company of Toga, in Toga, Japan.

Stage credits include: *Army Daze, Glass Anatomy, High Class, Red Riding Hood, Firecrackers & Bombshells, Romeo & Juliet: The Musical, Hansel & Gretel, The Nightingale* (in both English & Mandarin), *Junior Claus, Titou dao, The Tempest, December Rains, White Soliloquy, Beauty World, Red Demon, Kumarajiva, Red Sky, Fundamentally Happy, Girl in the White Sandbox, Art Studio, Cut Kafka, Sometime Moon, Pissed Julie.*



Jodi Chan - as Regan/Fool

Jodi graduated from the University of Exeter, United Kingdom, with a Master of Arts degree in Theatre Practice. Her affinity with the stage began in secondary school, where she first performed under the guidance of various inspiring teachers and drama instructors. Since then, she has been determined to pursue her passion in theatre and contribute to the local arts scene.



Shu Yi Ching - as Cordelia/Fool

Shu Yi is an actor, singer, dancer and host. Born in Singapore, raised in China and Canada, Shu Yi returned to Singapore to pursue a performing arts degree, where she attended LASALLE College of the Arts and graduated with a BA(Hons) in Musical Theatre in 2016. Since then, she had been actively involved in both the local theatre scene, as well as the TV/Film scene.

Her stage credits include: *Woman of Asia, Cabaret, Eurydice, Family, Little Red Riding Hood* (In Mandarin), *PRISM, Masters of Comedy.*

Acknowledgements 鸣谢

Drama Box 戏剧盒
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All venues, media and volunteers who have made this production possible.
以及所有帮助我们的场地、媒体和义工。

Thank you, from the bottom of our hearts, to the following 【9-Cell Donation Grid】 donors for making it possible for us to continue in the creation of high quality theatre productions.
我们由衷感谢以下所有「九宫格捐助计划」捐助者,让我们有能力继续呈献高素质的制作。

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Anonymous 匿名者
Anonymous 匿名者
Mr. Chan Boon Keng

Style 风格

Anonymous 匿名者

Personality 性格

Ms. Veronica Chua
Mr. Kok Wang Lin
Anonymous 匿名者
Anonymous 匿名者
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Anonymous 匿名者
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Mr. Ng Wai Keong
Ms. Audrey Wong
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Anonymous 匿名者

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