

# 2024感动再一次

Mitch Albom's  
TUESDAYS with MORRIE

## { 最后14堂 星期二的课 }

By Jeffrey Hatcher and Mitch Albom



原著

**Mitch Albom**

剧本翻译·导演

**杨世彭**

Daniel S. P. Yang

主演

**金士杰 卜学亮**

King Shih-Chieh

Pu Hsueh-Liang

28 Aug - 1 Sep 2024 | Wed - Sun | Wed - Sat: 8pm | Sun: 3pm | Esplanade Theatre

2024年8月28日至9月1日 | 星期三至日 | 星期三至六: 晚上8时 | 星期日: 下午3时 | 滨海艺术中心剧院

## A LOVE VAST LIKE THE OCEAN, GENTLE LIKE A STREAM

*"Then along comes another wave.*

*It sees the first wave looking grim, and it says to him,*

*'Why do you look so sad? The first wave says, 'You don't understand! We're all going to crash(against the shore)!*

*All of us waves are going to be nothing! Isn't it terrible?'*

*The second wave says, 'No, you don't understand.*

*You're not a wave, you're part of the ocean.'"*

This is one of my favourite quotes from *Tuesdays with Morrie*. Every person living on this planet, regardless of his station in life and achievements, is just a speck of dust after all. I like to fiddle around with the application Google Earth. With just a click of the mouse, I can see where I am in this vast world. One more click brings me instantly to where you dream of going, have visited or never set foot on. It is impossible to travel to every corner of this earth, but yet you know you are part of this planet, like what Professor Morrie told his student. Waves are part of the ocean. Our time on earth ranges from a few years to almost a century. How many people would ask themselves every day when they awake, "What will I leave behind in this world today?" Though our capabilities and talents are limited, there are certainly things of value that all human beings can leave behind. This is the most important lesson that the author of this memoir, Mitch Albom, learnt from his teacher— "to learn how to give out love, and to let it come in."

*"Love each other or perish."*

The love portrayed in this play is vast like the ocean, yet gentle like a stream. As a tireless teacher, Professor Morrie had profoundly and intimately touched many lives. He believed that "love is how you stay alive, even after you are gone." He left behind this magnanimous love through the words that he shared with his student, which has since touched the hearts of millions of readers. He reminded us that even though we will all come to the end of our life journey eventually, we should adopt a positive attitude towards all the people around us before that fateful moment arrives.

Godot Theatre Company's *Tuesdays with Morrie* has been on tour since 2011, and it is with this play that the company made its maiden appearance on the Singapore stage. A big thank you to the director, Daniel S.P. Yang, and the two amazing actors for bringing us this beautiful show about love.

**James Chi-Ming Liang**

Artistic Director

Godot Theatre Company



## REFLECTIONS: TUESDAYS WITH MORRIE – THE 300<sup>th</sup> SHOW

Translating and directing *Tuesdays with Morrie* has felt like a rare and special connection.

In early October 2010, I was in Las Vegas, preparing to fly to Shanghai the next day to direct *The 39 Steps*, a popular play from London's West End. I had seen the play in London that summer and liked it so much that I quickly acquired the rights to perform it in Mandarin, which I personally translated and directed. The play premiered at the Shanghai Dramatic Arts Centre and was later produced in Taipei with a new cast just two months later.

It was a Saturday morning, and I was due to fly to Shanghai early the next day but I had yet to pack. While reading the newspaper at breakfast, I came across a positive review of *Tuesdays with Morrie*, which was being staged at the Utah Shakespeare Festival. It happened to be one of the plays I had in mind to translate and direct. Without a second thought, I set off with my wife, Wei Quan. We arrived at the theatre three and a half hours later, watched the afternoon performance, drove home immediately afterwards, packed our bags, and flew to Shanghai early the next morning. In all my years of theatre-going, I had never made such an "improvised" decision.

Sitting in the theatre at the Shakespeare Festival, I was moved to tears—something that rarely happens to me, even among the nearly 1000 plays I've watched in my life. At that moment, I decided I would find an opportunity to produce a Mandarin version of the play.

Two months later, I travelled from Shanghai to Taipei to direct a play and was greeted by the Godot Theatre Company, who were responsible for producing *The 39 Steps*. When discussing what play I should direct for them the following year, I mentioned that I had recently watched a very moving play with only two actors, a simple set, inexpensive production, and a fairly innovative style. However, I expressed concern that the play, which dealt with ALS and death, might not be financially successful despite its social significance. To

my surprise, both the Artistic Director and Executive Director replied that if the play was truly meaningful and of high quality, it would be worth producing even if it didn't make money. And so, the decision to produce the play was made over dinner.

The Mandarin version of *Tuesdays with Morrie* premiered in Taipei in the spring of 2011. After several encore performances and a full tour in Taiwan, it toured Shanghai and Beijing later that year. By June 2013, the play had been staged in Shanghai seven times, and we celebrated its 100th performance at the New Stage in Taipei that same month. The 200th performance was celebrated at Taipei Metropolitan Hall on 5 January 2017. Today, we are celebrating its 300 performance.

When I first pitched this play to the Godot Theatre Company, my only hope was to direct a moving production that wouldn't lose too much money. I never expected that this play, which explores illness and death, would still be reaching audiences today.

A few years ago, we compiled some statistics and found that the show had been staged 14 times in Shanghai and 10 times in Beijing, touring 19 cities in mainland China, as well as Hong Kong and Singapore. If we were to do the same today, the numbers would be much higher, and it seems the play might even run for 400 performances. Reflecting on that moment thirteen years ago, had I not spontaneously decided to watch the play in Utah with my wife before flying to Shanghai, we wouldn't have achieved 300 consecutive sold-out performances of *Tuesdays with Morrie*. Life's encounters can indeed be magical at times.

Since its premiere in Taipei in 2011, the play has received excellent reviews and enthusiastic audience responses, with online discussions continuing to this day. I remember our first tour in Shanghai—every one of the eight performances was sold out, accompanied by a flood of online discussions, including insightful and detailed reviews that were far more eloquent than typical theatre critiques. After several consecutive tours to mainland China, the play attracted a dedicated local following. The protagonist, Professor Morrie Schwartz, who suffered from ALS, had a son working in Tokyo. He came to Shanghai

to watch the show and loved it so much that he flew over from Tokyo to see it again during our next visit. We even held a dialogue session between him and me, which attracted a crowd of 750 audience members. This is the charm of *Tuesdays with Morrie*.

The play has been performed in Beijing several times. While I don't have the exact figures, I recall that we staged it at the National Centre for the Performing Arts five or six times, one of which received special attention from the director and was extended to a week-long run. This is quite rare in China's most prestigious theatre.

Generally, audiences watching this play listen quietly, laugh, and then fall into reflective silence. Many leave the theatre with visibly reddened eyes, and the male audience members are no exception. The specific moment that brings people to tears varies depending on their backgrounds. Typically, about 20 minutes into the opening scene, you start hearing sniffles and sighs. For me, the moment that struck hardest was when Professor Morrie said, "If you have something important to say to someone close to you, say it soon or you may not have the chance to say it again, and you will regret it."

At that time, I was reminded of my relationship with my father—the respect that a son should have for his father. In our era, this kind of respect and care was not expressed in words. My father and I never had a "heart-to-heart" conversation. I always wanted to tell him that I understood how hard he worked, how difficult it was for him to support the family, and how even more difficult it was for him to endure all kinds of hardships, often being looked down upon by my mother. He spent his entire life working diligently, like an ox silently ploughing the fields. I wanted to find an opportunity to tell him that I understood his struggles, and perhaps he had things he wanted to share with me too. But we never did. By the time I watched the play in 2010, my father had long since passed away. Even if I wanted to embrace him and have a heart-to-heart conversation, it was too late. I couldn't help but cry.

Many viewers of the play are similarly reminded of their relationships with parents, siblings, relatives, friends, bosses, colleagues, lovers,

and even enemies. The professor emphasises the importance of forgiveness. In his final scene, he advises his student, saying, “Mitch, if you have someone you care about very much and you're fighting with them, just let it go. Even if you are 100 per cent right and they are 100 per cent wrong, just say you're wrong. Forgive them, forgive all their mistakes!” At this point in the play, many in the audience are moved to tears.

A common story shared online is of a viewer who, after watching the play, went home and hugged their mother, aunt, or another friend or relative they had held a grudge against, leaving them baffled. The play's ability to turn foes back into friends and help reconcile relationships is certainly an impact the playwright may not have anticipated.

In the final scene of *Tuesdays with Morrie*, Mitch visits his teacher's grave, bringing a blanket and a picnic lunch as instructed. It must have felt comforting to have a picnic under a tree by a beautiful pond. Before the end, Mitch reflects, saying something along the lines of, “If you can live your life like Morrie, always putting others first, giving them good memories, always giving of yourself, then when you die, you're not really gone—you live on in the hearts of everyone you've ever influenced.” In this true story, Professor Morrie's last 14 lessons continue even after they are over. After the book became a bestseller, Mitch used his royalties to pay for his teacher's medical bills and then donated to various charitable causes. Due to the book's popularity, it has been translated into numerous languages and has touched the hearts of many across the world, including in Taiwan, China, Hong Kong, Singapore, and among overseas Chinese communities. As the play continues to tour across the Taiwan Strait, the door to Professor Morrie's classroom is opening to an even wider Chinese-speaking audience.

**Daniel S. P. Yang**

Director and Translator  
*Tuesdays with Morrie*

## ACTOR'S MESSAGE

It's a story of two. At the beginning, I thought the play was just a simple skit told through a micro-narrative. Little did I know that one performance would lead to another, and then another. It felt like hitting the jackpot—a delightful surprise.

Beyond Taiwan, the play has reached Beijing, Shanghai, and other parts of the world, each with different cultural backgrounds, theatre traditions and markets. Yet, *Tuesdays with Morrie* remains popular. This is a testament to the universal nature of its themes: life, death, and bidding farewell. These timeless topics transcend borders, always drawing audiences into the theatre to feel and be moved. In light of the pandemic, global warming, and numerous disasters—both natural and man-made—this play remains a beacon, like an old friend who never gave up on us, who offers warmth and is always there.

It's a portrayal of ordinary life, without flashy marketing or embellishments. The plot is simple and honest, yet so close to the heart. The stage is plain and bare, with only a piano quietly sitting there, unmoving, much like its original intention.

I was touched by the purity of this creation. A-Liang and I interact in every production—we sit in silence before going on stage, share a drink and chat afterwards, and by the next day, there's a new spark. After two hundred performances, I suppose age has caught up with us. We don't drink as much, and our physical fitness has changed as well. Reaching the 300th performance is a joyous occasion, but it's also a clear reminder of the passage of time and the years gone by. In other words, we're getting old.

I love doing this, and I'm not tired (mentally ^\_^) of it even at my age. In such chaotic times, I look forward to each and every show, to shine a little light.

**King Shih-Chieh**

Actor

Tuesdays with Morrie

2023, Before 300<sup>th</sup> Show



## ACTOR'S MESSAGE

Two actors, one play, 12 years, and 300 performances: this should be considered a new record in Taiwan's theatre industry. In retrospect, time truly flies and what a feat it has been!

A few years ago, I wondered if it would take 10 years or 300 performances before I could step down and bid farewell to the character, Mitch. Now that I'm about to achieve my original goal, I find myself questioning whether I should say goodbye to him. In the end, I'm at a loss as to what to do! Alright, let's take it easy. After 300 performances, let's treat each one as if it were our last, and cherish every moment.

I'm grateful to have had the opportunity to collaborate with Mr. King on this play. After 12 years, I still feel it captivating, as if Professor Morrie is watching over us from heaven, hoping that more people will come into his classroom where his life experiences are shared.

Like the audience who watched the show, performing in *Tuesdays with Morrie* has given me a great deal of inspiration. It has helped me figure out many of life's lessons, untangle emotional knots, know how to get along with myself at this stage of life, and understand how to forgive others and myself. I'm almost at peace with my mind!

### **Pu Hsueh-Liang**

Actor

*Tuesdays with Morrie*  
2023, Before 300<sup>th</sup> Show



## SYNOPSIS

One of the world's top-selling memoirs of all time, *Tuesdays with Morrie* is a moving rumination about life and death, based on author Mitch Albom's interviews with his college Professor Morrie Schwartz. Albom is a newspaper sports reporter who become so absorbed in his work and materialistic pursuits that it consumed his life. When he learnt from a television interview that his favourite professor, Schwartz, was afflicted with the terminal amyotrophic lateral sclerosis (ALS) or Lou Gehrig's disease, he was moved to reconnect with his old mentor. The story chronicles Schwartz's thoughts about living a meaningful life over a series of meetings—always on Tuesdays—that Schwartz had with Albom before his passing.

(Duration: 2hrs 50mins, including 20min intermission)

“The most important thing in life is to learn how to give out love, and to let it come in.”



## ABOUT MITCH ALBOM



Mitch Albom is an internationally renowned bestselling author. Several of his books are sold in 41 countries in 42 languages and has sold more than twenty-eight million copies in total. He is also a seasoned sports journalist, and a radio and television programme host. He also writes for stage plays and is a part-time musician.

In 1995, he was reunited with his college professor Morrie Schwartz and began an extended dialogue about life and death with him. He eventually wrote down this experience as the book named *Tuesdays with Morrie*. After the book was published, it was on the *New York Times*' Bestseller List for four consecutive years. He used the royalty collected from the book to pay for the huge medical expenses incurred by Professor Morrie. This book has also become the bestselling memoir in the history of publishing.

The three charitable foundations established by Albom currently operate in the Detroit area. The Dream Fund, established in 1989, gives disadvantaged children the opportunity to take up artistic pursuits. A Time To Help, established in 1998, mobilises volunteers to work on a project every month to solve different problems. This includes providing accommodation, building houses, and providing daily meals for the elderly.



## ABOUT AMYOTROPHIC LATERAL SCLEROSIS (ALS)

Amyotrophic lateral sclerosis (ALS), also known as motor neurone disease (MND), and Lou Gehrig's disease, is a progressive neurodegenerative disease that affects nerve cells in the brain and the spinal cord that are responsible for controlling voluntary muscles throughout the body. When the motor neurons die, the ability of the brain to initiate and control voluntary muscle movement is lost, resulting in the person's gradual loss of ability to move, speak, eat and breathe.

To date, there is no known cure for ALS. Life expectancy of a person with ALS averages about three to four years from the time of diagnosis, and most of them pass on because of the loss of breathing.

“If you don't have the support and love and caring and concern that you get from a family, you don't have much at all. Love is so supremely important.”



## GODOT THEATRE COMPANY

What great shows are on today?

Since its founding in 1988, Godot Theatre Company has produced more than 80 irreplaceable stage productions over the past 36 years. These include original contemporary Mandarin works, translations of Mandarin and foreign classics, and adaptations from other media. By combining popular theatrical themes with well-known celebrity actors, Godot Theatre Company has made theatre more accessible, offering a diverse range of themes that cater to Mandarin-speaking theatregoers of all ages, cultural backgrounds, and genders. With performances in over 50 cities worldwide, on more than 100 stages, the company has staged over 2,000 shows, attracting an audience of more than two million. This makes it one of the world's leading modern Chinese-language theatre companies.

As one of the most influential Mandarin theatre companies, Godot Theatre Company has specialised teams dedicated to ticketing, performances, customer service, theatre education, and other aspects of the theatre experience, creating a comprehensive cultural and creative business value chain. Externally, the company maintains strong relationships with leading designers of stage, costumes, lighting, and video, as well as with foreign copyright brokers and major stage construction, sound, and lighting equipment companies. These connections have enabled Godot to establish the most complete ecological system for a Chinese-language theatre.

With its humble beginnings in Taiwan, the company has performed extensively in Taiwan and China and has been invited to tour overseas in the United States, Canada, Singapore, and other locations. The company has also been honoured with several prestigious awards, including the Taipei Culture Award; Best Actor Award, Outstanding Theatre Company Award, Best Actress Award at the Shanghai One Drama Awards; and Best Actor at the Magnolia Awards in China, one of the most recognised accolades in the industry.



**James Chi-Ming Liang**  
**Artistic Director**

James Liang founded Godot Theatre Company in 1988. In 1993, he was awarded a scholarship by the American Asian Cultural Association and the Rockefeller Foundation to study directing in New York. As the most prominent promoter of Taiwanese Chinese musicals, he has directed more than 80 productions and has continuously devoting in theatrical education.

His directing work *ART* was shortlisted as one of the Top Ten Performing Arts Works of the Year by Taishin Arts Award, and he also won the China Times Annual Performing Arts Awards with *The Angel Never Sleeps*, *Sunrise*, *Kiss Me Nana*, and *Cyrano de Bergerac*. He was nominated for the 20th Golden Melody Award for Best Lyricist and Cross-Genre Music Album for his *Wonderful World* music album.

In 2007, he was given the inaugural Outstanding Alumnus Award from the Taipei National University of the Arts for his artistic and educational achievements. In 2012, he received the Chinese Writers and Artists Association Award for Drama Directing. Currently, he is a full-time professor at Graduate Institute of Performing Arts, National Taiwan Normal University, and an adjunct professor at Department of Theatrical Design and Technology of Taipei National University of the Arts for both Bachelor and Graduate Institute.



**Daniel S. P. Yang**  
**Director & Script Translator**

Daniel Yang received his Bachelor's degree from the National Taiwan University in Foreign Languages and Literatures. He received his Master of Fine Arts degree from the University of Hawaii at Manoa (specialising in directing), and holds a doctoral degree in theatre from the University of Wisconsin, Madison.

He was a Professor Emeritus, Department Chair, and Director of Theatre at the Department of Theatre and Dance at the University of Colorado at Boulder. He concurrently held the post of Producing Artistic Director at the famous Colorado Shakespeare Festival for 10 years, during which he produced almost 40 full-scale Shakespearean plays. He is also the Emeritus Artistic Director of the Hong Kong Repertory Theatre.

He is a recipient of the Bronze Bauhinia Star awarded over the Hong Kong SAR Government, an Honorary Fellow of the Hong Kong Academy for Performing Arts, and Honorary Guest Professor at the Beijing Central Academy of Drama. He served as a board member of the American Theatre Association, Vice Chairman and Chairman of its Asian Theatre Programme

He has published 8 English and Chinese books, more than 100 Chinese and English papers and prose, and over 10 volumes of drama scripts and Chinese translations of play scripts.

**Directing works**

He has directed about 70 classic and original Chinese and foreign plays, one third of which were performed in English in the United States. His signature works include Godot Theatre Company's *The Truth*, *Children of a Lesser God*, *Who's Wife Is It Anyway?*, *Other People's Money*, *Tuesdays with Morrie*, *The 39 Steps*, and others such as *The Merchant of Venice*, *Love's Labour's Lost*, *The Little Foxes*, *De Ling* and *Empress Dowager Ci Xi*, *A Midsummer Night's Dream*, *Tales of The Walled City*, *Ricky*, *The Importance of Being Earnest*, *Death of a Salesman*, and *Equus*.



## King Shih-Chieh as Morrie Schwartz

A founding member of the Lanling Theatre Troupe, King has been deeply involved in stage performance, choreography, and directing for many years and is regarded as one of the most important creators in Taiwan's theatre industry. He won the Best Actor award at the Shanghai One Drama Awards and the Magnolia Performing Arts Award for his performance in the stage play *Tuesdays with Morrie*. He also received the Best Supporting Actor award at the sixth

Beijing International Film Festival for his role in the film *The Master*.

In 2014, King was shortlisted for Best Supporting Actor at the 51st Golden Horse Awards for his role in *Brotherhood of Blades*. He was also a finalist for the Golden Bell Award for Best Leading Actor in a Television Series and Best Supporting Actor in a Mini-series.

### Theatre productions

Godot Theatre Company's *Tuesdays With Morrie*, *At Home At The Zoo*, *The 39 Steps*, *Othello*, *ART* and more; Performance Workshop's *A Dream Like A Dream*, *A Distant Star*, *Millennium Teahouse*, *Secret Love in Peach Blossom Land* (first, second and third edition) and more; Lan Ling Theatre Workshop's *New Ho Chu's Match* and *Experimental Actors Studio*; Shanghai Dramatic Arts Centre's *Le Père* and more.

### Directing works

*Accidental Death (Very Accidental!)*, *New Ho Chu's Match*, *The Puppeteer*, *Playing House*, *See You Tomorrow On Air*, *Fireflies*, *The Forever Smile* and more.

### Film and Television productions

Films such as *Secret Love in Peach Blossom Land*, *Terrorizers*, *King Of Chess*, *Mr. Right Wanted*, *The Grandmaster*, *Black & White 2*, *The Last Women Standing* and more; Television performances such as *The Rise Of The Tang Empire*, *In Time With You*, *Mr. Right Wanted* and more.





## **Pu Hsueh-Liang as Mitch Albom**

Pu Hsueh-Liang made his debut on *TV Rookie Station* in 1988. After completing his military service, he rose to fame in Taiwan with his role as "Chia-chi" in *All In Our Family Are Humans – Taiwan Spirit*. He won the Best Oral Speaking Record Award at the 9th Golden Melody Awards for *The Complete History of Chinese Thought*. Pu also received the Golden Bell Award for Best Host in a Variety Show, twice for *Super Sunday* and once for *Super Reunion*. In 2023, he was nominated for the Best Supporting Actor in a Mini-series/Television Film at the 58th Golden Bell Awards for his role in *Wave Makers*.

### **Theatre productions**

Godot Theatre Company's *Our Town*, *ART*, *Green Island Serenade*, *Kiss Me Nana*, *Tuesdays with Morrie*, *The 39 Steps*; Performance Workshop's *The Complete History of Chinese Thought*, *Sand And A Distant Star* and IF Children's Theatre's *Who Is Santa Claus*.

### **Film and Television productions**

Films such as *Love In Vain*, *Happy Dorm*, *After School* and more; Television performances such as *Meteor Garden*, *SKIP.BEAT!*, *Romantic Princess*, *K.O. 3an Guo*, *Wave Makers*, *Not a Murder Story* and more; animation dubbing for *Finding Nemo*.

### **Hosted programmes**

TV host for *Go Ride*, *My Village Head*, *Family Go*, *The Exploration of The World* and more.

### **Music albums**

*I Love A-Liang*, *A-Liang Loves Me*, *Super Liang*.

# PRODUCTION CREDITS

## CREATIVE & PRODUCTION TEAM

**Produced by**

Godot Theatre Company

**Artistic Director**

James Chi-Ming Liang

**Director & Script Translator**

Daniel S.P. Yang

**Based on the book by**

Mitch Albom

**Original Screenplay**

Jeffrey Hatcher, Mitch Albom

**Set Designer**

Dar-Lurn Liu

**Lighting Designer**

An-Huei Tsao

**Costume Designer**

Yimeei Wang

**Sound Designer**

Jeff Mockus

**Visual Designer**

Ethan Wang

**Stage Manager**

Nuo-Hsing Huang

**Technical Director**

An-Chi Hsu

**Lighting Consultant**

Yong-Shen Wang

**Set Production**

Theatre Production Co., Ltd

**Stage and Lighting Executive**

An-Chi Hsu, Ming-Ju weng, Li-Ching Chen

**Sound Engineer**

Chien-Yu Kao (Jie-Yun Sound Company)

**Costume Designer's Assistant**

Jia-Yu Liao, Si-Chen Yeh

**Set Designer's Assistant**

Hsiao-Shan Huang, Yulanda Shieh

**Lighting Designer's Assistant**

Hsin-I Kuo, Kuan-Yi Ho

**Visual Operator**

Li-Ching Chen

**Make Up**

Hsin-Yu Hung (CINEMA SECRETS)

**Director's Assistant**

Emily Jun-Han Chang

**Props Operator**

Yen-Ju Pan

**Wardrobe**

Yi-Lun Chen

**Sound Operator**

Chin-Chin Hu

**Subtitle Executive**

Ya-Yun Zhang

## CAST

**Morrie Schwartz**

Shih-Chieh King

**Mitch Albom**

Hsueh-Liang Pu

**RECORDING FOR**

*The Very Thought of You*

**Singer**

Ying-Ying Shih

**Keyboard**

Yu-Ying Hsu

**Recording & Mixing**

Kyle Su (7Shekels Band)

## SINGAPORE PERFORMANCE

**Presented by**

Guoyu Global Company Ltd.

**Performed by**

Godot Theatre Company

**Venue Partner**

Esplanade — Theatres on the Bay



## 广阔似海、涓流如溪的爱

“大波浪有天看着小波浪闷闷不乐，大波浪问小波浪：‘你怎么啦？挺不开心的。’小波浪回答：‘你看，我们总有一天会被冲到岸上，然后这些波浪都会化为乌有。’大波浪说：‘错了！你不是波浪，你是海洋的一部分！……’”

这是《最后 14 堂星期二的课》原著里一段我很喜欢的文字，生在这个地球上，每一个人，无论他的职业贵贱、成就高低，到最后，都只像是一粒沙尘。我喜欢玩“Google Earth”这个软体，滑鼠一点，就看到了你在这个大千世界里面的位置，再一点，你又可以瞬间移到你向往的地方，去过或没去过的，你穷极一生去不了这个地球的每一个角落，但你知道你是这个地球的一份子，就如莫利教授告诉他的学生一样，波浪是海洋的一部分，人生在世，长不过百，短则数载，有多少人每天起床时，会问问自己：“今天我会给这世界留下什么？”，也许一个人能力有限、才分有限，但有件事情，是身而为人一定可以留下的，那就是这本书、也是这出戏的作者米奇·艾尔邦从他老师身上学到最重要的——“学着付出爱，和接受爱。”

“不相爱，即如死灭”，这出戏所谈到的爱，广阔似海，却也涓流如溪，作为一个诲人不倦的老师，莫利教授和“很多人有过深刻又亲近的交往”，并且“爱让我常活在人间”，而他用自己独特的方式，把这样广阔的大爱，透过对学生的一字一句，点滴地留在这个世界上，感动千万读者，他提醒了我们，虽然人不免终有结束旅程的一日，但在那一刻来临之前，我们该用什么样的态度去对待身边的每一个人。

从 2011 年起巡演至今，《最后 14 堂星期二的课》成为了果陀剧场首度踏足新加坡表演艺术舞台的作品。谢谢杨世彭导演、谢谢两位精采的演员，把这出充满爱的好戏带给我们。

### 梁志民

果陀剧场艺术总监

“生命中最要紧的事，是学着付出爱，以及接受爱。”



## 《星期二》300场演出感言

提起当年译导《最后 14 堂星期二的课》这个剧本，不能不说这是个难得的缘分。

话说 2010 年十月初，再过一天，在美国赌城维加斯的我，就要飞上海执导伦敦西区走红剧 *The 39 Steps* 了。这出戏的上海制作叫《39 级台阶》，台北制作叫《步步惊笑》。当年夏天我在伦敦看了这出戏非常喜欢，马上取得华语演出版权，由我亲自中译执导，先在上海话剧中心公演，两个月后又在台北制作，以新的演员组合排练公演。

那是个星期六的早晨，第二天一清早我就要飞上海了，行李还没整理。早餐桌上看报，读到一篇很好的剧评，就是邻州犹他莎翁戏剧节正在上演的 *Tuesdays with Morrie*，也是我存在心中想要译导的剧码之一。当时二话不说，与妻子惟全开车就走。三小时半后到达剧场，看完下午场立即开车回家，整理了行装，第二天清晨就飞上海。在我的看戏史上，还没这样“即兴”过。

结果在莎翁节的剧场里，我居然掉下眼泪，这在我毕生观剧近千出里，是非常难得的现象，当时我就决定找个机会制作一个华语版本。

两个月后我从上海去台北导戏，负责制作《步步惊笑》的果陀剧场为我接风，席间谈起我明年该为他们导什么戏。我对他们的艺术总监及执行长说，两个月前刚看了一出相当动人的戏，只要两位演员，布景简单成本不高，剧型也颇新颖，只可惜它谈渐冻症及死亡，虽具社会意义，恐怕不会赚钱。他们两位却说，假如真有社会意义，又是好戏，即使赔钱也值得做呀。这出戏的制作，就在饭桌上定规下来。

谁知《星期二》的华文版本在 2011 年春天在台北首演，数次加演及全台巡演后，当年就去上海及北京巡演，到 2013 年六月略计，仅仅上海一地就去过七次，也在当年六月在台北新舞台庆祝第一百场的演出，2017 年的一月五日，又在台北城市舞台庆祝第两百场。到了今天，它居然庆祝起第三百场的演出了。

当初我推荐这出戏给果陀剧场时，仅希望导一出动人的戏，不要赔太多钱，没想到这出讨论病痛及死亡的戏，到了今天，还在与观众见面。

我们在几年前曾经做过统计，发现此剧在上海一地就去过 14 次，北京 10 次，巡演了中国大陆 19 个城市，也曾去过香港及新加坡。今天若做同样的统计，数字应该更多，看来此剧说不定还会演满四百场呢。回想十三年前我若没有毅然摒弃一切，在飞上海导戏的前一天，与惟全赶去邻州观赏此剧的英文演出，也不会有今天《星期二》连满三百场的结果；人生的际遇，有时也真神奇！

从 2011 年的台北首演开始，这出戏就得到极好的剧评及观众热烈的反应，网上的讨论更一直没停过。记得那年初次去上海巡演，八场的票全部卖光，网路上立刻冒出大量的讨论文字，其中有洋洋千言的精辟评论，写得比一般的剧评高明得多。连续几次去大陆巡演后，这出戏引来不少当地的粉丝。记得剧中主角，就是那位得了渐冻症的老教授莫利·希沃兹博士，他老人家居然有个儿子在东京工作，特别赶来上海观赏演出，也喜欢极了。下一次我们去上海时，他又从东京赶来看戏，我们就举办了个他跟我的对谈，居然吸引了 750 位听众，可见《星期二》对观众的吸引力了。

“一棵树最美的时候，就是落叶之前。”



这出戏去了北京几次，我手头没有资料，但记得仅仅国家大剧院就去了五六次，其中一次还由院长先生特别关照，必须安排一整个星期的公演；在这所中国最具权威的剧场来说，那是颇为难得的。

一般观众看这出戏的现象就是静静的听，哈哈的笑，然后就是默默的唏嘘。很多人都是红着眼睛离场的，男观众也不例外。对于不同背景的观众，感动落泪的“泪点”也各自不同。一般的现象就是开场20分钟后，剧场里就开始发出各式各样的唏嘘。我当初看英文版本时的“泪点”，就是莫利教授说：“假如你有重要的话要跟你亲近的人讲，那就快快讲吧，否则可能再没机会了，你将会后悔的。”

那时我想起了我跟父亲的关系，那仅是儿子对父亲该有的尊敬，在我们那个年代，这份尊敬这类关爱是不用语言表达的。换句话说，我跟我父亲从没做过一次相互“交心”的谈话，英文叫做“heart to heart”。我心中其实很想跟我父亲 heart to heart，告诉他我知道他工作有多辛苦，养家活口多么不容易，忍受各种委屈更不容易，而他又一向被我母亲看不起，可他一辈子却又像一条牛那样在田里默默耕耘……。我很想找机会告诉他我其实了解他的苦闷，他也可能有些心里话想告诉我，但我们从没heart to heart，而到了2010年我看这出戏时，父亲早就过世，我即使想拥抱他，求他跟我“交心”，那也已经太迟了。想到这里，我不自觉地掉下眼泪。

很多观众在看这出戏时想到跟某些人的关系，譬如父母兄弟，亲戚朋友，老板同事，爱人敌人等等。老教授强调“宽恕”的重要性；在他临终一场他劝学生说：“米奇，假如你有个非常关心的人，而你跟他又在争吵斗争，你就放下这些吧。假如你是百分之百对，他是百分之百错，你就说你错啦。原谅所有的人吧，原谅他们所有的错误！”演到这里，很多观众就涕泪交流了。



网上常见的一项资讯，就是某位观众看完这出戏，回家就紧紧拥抱自己的母亲、姑姑或另外一位他心中怨恨的亲友，反让对方搞得莫名其妙。《星期二》若让冤家和好，亲戚朋友恢复正常关系，倒也是剧作家未曾预料的演出效果。

《星期二》这出戏的最后一场，米奇到老师墓地探访，遵照老师的意旨带了毛毯及野餐，在风景很好的池塘边树下一边野餐一边与老师谈心，感觉却是非常之好。结束前米奇有几句这样的台词：“假如你的一生能像莫利那样，总是把别人当作第一优先，给他们良好的回忆，永远付出你自己，那等你死后，你其实并没有离去，你活在每一个你曾影响的人的心里。”在这真实故事里，莫利老师的最后14堂课虽已结束，其实还在继续进行。米奇成为畅销作家以后，把他的大量版税先付老师的医药费，然后捐助各种慈善事业。这本书的畅销让它变成各种文字，也感动了世界各地的读者，包括台湾、中国、香港、新加坡及海外华侨。随着本剧在两岸三地的继续巡演，莫利老师的教室之门，也正向更多华语观众开放呢。

## 杨世彭

导演、剧本翻译

《最后14堂星期二的课》

“一旦你学到如何去死，  
你就学到怎样好好活了。”



## 演员的话

一段两个人的故事。一开始觉得这出戏是个单纯的小品，用小题小作的方式切入，没想到演出后会一场接一场，像是小兵立大功，有种喜出望外的感觉。

出了台湾到了内地北京、上海等地，面对不同的地方、不同的文化背景、不同的看戏习惯、不同的市场导向，但《星期二》仍受到欢迎，说明这出戏它关于古老生死、面对永恒再见的话题，都能在不同地方深入人心，吸引观众进入戏中感受。时至今日，置身疫情后、地球暖化、天灾人祸频繁，这出戏又如同一个忠实的老友，不离不弃呈现著暖心的陪伴。

这个戏记录著一段平凡真实的人生，不需要华丽的包装或刻意的装饰，剧情平平实实，但紧贴着生命的内核。舞台也极尽朴素简约，唯一的“点缀”是那台始终不曾移动的钢琴，它代表着初心。

如此创作上的纯度，对我来说很感动。与阿亮在每场戏保持切磋，上场前彼此安静，演完后喝点小酒聊聊，隔天就能产生新的光芒。话说两百场之后，大概两个人都有了点岁数，酒喝的很小心克制，大概体能上也有点什么变化吧。三百场是个喜事，但也明明白白的是个时间岁月的累积，换句话说，就是年纪大了。

我很喜欢做这一件事，年纪大了竟然也不疲倦（心理上 ^\_^），值此乱世，由衷的期待着每一场能够散发小小光亮。

### 金士杰

演员

《最后14堂星期二的课》

写于2023年300场演出前





## 演员的话

一出只有两个演员在舞台上的戏，竟然已经演了12年，马上就要突破300场了~在台湾的剧场界，应该算是一个新纪录了，回头想想时间过得真快，也真是不容易！

几年前还想着是不是演个十年...或是演个300场之后，就差不多可以下台鞠躬，和米奇这个角色说再见！如今，眼看着马上要达成自己原先设下的目标，该不该和角色说再见？反而有些不知如何才好！且行且走吧！300场之后，每一场就当成最后一场，好好珍惜自己演出的时刻！

感恩和金老师能有这样的缘分，一起把这个戏呈现给来看戏的观众，12年了，我依然觉得这戏是有魔力的，仿佛有莫利教授在天上眷顾著，他希望有更多人走进他的课堂，来分享他的人生经验。

我因为演出《最后14堂星期二的课》，跟一些看了戏的观众一样，得到了好的启发，想清楚不少人生课题，也解开一些过不去的结，懂得怎么和这个年龄的自己相处，也明白如何原谅别人、原谅自己，差不多快要和心灵和平相处了！！嘿嘿！

### 卜学亮

演员

《最后14堂星期二的课》

写于2023年300场演出前



## 剧情简介

米奇：我不知道怎样讲再见。

莫利：这样做，就是再见了。喔，我明白你有些不习惯，可是一个拥抱，是可以得到额外加分的呀。你会跟我保持联络的，是吗？

米奇：当然啦。

一位体育专栏作家米奇毕业16年后，在自己的许多理想中迷失了自我。偶然从电视上看见大学时期对他期望最大的教授莫利，当时莫利罹患了“肌肉萎缩性脊髓侧索硬化症”（简称“ALS”，俗称“渐冻人”），无药可医，只剩下最后几个月的时间可以存活，师生因而再次重逢。

起初莫利拒绝相信这样的不幸会降临在自己身上，但逐渐从情绪中走出来后，他不愿就此凋零，不要为了即将步入死亡的阴影而羞于见人，莫利利用所剩的时间，以自己为活教材来研究“死亡”，把自己最真实的生命经验教授给这位世故而冷漠、追求物质的学生--米奇，希望透过米奇，把自己走过来的生命历程、生死的领悟留下纪录，利用14个星期二的时间，展开生与死的对话。

莫利：米奇，我能问你一个问题吗？

米奇：问呀。

莫利：你跟你的心灵，能够和平相处吗？

米奇：……这是什么？一项……一项测验？

莫利：我再问你一次。你跟你的心灵，能够和平相处吗？

你能够好好做人，尽量做好吗？

（演出时长：2小时50分钟，包括20分钟中场休息）

“我们必须相爱，否则死亡。”



## 关于原著作者-米奇·艾尔邦



米奇·艾尔邦是国际知名的畅销书作家，他的几本著作销售全球41个国家，共计42种语言版本，总计超过两千八百万册。他也是资深的体育新闻记者，主持广播节目与电视节目。他还撰写舞台剧剧本，同时是业余的音乐人。

1995年，他与大学时期的教授莫利·希沃兹（Morrie Schwartz）重逢。并与其展开一段透视生命的生死谈话，他把这段经历写成 *Tuesdays with Morrie* 《最后14堂星期二的课》（又译名为《相约星期二》）。书出版后，名列《纽约时报》的畅销书排行榜上长达四年，并利用获取的版税来支付莫利留下的庞大医疗费用，而此书也成为出版史上迄今最畅销的回忆录。


由他所成立的三个公益基金会目前都在底特律地区营运。1989年成立的“梦想基金”（The Dream Fund），让弱势儿童有机会进入艺术领域；1998年成立了“适时帮助基金”（A Time To Help），集结义工的力量，每个月执行一项专案解决不同问题，包括提供住宿、建造住屋，以及为老人提供日常三餐。



## 关于肌萎性脊髓侧索硬化症

肌萎性脊髓侧索硬化症（英文：Amyotrophic Lateral Sclerosis（ALS）），也称为卢·贾里格（Lou Gehrig）症、渐冻人症和运动神经元病。它是一种渐进，且致命的神经退行性疾病，而且是最常见的运动神经元疾病之一。运动神经元是负责将脊髓和大脑发出的信息传到肌肉和内分泌腺，支配效应器官的活动。病患者由于上下运动神经元渐渐退化和死亡，因此肌肉逐渐萎缩衰弱，活动能力逐步丧失，身体好像被“冻”住一样，因而被形象而残酷的称为“渐冻人”。最后大脑会完全失去控制运动的能力，病患发音、吞咽及呼吸上将越渐困难。

一般上，患者从病发到死亡平均生存期为3至4年，大多患者死于呼吸衰竭。

A man with dark hair, wearing a dark jacket over a red shirt and blue trousers, is seated at a wooden desk. He is looking down at an open book on the desk, appearing to be reading. The background is dark with some faint, out-of-focus light patterns.

“假如你的一生能像莫利那样，总是把别人当作第一优先，给他们良好的回忆，永远付出你自己，那等你死后，你其实并没有离去，你活在每一个你曾影响的人的心里。”

## 果陀剧场

今天，想看什么好戏？

果陀剧场自1988年创团，36年来创作出无可取代的80余出舞台作品，包含有当代华人的原创剧本，也有由中外经典剧本译介、IP改编而成的戏剧作品，结合能引起共鸣的大众化戏剧题材以及具知名度明星演员，让剧场更亲民，为不同年龄层、不同文化背景或性别的各类型华语剧场观众，提供题材最丰富、最多元的赏戏选择。果陀戏剧走遍世界五十多个大小城市，登上一百多座舞台，累积总演出超过2000场、观众逾200万人次，为全球华语现代剧团首屈一指的代表团队。

作为最具影响力的华语戏剧领导品牌之一，果陀团队专业分工，提供售票、演出、观众服务、戏剧教育等各面向需求，完整文创事业价值链；对外亦与舞台、服装、灯光、影像等设计翘楚以及国外版权仲介、各大舞台搭建、音响、灯光器材公司建立良好长久之合作关系，拥有华语剧团最完整生态体系资源。以台湾为起始，发展至今长年于两岸稳定演出，并受邀至美国、加拿大、新加坡等地进行海外巡演。曾获台北文化奖、上海壹戏剧大赏最佳男主角奖、杰出戏剧机构奖、最佳女演员奖及最受业界肯定之中国白玉兰奖最佳男主角等殊荣。





## 梁志民 艺术总监

1988年创办果陀剧场。1993年获美国亚洲文化协会及洛克斐勒基金会奖学金赴纽约研习导演。台湾中文歌舞剧最重要的推手，编导作品八十余出，并持续剧场教育。导演作品《ART》获选台新艺术奖表演艺术年度十大作品；《天使不夜城》、《看见太阳》、《吻我吧娜娜》、《大鼻子情圣-西哈诺》获中时表演艺术年度大奖；《我要成名-美好世界》音乐专辑入围第二十届金曲奖最佳作词人及跨界音乐专辑等多项奖项；2007年获台北艺术大学首届杰出校友；2012年获得中国文艺奖章戏剧编导奖。现为台湾师范大学表演艺术研究所专任教授、台北艺术大学剧场设计学系及研究所兼任教授。

### 音乐剧编导作品——

《生命中最美好的5分钟》、《绿岛小夜曲》、《吻我吧娜娜》、《爱呀，我的妈！》、《山海经传》、《我是油彩的化身》、《我爱红娘》、《梁祝》、《费加洛婚礼》、《我要成名》、《跑路天使》、《情尽夜上海》、《天使不夜城》、《看见太阳》、《大鼻子情圣—西哈诺》、《东方摇滚仲夏夜》、《城市之光》、《爱神怕不怕》、《灯光九秒请准备》…等数十出作品。

### 舞台剧编导作品——

果陀剧场《搞心米其林》、《我的大老婆》、《征婚启事》、《一个兄弟》、《接送情》、《冒牌天使》、《超级奶爸》、《动物园》、《17年之痒》、《傻瓜村》、《针锋对决》、《巴黎花街》、《公寓春光》、《ART》、《再见女郎》、《淡水小镇》、《动物园的故事》、《黑色喜剧·白色幽默》、《开错门中门》、《世纪末动物园故事》、《E-mail情人》、《天龙八部之乔峰》、《完全幸福手册》…；台师大表艺所《夜游神》等数十出作品。

### 其它经历——

蔡琴《海上良宵》、《新不了情》、《不了情》、《银色月光下》世界巡回演唱导演、《一场巨汇》编导、《大鼻子情圣-西哈诺经典演唱版》导演。



## 杨世彭

### 导演、剧本翻译

台湾大学外文系学士，美国夏威夷大学戏剧系艺术硕士（主修导演学），威斯康辛大学戏剧博士。

美国科罗拉多大学（University of Colorado at Boulder）戏剧舞蹈系荣休正教授、系主任及剧场主任；兼任全美著名的科洲莎翁戏剧节艺术及行政总监长达 10 年，制作大型莎剧近 40 出；香港话剧团荣休艺术总监，前后任职 13 年；美国戏剧协会理事三年、亚洲戏剧组主席及副主席各两年；香港演艺学院名誉院士；北京中央戏剧学院名誉客座

教授，并曾获香港政府“铜紫荆星章”。曾出版中英文专书八本，中英文论文、散文百余篇，剧本创作及中译十余本。

#### 舞台剧编导作品——

曾执导中外名剧及原创剧约七十出，其中三分之一在美国以英语演出。较重要的作品计有：果陀剧场《你和我和他的真相》、《上帝的儿女》、《谁家老婆上错床》、《抢钱的世界》、《最后 14 堂星期二的课》、《步步惊笑》；《威尼斯商人》、《爱的徒劳》、《小狐狸》、《德龄与慈禧》、《仲夏夜之梦》、《他人的钱财》、《城寨风情》、《谁遣香茶挽梦回》、《历奇》、《不可儿戏》、《推销员之死》、《恋马狂》等。



## 金士杰 饰 莫利·希沃兹

“兰陵剧坊”创始团员，长年从事舞台演出及编导工作，台湾剧场界最重要创作者之一。以舞台剧《最后14堂星期二的课》获得上海壹戏剧大赏最佳男演员及白玉兰表演艺术奖双料肯定，并以电影《师父》获第6届北京国际电影节最佳男配角奖。2014年以《绣春刀》入围第51届金马奖最佳男配角，亦曾入围金钟奖戏剧节目男主角、迷你剧集男配角奖等。

### 舞台演出作品——

果陀剧场《最后14堂星期二的课》、《动物园》、《步步惊笑》、《针锋对决》、《ART》等；表演工作坊《如梦之梦》、《在那遥远的星球，一粒沙》、《千禧夜，我们说相声》、《暗恋桃花源》等；兰陵剧坊《荷珠新配》、《演员实验教室》等；上海话剧艺术中心《父亲》……等数十出作品。

### 编导作品——

《意外死亡（非常意外！）》、《荷珠新配》、《悬丝人》、《家家酒》、《明天我们空中再见》、《萤火》、《永远的微笑》……等，并有剧本集出版。

### 影视演出作品——

电影《暗恋桃花源》、《恐怖份子》、《棋王》、《征婚启事》、《一代宗师》、《痞子英雄2》、《剩者为王》等；电视剧《贞观之治》、《我可能不会爱你》、《征婚启事》等数十出。





## 卜学亮 饰 米奇·艾尔邦

1988年参加《TV新秀争霸站》出道，退伍后以《我们一家都是人—台湾精神》里“恰吉”一角风靡全台湾。曾以《又一夜，他们说相声》获第9届金曲奖最佳口语说讲唱片奖，并以《超级星期天》、《超级同学会》三度夺得金钟奖综艺节目主持人奖。2023年以《人选之人—造浪者》入围第58届金钟奖迷你剧集／电视电影男配角奖。

### 舞台演出作品——

果陀剧场《淡水小镇》、《ART》、《绿岛小夜曲》、《吻我吧娜娜》、《最后14堂星期二的课》、《步步惊笑》；表演工作坊《又一夜，他们说相声》、《在那遥远的星球一粒沙》；如果儿童剧团《谁是圣诞老公公》。

### 影视演出作品——

电影《独一无二》、《极乐宿舍》、《成功补习班》等等；电视剧《流星花园》、《华丽的挑战》、《公主小妹》、《终极三国》、《人选之人—造浪者》、《非杀人小说》等数十出；动画电影配音《海底总动员》。

### 主持经历——

电视主持《骑吧！哈林小队》、《我的明星村长》、《明星家族的2天1夜》、《前往世界的尽头》等数十个节目。

### 音乐专辑作品——

《我爱阿亮》、《阿亮爱我》、《Super亮》。

# 演职员名单

## 创作及制作群团队

制作统筹  
果陀剧场

艺术总监  
梁志民

导演 / 剧本翻译  
杨世彭

小说原著  
米奇·艾尔邦

原著剧本  
杰佛瑞·海其尔、米奇·艾尔邦

舞台设计  
刘达伦

灯光设计  
曹安徽

服装造型设计  
王怡美

音乐及音效设计  
杰夫·马克思

影像设计  
王奕盛

舞台监督  
黄诺行

舞台技术指导  
许安祁

灯光技术指导  
王永盛

舞台制作  
希尔特舞台设计制作公司

舞台暨灯光执行  
许安祁、翁铭嫻、陈立静

音响工程  
高建宇（捷韵实业有限公司）

服装设计助理  
廖家郁、叶思辰

舞台设计助理  
黄小珊、谢友容

灯光设计助理  
郭欣怡、何冠仪

影像执行  
陈立静

彩妆暨造型执行  
洪心愉（好莱坞的秘密专业彩妆）

助理导演  
张君涵

音效执行  
胡晋置

道具执行  
潘彦汝

服装管理  
陈逸伦

字幕执行  
张亚云

## 演员

金士杰  
饰 莫利·希沃兹

卜学亮  
饰 米奇·艾尔邦

## 歌曲录音工程 The Very Thought of You

演唱  
史茵茵

钢琴  
许郁瑛

录音混音  
苏郁修（七舍客勒乐团）

## 新加坡演出

主办单位  
果宇全球演出事业股份有限公司

演出单位  
果陀剧场

场地合作  
滨海艺术中心



MITCH ALBOM'S  
*Tuesdays with Morrie*

By JEFFREY HATCHER  
and MITCH ALBOM

Based on the book by Mitch Albom

Original New York production produced by David S. Singer, Elizabeth Ireland McCann,  
Joel Parmes, Amy and Scott Nederlander, Harold Thau, Moira Wilson,  
Shadowcatcher Entertainment.

Originally presented by New York Stage and Film Company and  
the Powerhouse Theatre at Vassar College, 2002.

*Tuesdays with Morrie* was supported by a playwright's residency and public staged readings at  
the 2001 O'Neill National Playwrights Conference of the Eugene O'Neill Theatre Center,  
Waterford, Connecticut.

*The Very Thoughts of You*

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The Taiwan production of *Tuesdays with Morrie* is presented by arrangement with  
Dramatists Play Service, Inc., in New York.

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**The Studios**



AN ESPLANADE COMMISSION

**ONE DAY  
WE'LL  
UNDERSTAND**

有  
那  
么  
一  
天

BY  
**SIM CHI YIN**  
(SINGAPORE)

PRODUCED BY  
**CULTURELINK  
SINGAPORE**

IN PARTNERSHIP WITH  
**CHAMBER MADE**  
(AUSTRALIA)

Artist, historian, granddaughter, mother. Sim Chi Yin uncovers her family's buried past and legacies of colonialism, to contemplate possible futures.

(Thr, no intermission)  
Performed in English with some Mandarin and Hakka dialect, with English and Chinese surtitles.  
Advisory: Contains imagery of war and image flashes.  
Recommended for ages 12 and above.

**30 AUG - 1 SEP 2024**  
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**SINGTEL WATERFRONT  
THEATRE AT ESPLANADE**

**\$48<sup>^^</sup>**  
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"it is an otherworldly, strangely moving, even groundbreaking experience, and will ensure that what is effectively Sakamoto's final concert can be enjoyed forever."  
- Guardian



"A spellbinding performance by the late Ryuichi Sakamoto"  
- Daily Telegraph

"a fantastic and totally unique experience among mixed reality events that I have ever seen"  
- medium.com

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**RYUICHI SAKAMOTO + TIN DRUM**  
(JAPAN/USA)

One of the final works by the legendary pianist and composer Ryuichi Sakamoto, this mixed reality concert experience offers a glimpse into his artistry through groundbreaking technology.

(1hr 20mins, no intermission)  
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**The Studios**

# This Song Father Used to Sing (Three Days in May)

by Wichaya Artamat  
(Thailand)

A pair of siblings gather every year to honour their late father, conversing about everything and nothing at once. An unpolitical play with its own politics, where individual and collective histories collide.

(1hr 40mins, no intermission)  
Performed in Thai, with English surtitles.

**6 & 7 Sep 2024**  
**Fri & Sat, 8pm**  
**Esplanade Theatre Studio**

**\$38\*\***

Limited concessions for students, NSFs,  
seniors and PWDs: \$30\*

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