

CENTRE 42 PRESENTS **THE VAULT**

DIALECTS &

两方
各言

DIALECTICS

5 & 6 MAY CENTRE 42 BLACK BOX



WITH SUPPORT FROM NINE YEARS THEATRE
九年剧场支持

ARTIST'S MESSAGE 艺术家的话

I work extensively in the Mandarin language. My interests lie in the language's impact on culture, politics and the body, and in questioning the state and notion of Mandarin theatre in Singapore.

The aim of this project is to explore the cultural sentiments and grassroots sensibilities that may emerge from the dialectics between the individual and the system, by returning the monologues to spoken dialects – personal languages that are marginalised by a national campaign to simplify and unify.

I would like to thank Centre 42 for this opportunity, Nine Years Theatre for supporting this presentation and the audiences for being part of this exploration.

Nelson Chia

华语是我的主要创作语言，我的兴趣在于语言和文化、政治和身体之间的关系，以及对于新加坡华语剧场的概念与现状的讨论。

这个呈现的目的在于探索：方言，一个被以简化为方法的国家统一运动所边缘化的语言，在个人与制度的抗衡中能否起着唤起文化情怀和草根意识的作用。

感激 Centre 42 给予这个机会，也谢谢九年剧场的支持，更要感谢观众们对这个探索过程的参与。

谢燊杰



Nelson Chia is an actor, director and theatre educator. Trained in the Suzuki Method of Actor Training and Viewpoints, he has performed on the Singapore stage for over two decades in both English and Mandarin productions. Nelson holds an MA in Directing from Goldsmiths College and has directed over 25 major productions. He is best known for his translation, adaptation and direction of old and contemporary classics in Mandarin. Nelson co-founded the award-winning company Nine Years Theatre (NYT) with his wife Mia Chee in 2012.

谢燊杰是一名演员、导演和戏剧导师。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），并从2008年开始进行「铃木演员训练法」和「观点」训练的练习。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。作为导演，他至今导过二十五部主要作品，并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。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。



HANG QIAN CHOU

performing *No Parking On Odd Days*
in Cantonese

韩乾畴

以粤语演出《单日不可停车》

SYNOPSIS

A man has a series of confrontations with the authorities over parking tickets.

简介

一名男士被指违规停车而接到罚款传单，并因此和小官员以及法官展开一场又一场的交战。

ABOUT THE PERFORMER

Qian Chou first worked with Nine Years Theatre on *Twelve Angry Men* and subsequently became a founding and core member of the NYT Ensemble Project. He graduated from NUS Theatre Studies and the pioneer cohort of W!LD Rice's actors' training programme young & W!LD. He also attended summer workshops at Ecole Philippe Gaulier (Paris, France) and David Diamond's Theatre for Living (Vancouver, Canada).

关于演员

乾畴续《十二怒汉》之后，加入了九年剧场演员组合计划，成为创建及核心成员之一。他毕业于国大戏剧系，之后予野米剧场“young & W!LD”接受演员训练。他也曾远赴加拿大温哥华和法国巴黎，在论坛剧场翘楚David Diamond以及小丑大师Philippe Gaulier的学院进修夏季课程。



TAY KONG HUI

performing *The Coffin Is Too Big*
For The Hole in Teochew

郑光辉

以潮语演出《棺材太大洞太小》

SYNOPSIS

A man overseeing his grandfather's funeral runs into trouble with the cemetery officials when the grand coffin is too large for a standard grave.

简介

一位孙子为祖父办丧事时，发现棺材无法进入政府规定尺寸的坟洞里，与坟场管理员起了争执。

ABOUT THE PERFORMER

Kong Hui holds a Master of Arts from London Central Saint Martins College of Art and Design. He was also awarded a Bachelor degree by the Hong Kong Baptist University School of Media, majoring in cinema and television, and had learnt the performing arts from the late Mr Thia Mong Teck, a respectable and legendary theatre veteran in Singapore history. His profession over the years covers journalism, radio broadcasting, television, filmmaking and theatre.

关于演员

光辉毕业于伦敦圣马丁艺术学院艺术硕士，并在香港浸会大学传媒学院获得学士学位，主修电视电影。表演艺术师承新加坡戏剧前辈已故程茂德先生。职业生涯涵盖记者、电台、电视、电影和剧场。光辉参与的演出多次荣获戏剧奖项与提名，并在国家艺术理事会资助下在2014年远赴纽约进修戏剧课程。

Q&A WITH NELSON

Nelson shares more about why he chose to present a Vault showcase exploring Chinese dialects through two Kuo Pao Kun monologues.

Why did you decide to present Kuo Pao Kun's *No Parking On Odd Days* and *The Coffin Is Too Big For The Hole* in dialects?

I think Mandarin has become a politicised language in Singapore because of policies like the Speak Mandarin campaign. *No Parking On Odd Days* and *The Coffin Is Too Big For The Hole* are two of the most well-known Singaporean monologues, and they're both about individuals who confront the system. It's ironic that the Chinese versions of these plays are usually performed in the language of the system, so I want to return them to their dialects.

Why Cantonese and Teochew in particular?

I want to work with dialects that I can understand, and Cantonese and Teochew are also two of the main Chinese dialect groups in Singapore.

Your work with Nine Years Theatre usually involves you translating English or foreign language texts into Chinese, but the two monologues already have existing Chinese versions...

I see this as translating from one Chinese to another!

What was the process like for you and the actors?

The actors, Hang Qian Chou and Tay Kong Hui, did a lot of the translation. They would read out the text in the dialects, and then we'd tweak it along the way.

What do you hope to achieve with *The Vault: Dialects and Dialectics*?

I hope that revisiting these two monologues in dialects will help bring out the grassroots sentiments in them, and start a conversation about what the "Singaporean-Chinese dialect" is.

CENTRE 42 FELLOWSHIP

Nelson has been a Centre 42 Fellow since March 2016.

Centre 42's Fellowship programme is a grant scheme awarded by invitation that supports the research and development of a project proposed by the artist. Through the Fellowship, Centre 42 hopes to foster long-term collaborative relationships with theatre practitioners.

In Nelson's case, he decided to adapt Cultural Medallion recipient Yeng Pway Ngon's seminal Chinese novel *Art Studio* into a stage play. It was picked up by the Singapore International Festival of Arts team, and will be staged as part of the festival from 17 to 19 August this year.

As a reciprocal commitment for the Fellowship grant, Nelson has chosen to present a showcase as part of the Vault.

CREDITS

PLAYWRIGHT:
KUO PAO KUN

VAULT ARTIST / DIRECTOR:
NELSON CHIA

PRODUCTION COORDINATOR:
MIA CHEE

STAGE MANAGER / SOUND OPERATOR:
NATALIE WONG

PERFORMERS:
HANG QIAN CHOU
TAY KONG HUI

SURTITLIST:
JEAN TOH

DIALECT CONSULTANTS:
ELENA CHIA CHOO SIAN
HUNG CHIT-WAH
LIM NGIAN TIONG
NG MUN POH

制作团队

编剧:
郭宝崑

VAULT 艺术家 / 导演:
谢欒杰

制作协调员:
徐山淇

舞台监督 / 音效操作:
王嘉慧

演员:
韩乾畴
郑光辉

字幕操作:
卓婷奕

方言顾问:
谢芝炫
洪节华
林仰忠
吴敏宝

CENTRE 42

Centre 42 a non-profit arts organisation with charity status that is committed to the creation, documentation and promotion of text-based works for the Singapore stage. The Centre incubates original writing for production development, provides space for artists and new work creation, and is developing a functional archive documenting the histories and processes of Singapore theatre.

www.centre42.sg



NINE YEARS THEATRE

Nine Years Theatre is a local Mandarin theatre company founded by Nelson Chia and Mia Chee in 2012. Its aims are to reimagine classic plays in Chinese, as well as to create new work. In 2013, the Nine Years Theatre Ensemble (NYTE) was established so that a group of actors can train together on a regular basis via systematic methods. To date, the NYTE is the only actor ensemble of this nature in Singapore.

九年剧场

九年剧场是由谢燊杰和徐山淇在2012年联合创立的新加坡华语剧团。它们的作品包括改编的经典戏剧和原创演出。九年剧场演员组合」于2013年成立，旨在组建一支进行长期、定期并且系统化的训练和创作的演员团队。至今，九年剧场的演员组合是本地唯一持有上述特质的团队。

www.nineyearstheatre.com



THE VAULT: DIALECTS & DIALECTICS IS SUPPORTED BY THE ARTS FUND.



THE VAULT revisits and remembers Singapore works dating back to our early theatre years, refreshes them through the responses of artists and collaborators, and retells them in a contemporary manner.

PRESENTED BY

