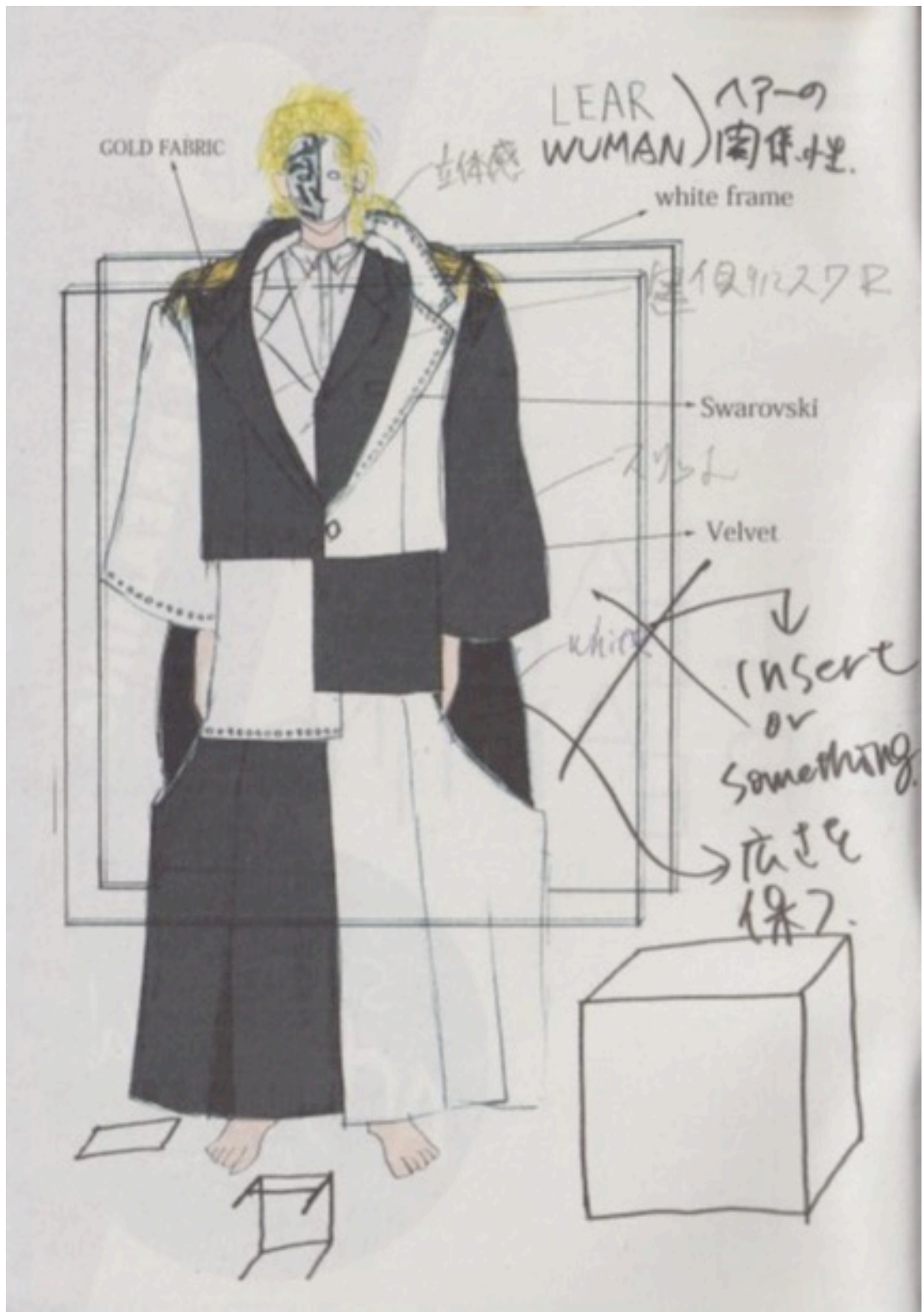


LEAR
DREAMING



31 MAY & 1 JUNE
SOTA DRAMA THEATRE
LEAR DREAMING
ONG KENG SEN (SG)





WELCOME MESSAGE

A very warm welcome to the Singapore Arts Festival 2012!

Over 16 extraordinary days, we invite you to encounter a stunning array of performances that we hope will be close to your heart!

The Singapore Arts Festival 2012 completes the trilogy we started two editions ago: **Between you and me** (2010), **I want to remember** (2011), **Our lost poems** (2012).

Our lost poems will look at myths, legends, wandering thoughts, reflections, lost riddles and hidden-stories. It is a discovery of tales and aspirations that need to be told and retold. Stories that inspire us, legends that have deep cultural roots and riddles that reveal the secrets of the world. This festival finds us at a crossroad, waiting to reaffirm our sense of place in time as we uncover refreshing facets of ourselves:

Something ancient. Something lost. Something hidden. Something new.

All artists curated for the 2012 festival draw from folklore and myths that span India, China, New Zealand, Japan, Malaysia, Indonesia, Sweden, Germany, Israel, Canada, the United Kingdom, France, and even present and future Singapore.

With this program, we also cross into the space of rituals, religions and beliefs – the stuff of oral traditions, tales your grandmother used to tell you and lullabies with which your nanny sang you to sleep.

Our Kids Arts Village returns for a second edition anchored by a very unique architectural performance installation called Tangle where we invite kids young and old to get involved to build up the space.

The Festival Village also makes its sophomore appearance, this time featuring all free programs and activities. From jazz, blues to hip hop, Dikir Barat (a musical form native to the Malay Peninsula) to an all-girl deejay bootcamp, film screenings to even a centaur appearance – be prepared to be blown away when you bring your kids, your grandma, your uncle, your best friends!

We would like to thank all our partners and sponsors whose continued belief in what we do has made this edition of the Festival possible. To all our artists over the 3 editions of the Festival, we give a shout to you as you continue to inspire us with your visions of the world. And of course to YOU, for coming and being part of the Festival.

Together, we shall listen to the stories that inspire us, ancient songs that move us in a magical experience and lost poems that find our way towards a hopeful future!

Low Kee Hong
General Manager
Singapore Arts Festival

SINGAPORE ARTS FESTIVAL 2012

LEAR DREAMING

Ong Keng Sen

TheatreWorks (Singapore)

Singaporean Premiere

Thursday, 31 May & Friday, 1 June 8.00pm

SOTA Drama Theatre

The use of cameras, video and tape recorders is forbidden.
Please ensure that all mobile phones and electronic devices are switched off.

ABOUT THE PRODUCTION

Lear Dreaming

Performed in Bahasa Indonesia, Japanese, Mandarin and Korean with English surtitles.

Fifteen years after 1997, Ong revisits his *Lear* to create a new performance, distilled and visionary, entering one man's mind, a past king and his memories: *Lear Dreaming*.

In a present time where giants fall and lines of power are redrawn, *Lear Dreaming* reimagines this tragedy on patriarchy and succession through the pristine philosophy of Japanese Noh theatre. The turbulence of King Lear's humanity, time's passing, and transience become an allegory of the world today.

Lear, directed by 2010 Fukuoka Prize for Arts and Culture recipient Ong Keng Sen, was a groundbreaking intercultural theatre production based on Shakespeare's *King Lear*. First produced by the Japan Foundation Asia Centre in 1997, the work premiered to critical reception in Tokyo, Osaka and Fukuoka. In 1999, it toured to six cities in Asia-Pacific and Europe including the Theater der Welt in Berlin.

Ong's *Lear* brought stunning discourse to the place of Asia and its art, both traditional and contemporary, and remains a classic referenced internationally.

Noh master-performer Naohiko Umewaka will re-enact his role as Lear, 15 years later. The only actor on stage, he is accompanied by some of the brightest stars of Asia's music cultures: contemporary pipa exponent Wu Man; Kang Kwon Soon, a leading vocalist in traditional Korean court music, junga; Piterman, a specialist in the Minang music-dance-theatre of Sumatra; electronica expert Toru Yamanaka; and celebrated composer Rahayu Supanggah with his contemporary ensemble of gamelan musicians.

Lear Dreaming also features creations by Ong's long-standing collaborators in design by Justin Hill (set), Scott Zielinski (lights), Mitsushi Yanaihara (costumes) and newcomer to the 'live' stage, graphics artist Hanson Ho.

DIRECTOR'S NOTES

"When I first engaged with the Asian way of telling stories in 1988, it was strange and wondrous for me. I was a young director wanting to tell narratives that had a magic reality, symbolic archetypes, a different sense of space and time; far from the monopoly of realism that seemed to imprison us all in a singular rationality. Today, this Asian mode is a natural language for me (perhaps its because I never watch television!) though I first had to learn it. I was always aided by an empathy with Noh theatre, an ancient theatre from Japan, which has deliberately kept its cosmos apart from daily life. Unlike, the major ruptures of culture such as Cultural Revolution of China or the malleability of tradition into the contemporary such as with gamelan music, Noh has maintained its separation from life. The space of art is zealously guarded. Art is not necessarily community, is not necessarily pop culture, social media but in the case of Noh, it still has relevance 700 years later. It is definitely food for thought for me living in Singapore.

For perhaps in the ancient is the contemporary-the purity, the minimal, the rigour. I am searching for this art for life, a new way of living in a media-saturated, technological world that is relentlessly impacted by political manifestos and consumer advertising.

Many people have asked why come back to this project from 1997 which I initiated then with 30 performers onstage, mostly actors even though it was an interdisciplinary work of music, dance, theatre. This time, the production is a work of music that has only one actor surrounded by eight musicians. I suppose you can say that I was hailed by Lear to respond once again. We often understand that it is the artist who creates the work but perhaps it is the work that creates the artist?

The 1997 production was gorgeous, complete and very material. How can it be so easy to say something so complex? What faces one at the end of life? How can we suggest the salvation, the humanity in a dictator, an authoritarian father, an oppressor? What has been oppressed? The blood lines that continue, the legacies that we inherit, that we resist-how do we open up a discussion without reducing it to a didactic 'good' and 'bad' judgment? How do we allow resistance to be ambiguous, real and problematic? How do we manifest this ambiguity in the work? For "the human heart is more difficult to fathom than the bottom of the sea..."

Ong Keng Sen



BIOGRAPHIES

ONG Keng Sen Director

Ong Keng Sen, Artistic Director of TheatreWorks (Singapore), has actively contributed to the evolution of an Asian identity; as well as the subsequent transglobalisation of the Asian aesthetic in contemporary arts. He studied intercultural performance at the Performance Studies Department, Tisch School of the Arts, New York University, and also holds a law degree. Recognised for his intercultural and interdisciplinary approaches, many of his works have been presented at and acclaimed throughout the world. An important part of his work is in research with emerging artists, the latest being the mentorship programme, *CONNECT CONNECT* for the Spielart Festival (Munich). He is also known for his political curation of artists of diverse origins and practices in process contexts.

In 1994, Keng Sen conceptualised *The Flying Circus Project*, a laboratory project that brings together traditional and contemporary Asian artists amongst artists from the world. This process was shared at the Yokohama Triennale in a school of politics which was ongoing, throughout the 2005 exhibition. In 1999, he initiated a network for Asian artists to encourage inter-Asian engagement, known as the Arts Network Asia (ANA). This recently received an endowment from Ford Foundation for its sustained collaboration across borders in the arts and cultures of Asia. Keng Sen is the founding artistic director of *In-Transit*, an annual interdisciplinary arts festival in Berlin (2002 & 2003). He curated the *Insomnia* season for the Institute of Contemporary Arts in London (2005), the *Politics of Fun* exhibition at the House of World Cultures, Berlin (2005), the immense *Night Festival: New World 2010* for the National Museum of Singapore and Singapore Art Museum, amongst others.

Keng Sen is the only Singapore artist to have received the Young Artists Award and Cultural Medallion Award. In 2010, he was awarded the Fukuoka Arts & Culture Prize for his outstanding body of work and contribution to Asian expression.



Naohiko UMEWAKA
Old Man/Old Man's Wife

Naohiko Umewaka is a Noh Master for Shite (Lead Actor) of the Kanze School. His family lineage in the art of Noh dates back six hundred years. His great grandfather, Umewaka Minoru, is credited with saving Noh Theater from extinction. Naohiko, trained by his father, the legendary Noh Master Naoyoshi, has been performing since he was three, and played his first major role in *Tsuchigumo* at the age of nine.

Aside from performing classical Noh plays, worldwide, he also composes, choreographs, directs and performs in a number of new Noh plays, including *The Baptism of Jesus*, which was performed at the Vatican before Pope John Paul II on December 23, 1988. He appeared as Emperor Hirohito in the 1995 film *Hiroshima* and performed the title role in Ong Keng Sen's 1997 multicultural production *Lear*. He also writes and directs contemporary plays with Noh elements. His original work *The Coffee Shop Within the Play*, an official entry to the 31st UNESCO International Theatre Institute's Theatre Olympics of the Nations in 2006, was reviewed as one of the five best plays among 30 performances from all over the world.

Naohiko, who received his Ph.D. in 1995 from the University of London, is currently a professor at Shizuoka University of Art and Culture, where he does academic research on the concepts, philosophy and internal choreography of Noh Theater. He was a recipient of a Japan Foundation Visiting Professor Fellowship in 2006 and was designated Cultural Ambassador by the Agency for Cultural Affairs, Government of Japan in 2008.



WU Man
Daughter

Wu Man is an internationally renowned virtuosic pipa performer. US-based, Chinese-born musician Wu Man has carved out a career creating and collaborating on projects that give this ancient Chinese instrument a new role in today's music world, not only introducing the instrument to new audiences, but growing the core repertoire. Her adventurous musical spirit has also led to her becoming a respected expert on the history and preservation of Chinese musical traditions, reflected in her recorded and live performances and multi-cultural collaborations, including her new CD & DVD, *Borderlands: Wu Man & Master Musicians from the Silk Route* released by Smithsonian Folkways as part of the Aga Khan Trust for Culture's Music of Central Asia project.

A Grammy Award-nominated artist, Wu Man was brought up in the Pudong School of pipa playing and was the first recipient of a master's degree in pipa from the Central Conservatory of Music in Beijing. She was also the first artist from China to have performed at the White House. Since moving to the U.S. in 1990, Wu Man's role has developed beyond pipa performance to encompass singing, dancing, composing and curating new works. These efforts were recognized when she was made a 2008 United States Artists Broad Fellow.



KANG Kwon Soon
Mother

Kang Kwon Soon, who studied at the National Traditional Music High School and Seoul National University, is a leading vocalist in traditional and contemporary music in Korea. As a singer she has devoted herself to performing and perfecting Korean traditional court music (Jungja) and new compositions as well.

Since 1987, she has developed her career extensively throughout Korea and abroad by working with composers, dancers and theatre companies. She has worked with the famous composers Kim Young-dong, Lee Kun-yong, a well-known dancer Hong Sin-ja and theatre director Ong Keng Sen and Jinhi Kim. She has performed with many important ensembles and orchestras such as Seoul Metropolitan Traditional Orchestra, Traditional Music Orchestra affiliated with the National Center for Korean Traditional Performing Arts and Kim Duk-soo Samulnori [Korean Percussion Ensemble] Group.

In addition, Ms. Kang has been invited to numerous prestigious events such as Melbourne Arts Festival. She has also performed in Canada, Europe and the United States with artists from various countries. She has released several recordings including two solo albums and received first prizes in both the Dong-A Competition and the Seoul Traditional Music Festival, sponsored by Korea Broadcasting Station.

Piterman
Loyal Attendant

Piterman was born in West Sumatra in 1965. Since the age of ten, he started training in *Dikia Rabano*, a traditional vocal arts ritual from Indonesia. In 1985, he enrolled into the Art Academy of Padang Panjang Karawitan, and upon graduation embarked on his career as a vocalist, musician and composer. In 1992, he joined Gumarang Sakti Dance Company in Jakarta under Gusmiati Suid, and worked as a music coordinator. One of his notable works in music for dance is *Api Dalam Sekam*. His other works are *Limpapeh* and *Cotok Taduang*. He also participated in the Ritual Music Festival in Australia (1995) and choir festival in Germany as the vocal coach for the Bandung Institute of Technology. In 1998, he moved to Solo and founded the Randal group. Piterman has also conducted many workshops in various countries such as Australia, Thailand, Singapore and Germany. He also collaborates with various well-known artists such as Suka Hardjana, Jack Body, Dwiki Darmawan and Ong Keng Sen.



Rahayu SUPANGGAH
Gamelan Music Composer

Rahayu Supanggah is one of the few Indonesian composers and musicians who has an international reputation.

He has written numerous compositions of traditional karawitan, as well as new (contemporary) Indonesian music which remains rooted in the traditional music of various regions of Indonesia and Asia. He has written concert music, as well as music for dance, theatre, and film. In addition to working alone, Supanggah has also collaborated with numerous world-class artists and directors, including Sardono W Kusumo, Garin Nugroho, Marseli Sumarno, Ramli Ibrahim, Denisa Reyes, Ong Keng Sen, Toshi Tsuchitori, Andre Gingras, Warner Kaegi, Robert Wilson, Plaid, the KRONOS Quartet, Gamelan Pasifica and Gamelan Son of Lion.

Supanggah has performed at various prestigious forums in over 40 different countries, such as at the Next Wave Festival at BAM New York, the Lincoln Center in New York, the BBC Prom Concert Series at the Royal Albert Hall in London, the Ether Festival at the Queen Elizabeth Hall in London, The Esplanade in Singapore, Bunkamura Theatre in Tokyo, the Grand Theatre in Pyongyang, Het Muziektheatre in Amsterdam, Opera de Paris, Ravenna Opera House, the Melbourne Festival, the Schiller Theater, and Haus der Kulturen der Welt in Berlin.

In 2006, Supanggah's music for the film *Opera Jawa* earned him the award of Best Composer at the Asian Film Festival in Hong Kong, the Three Continents Film Festival at Nantes, and the Indonesian Film Festival. He also composed the music for the film *Buddha Resides in Borobudur*, which won an award at the Indonesian Film Festival in 2008. In the same year, he was also presented with the award for World Master on Music and Culture in Seoul. At the recent Independence Day celebrations, Supanggah was given the highest award in the field of culture [Bintang Budaya Parama Dharma] by the President of the Republic of Indonesia.





Toru YAMANAKA
Electronic Music Composer

Toru Yamanaka is a music composer, producer, club DJ and organizer, born in Osaka, Japan. Yamanaka has collaborated with various artists around the world. From 1984 to 2000, he joined the Japanese performance group Dumb Type as a music composer and sound designer. Since 2000, Yamanaka has been collaborating with director Ong Keng Sen in productions such as *Diaspora* and *Geisha*. In 2009, he started working with Monochrome Circus, a dance company based in Kyoto; as well as founded a new ambient loop music band Schnitt. In 2010, he joined the performance group MuDA.

Danis SUGIYANTO
Gamelan Musician

Danis Sugiyanto studied traditional Indonesian music at the Indonesian Institute of the Arts, Surakarta and Gadjah Mada University, Yogyakarta. He has been a lecturer in music since 2003. As a professional musician, Danis has worked with various Indonesian and international artists at home and abroad. He has performed in the original *Lear* directed by Ong Keng Sen in Japan (1997); in *I La Galigo* by acclaimed director Robert Wilson in New York City (2005), Jakarta (2006), Melbourne (2006), Milan and Taipei (2008); in *Diponegoro* choreographed by Sardono W. Kusumo in New York City (2009); as well as *The Detour to Paradise*, a film by Andy Lee, and recently at the World Gamelan Festival in Terengganu, Malaysia (2010). Danis is one of the founders and music director of Swastika kroncong ensemble and was also a member of Sonoseni Music Ensemble, led by I Wayan Sadra both based in Solo.



Gunarto
Gamelan Musician

Gunarto was born and raised in a family of dalangs (master puppeteers) from East Java. In 1989 he enrolled into the Surakarta Conservatory, Indonesia. He joined SMKI vocal group led by F. X. Subanto and played the guitar as well as the contra bass. In 1993, he furthered his studies at STSI—presently known as ISI (Indonesian Institute of the Arts) Surakarta and explored various kinds of music and contemporary arts. In 1998, he joined the contemporary music group, Sono Seni Ensemble, led by I Wayan Sadra. Together with his 4 friends, they produced compilation albums; *Suita Suit*, *Suita 42 Hari*, *Autis 4 J* and *No End in Sight*. In 2005, he gave a solo concert in Solo titled *Pangkal Mubal Tangan Ngapal* and has produced numerous music albums including *The Works*, *Seribu Bunga* and *Blanggur Ramadhan*. He has also performed at musical events in Indonesia, both as a musician as well as a composer, such as the opening of the 51st anniversary of Gresik Cement Company, Solo City Jazz Festival and World Music Festival.



Suyoto MARTOREJO
Gamelan Musician

Suyoto Martorejo, born in Sragen in 1968, comes from a family of musicians. He started playing the gamelan, in particular the kendhang tayub (a kind of drum) instrument, since primary school. He is also one of the best vocalists in Central Java. Suyoto furthered his studies at ISI (Indonesian Institute of the Arts) Surakarta and graduated in 1986. His artistry continues to develop as a musician, vocalist, as well as a composer. Suyoto frequently performs in Indonesia, where he has composed music for dance performances including *Dewa Ruci* (1994), *Gerakan Sayang Ibu* (1995), *Bedhaya Ciptoning* (1996), and *Kendali* (1997). He has performed in more than 14 countries worldwide: as one of the ISI Surakarta musicians in Island to Island Arts Festival (Glasgow, 1990); as a musician in *Lear* directed by Ong Keng Sen; as a musician collaborating with Rahayu Supanggah in an arts mission (Taiwan, 2003-2004); and as part of a group of musicians who received the ISI Surakarta Arts Grant to perform in Turkey (2008).



Justin HILL
Set Designer

Justin Hill is an Australian Scenographer & Architect based in Singapore. He established his reputation here in 1982 with his designs for the landmark musical *The Samseng & The Chettiar's Daughter*, a local adaptation of *The Threepenny Opera* directed by John Tasker. In 1985, he helped found TheatreWorks. Working with artistic directors Lim Siau Chong & Ong Keng Sen, he has designed more than 25 stage productions and two studio theatres for the company, including the company's present home 72-13. His designs for Keng Sen's renowned Asian Shakespeare Trilogy [*Lear*, *Desdemona*, *Search: Hamlet*] have been seen in many countries.

Other productions include *The Global Soul*, *Sandakan Threnody* and *The Caucasian Chalk Circle* at Schauspiethaus Vienna. His other theatre credits are *The Magic Flute*, *Carmen*, *Cavalleria Rusticana*, *Pagliacci*, and *La Traviata* for Singapore Lyric Opera; *The Telephone*, *Trouble in Tahiti*, *The Bear*, *The Medium*, *Arion & the Dolphin* for the Singapore Symphony Orchestra; and musicals *Beauty World*, *Fried Rice Paradise* and *Fiddler on the Roof*.



Scott ZIELINSKI
Light Designer

Scott Zielinski lives in New York and has designed lighting for theatre, dance, and opera throughout the world. In New York, he designed productions for Broadway, Lincoln Center, and The Public Theatre, among many others. His designs have also been seen extensively at theatres throughout many other cities in the United States.

Work outside the U.S. includes productions for Adelaide Festival (Adelaide), De Nederlandse Opera (Amsterdam), Festival d'Avignon (Avignon), In-Transit (Berlin), Bregenzer Festspiele (Bregenz, Austria), Edinburgh Festival (Edinburgh), Fukuoka Art Museum (Fukuoka, Japan), Goteborg Festival (Goteborg, Sweden), Sommertheater Festival (Hamburg), New Vision Arts Festival (Hong Kong), iDans (Istanbul), Landestheater (Linz), English National Opera, ICA, Lyric Theatre Hammersmith, Royal Court, Royal National Theatre, Royal Opera House (London), Biennale de la Danse (Lyon), Arts Centre (Melbourne), Centre Dramatique National (Orleans), Dansens Hus, National Theater (Oslo), Canada Dance Festival (Ottawa), Centre National de la Danse, Theatre Gennevilliers (Paris), National Theater of Iceland (Reykjavik), Rotterdamse Schouwberg (Rotterdam), Opera de Rouen Haute Normandie (Rouen, France), Theater St. Gallen (St. Gallen, Switzerland), Singapore Arts Festival, TheatreWorks (Singapore), Dansens Hus (Stockholm), Stuttgart Ballet (Stuttgart), Luminato Festival, National Ballet of Canada, Canadian Opera Company (Toronto), Schauspielhaus, Tanz Quartier (Vienna), Lithuanian National Opera (Vilnius), Theatre Neumarkt, Theatre Spektakel Zurcher (Zurich), among others. Scott received his Master of Fine Arts in Theatre Design at the Yale University School of Drama.



Mitsushi YANAIHARA
Costume Designer

Mitsushi Yanaihara graduated from Kuwasawa Design Institute in 1995, and has since established two labels *un peu trop*, *Nibroll About Street* and a design studio Studio Nibroll whose works have attracted acclaimed reviews. Since 1997, Yanaihara is the Costume and Design Director of Nibroll, a collective of creative professionals that is committed to new forms of performance beyond convention. In his costume designs, Yanaihara built on the idea of blurring the dividing line between the ordinary and unexpected; accentuating the unexpected into the ordinary. With Ong Keng Sen, he has designed the costumes for *Geisha* [2006], *Awaking* [2008] and *The Good Person of Szechuan* [2009].



Hanson HO
Graphics Designer

Hanson Ho is an award winning Creative Director who works under the studio name of H55, which he founded in 1999. Since then, Hanson has created numerous visual identities, brand applications, and publications which have represented Singapore on an international level. These include the visual identity designs for the Singapore Pavilion at the Venice Biennale for several years, branding for the Singapore President's Design Award, and the Lee Kuan Yew World City Prize. Featured by the Sunday Times as one of the top Graphic Designers in Singapore, Hanson has received recognition and awards from some of the most prestigious international design competitions for his works, including the British D&AD, New York Type Directors Club, New York One Show Design, Creative Circle Awards, Tokyo Type Directors Club, and the New York Art Directors Club. Besides managing H55, Hanson is also the Curator for the Land Transport Authority's Art-in-Transit Programme, for nine of the upcoming MRT Downtown Line Stations. *Lear Dreaming* is Hanson's first foray into performance where he will be creating the projections.



Tomoya NAKAMURA
Wig and Make-up Designer

Tomoya Nakamura was born in Osaka, Japan in 1981. Having studied hairdressing at the famed Japan Beauty School, Nakamura joined the notable salon Kakimoto Arms as a member of the creative team. In 2004, Nakamura started to freelance as a hair designer and make-up artist and has since done hair and make-up for various projects including fashion shows, as well as hair design for pop stars in Japan. Nakamura has also worked collaboratively with Mitsushi Yanaihara for the fashion shows for his label *Nibroll about street*. Nakamura has previously collaborated with Ong Keng Sen in *Geisha* for the New Vision Arts Festival (Hong Kong, 2006).

TAY Tong
Producer

Tay Tong has been with TheatreWorks [Singapore] since 1989 and was appointed its Managing Director in 1999. Tay has produced over 150 productions as well as performance festivals both nationally and internationally for the company and other arts institutions in Europe; as well as the longstanding *Flying Circus Project*, a multi-disciplinary and trans-cultural, long-term research and developmental programme since its inception in 1996. Tay is currently the Director of ANA. It networks individuals and groups through residencies and projects, to develop local creative communities in Asia. Tay has managed and directed TheatreWorks' *Continuum Asia Project* [CAP] in Luang Prabang, doing capacity building work, including reviving the Laotian Pharak Phalam, a traditional dance-drama form, with masters and young artists; as well as people-to-people exchanges especially among the Laotian youths and Asian youths.

Grace LOW
Production Manager

Grace Low has been actively involved in local theatre productions in various capacities since 1999, before going into stage and production management. Grace's stage management credits include Drama Box's *Invisibility and A Beautiful Day*; TheatreWorks' *The Flying Circus Project*; The Necessary Stage's *Boxing Day: A Tsunami Project*; Action Theatre's *The Admiral's Odyssey*; CAKE Theatrical Productions' *Animal Vegetable Mineral*; Checkpoint Theatre's *A Language Of Their Own*; Singapore Lyric Opera's *Le Nozze di Figaro and Hey Figaro! The Barber of Seville*; and Singapore Repertory Theatre's *Man Of Letters, The Office Party, Much Ado About Nothing and Macbeth*. Her production management credits include Checkpoint Theatre's *Cogito*; Singapore Repertory Theatre's *Boom, Avenue Q and The Crucible*; TheatreWorks' *Dust: A Recollection*; and Pandemonium Productions' *Spring Awakening*.

Lisa PORTER
Stage Manager

Lisa Porter has toured extensively, both nationally and internationally, with productions by Robert Wilson, Mikhail Baryshnikov's *White Oak Dance Project*, Laurie Anderson, Anne Bogart, Richard Foreman, and David Gordon. She has worked on Broadway, Off-Broadway, in major regional theaters in the United States and has collaborated on many productions with Ong Keng Sen in Singapore, Japan, Australia and Europe. Lisa has an ongoing collaboration with the filmmaker Hal Hartley and recently worked on filmmaker Jonathan Demme's first play. She is a Professor of Theatre and Dance at the University of California, San Diego where she teaches stage management, collaboration, and other topics related to integrated performance management.

Fazil SULAIMAN
Technical Manager

Fazil Sulaiman started out in the entertainment industry doing events and conferences. He became really intrigued by the magical draw of theatre when he was a freelance technician. Currently, he is a full time production coordinator with The Esplanade Company Ltd, where he is involved in a myriad of performance genres, from solo recitals to musicals.

Shah TAHIR
Sound Engineer

Shah Tahir is a veteran of the music industry with more than 20 years of diverse experiences. As a musician, he has played the guitar for international artistes including Kit Chan, Chris Ho, Sandy Lam, Dick Lee, JJ Lin, Sheila Majid, Jeremy Monteiro and Zainal Abidin. As a producer, Shah has worked with Singapore talents such as Heritage, Humpback Oak, Jacintha, Prema Lucas, The Oddfellows, Sweet Charity, Michaela Therese and Trob. He also arranges and composes for local television, notably Channel 8's *Beautiful Connection*, which was nominated for Best Drama Series. Shah is also passionate about Singapore theatre where he often designs and mixes audio for major productions. His credits include *881-The Musical*, *December Rains*, *Dim Sum Dollies*, *The Full Monty*, *The Hossan Leong Show*, *The Importance of Being Earnest*, *Into The Woods*, *Kumar The Queen*, and many more.

THE COMPANY

TheatreWorks (Singapore) was established in 1985. Under the artistic direction of Ong Keng Sen, it is an international performance company based in Singapore, known for its reinvention of traditional performance through a juxtaposition of cultures, along with its cutting edge productions that set new benchmarks for artistic excellence. Its works reflect a concern with cultural negotiation and artistic exchanges with artists, through a network of traditional and contemporary artists from different disciplines.

Since 2005, TheatreWorks has assumed residence at 72-13 on Mohamed Sultan Road. Formerly a rice warehouse, 72-13 is an arts space flexible enough to be a gallery, cinema or theatre. Its primary purpose is to encourage collaborations and dialogue; house residences from creatives around the world; and to encourage hybrid creative expressions from young Singaporeans. Initiatives include the Creatives-in-Residence (CIR) programme that supports creatives/artists from across disciplines. TheatreWorks, in response to the needs of the Singapore creative scene, has consciously created 72-13 to have a wider and a more inclusive agenda.

www.theatreworks.org.sg
www.72-13.com
www.artsnetworkasia.org

BOARD OF DIRECTORS

Justin Hill
Lim Kay Tong
Lim Siau Chong
Ong Keng Sen

BOARD MEMBERS—OPERATIONAL

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Kalyani Kausikan
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Jacinta Abisheganaden
Michael Chiang
Goh Eck Kheng
Dana Lam
Lok Meng Chue
Kim Ramakrishnan
Sylvia Tan

CREDITS

Conceived And Directed By

ONG Keng Sen

COLLABORATORS-PERFORMERS

Old Man/Old Man's Wife

Naohiko UMEWAKA

Daughter

WU Man

Mother

KANG Kwon Soon

Loyal Attendant

Piterman

**Gamelan Music Composed,
Directed And Performed By**

Rahayu SUPANGGAH

**Electronic Music Composed
And Performed By**

Toru YAMANAKA

Gamelan Musicians

Danis SUGIYANTO

Gunarto

Suyoto MARTOREJO

**Text Fragments Inspired By Lear By
With Additional Text By**

Rio KISHIDA

Rahayu SUPANGGAH

KANG Kwon Soon

Piterman

Set Design By

Justin HILL

Light Design By

Scott ZIELINSKI

Costume Design By

Mitsushi YANAIHARA

Graphics Design By

Hanson HO

Wig And Make-Up Design By

Tomoya NAKAMURA

Producer

TAY Tong

Production Manager

Grace LOW

Stage Manager

Lisa PORTER

Technical Manager

Fazil SULAIMAN

Sound Engineer

Shah TAHIR

Assistant Stage Manager

Samantha WATSON

Head Of Staging

Danny HONES

Master Electrician

Jake DEGROOT

Video Programmers

LOW Wee Cheng

Christopher WONG

**Assistant to Electronic
Music Composer**

Tomohisa ISHIKAWA

Assistant To Costume Designer
Surtitle Operator
Lasers

Mika TAKISE
Lyra TAN Ai-Ling
Alan TAM
Ronnie WEE

Production Crew

Hidayat AZIZ
M Noorazwan AZMI
HUANG Xiangbin
M Sofian
Stevie QUEK
Ian TAN
Alberta WILEO
Ronnie WEE

Bahasa Indonesia Interpreters

Rizky SASONO
Ugoran PRASAD

Korean Interpreters

SEONG Sook Choi
Krystal YOON

Administrator

ONG Soo Mei

Front-Of-House

Mervyn QUEK
Malvina TAN

Esplanade Stage Manager Trainee

Jasmine JJ

Production Interns

CAI Huiqing
Zahidah GATRUNNADA
Cassandra RONALD
Yan TAY

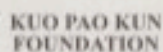
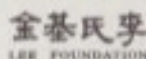
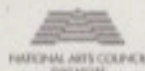
Special thanks to the Estate of the Late Rio Kishida.

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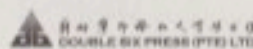
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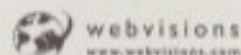
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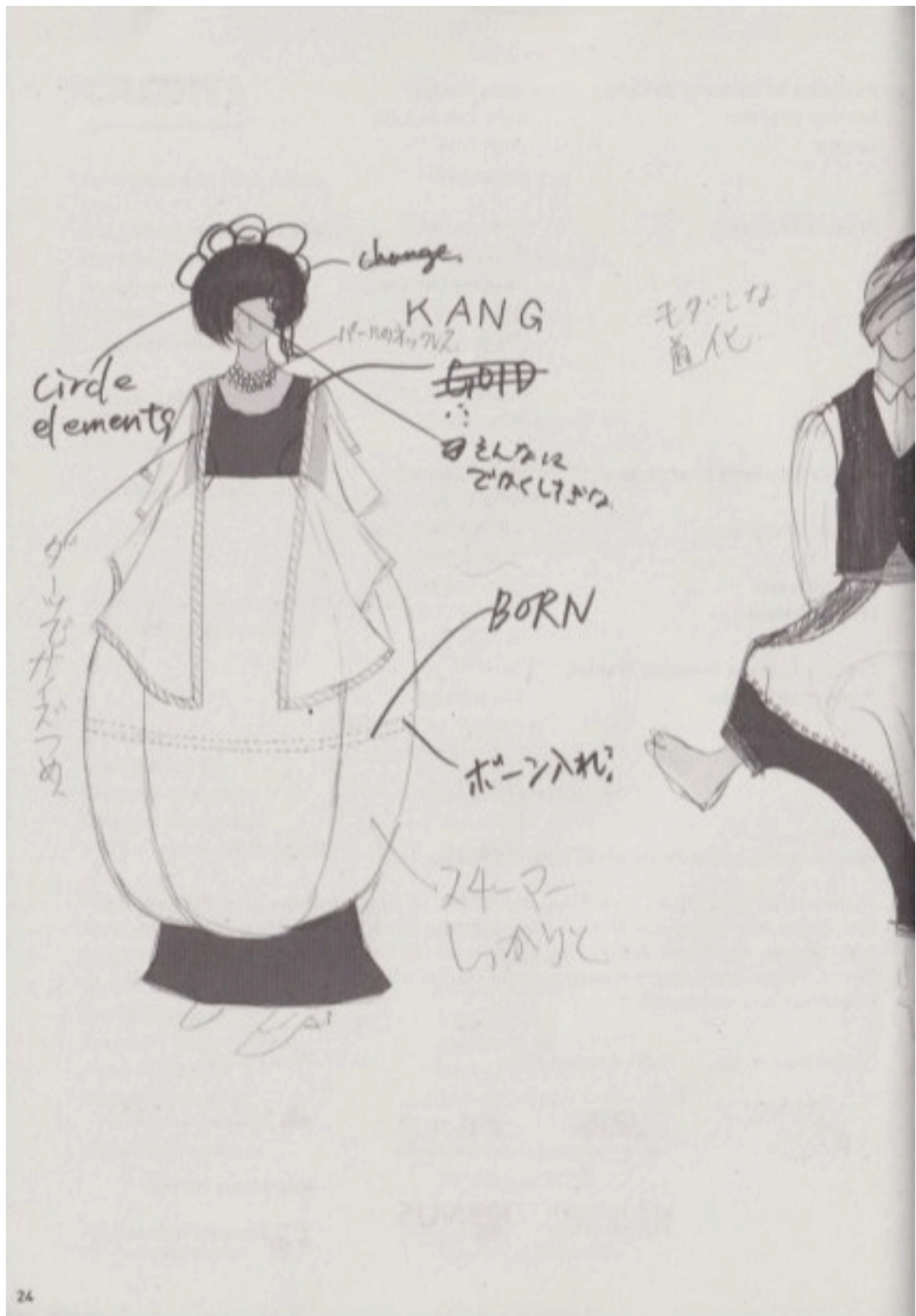


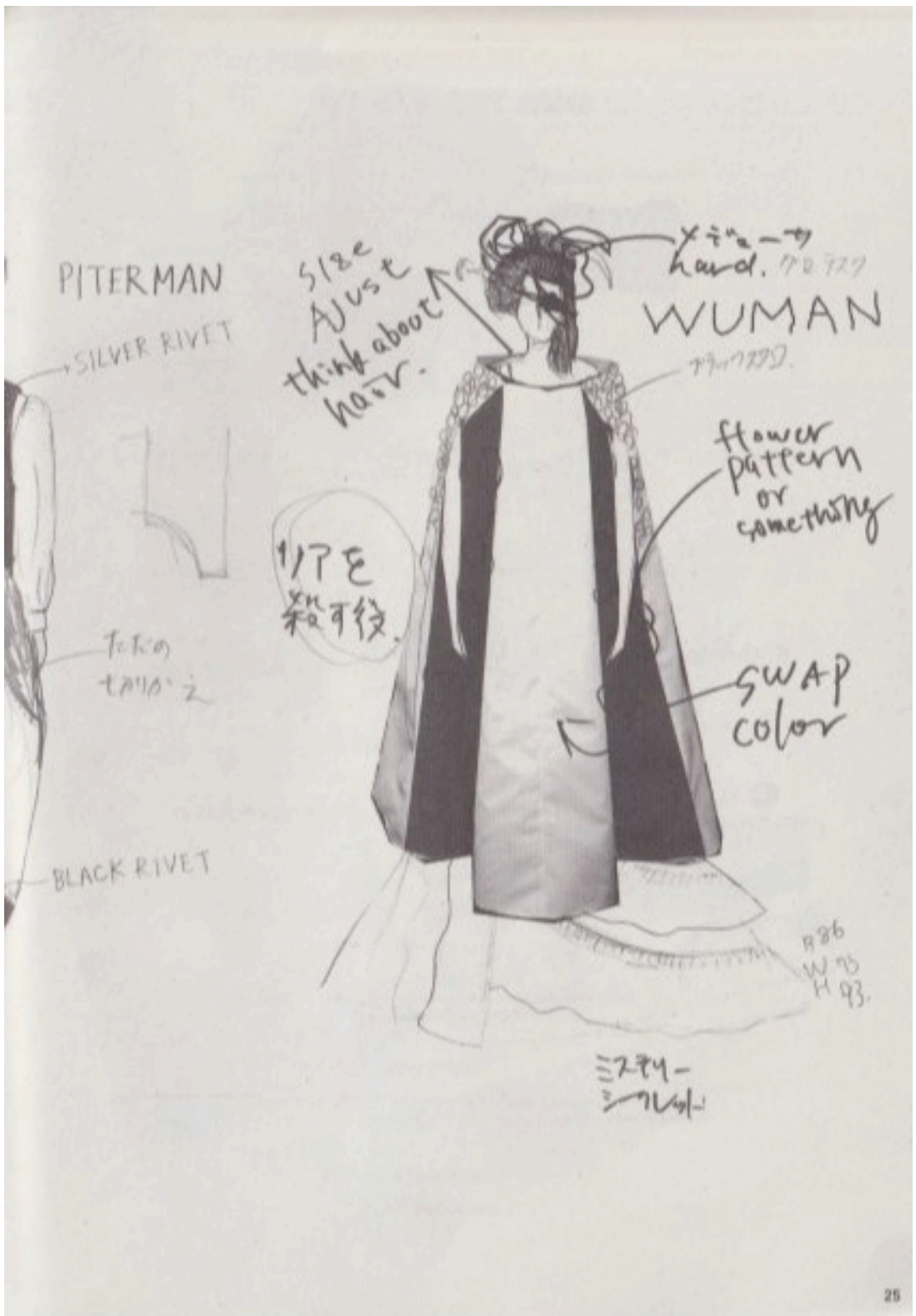
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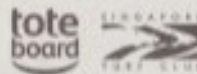


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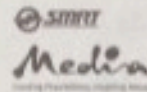
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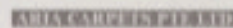
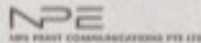
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