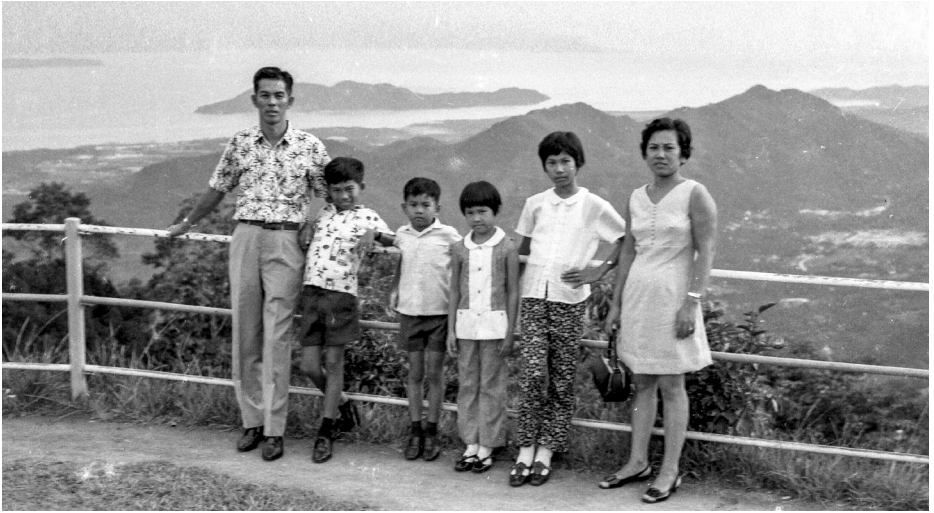


Centre 42 presents
THE VAULT

我阿公的路
MY GRANDFATHER'S ROAD

BY NEO KIM SENG



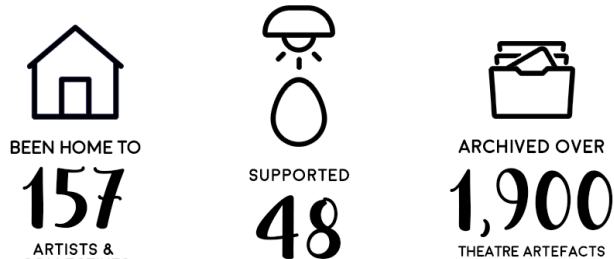
23-25 NOV 2017
CENTRE 42 BLACK BOX

GIVE WHAT YOU CAN

Centre 42 is a non-profit theatre development space. At Centre 42, we believe in:

- Advancing and expanding existing knowledge and understanding of the Singapore theatre scene.
- Providing independent artists with access to a conducive space to create new works, and resources to document their theatre-making processes.
- Educating audiences about the history of Singapore theatre in order to support the creation of new work in this ecosystem.

Since we opened our doors three years ago, we have grown to become a home for many independent artists and collectives, supported the development of new works - big and small - that were staged, and made accessible a digital archive of past theatre ephemera.



Only with continuous support from individuals, alongside government funding, can we carry on the work that we do and sustain an ecosystem for development of quality local works.

Donate via our fundraising platform at giving.sg/centre42 today.

If you have any comments or feedback about this presentation, please write to info@centre42.sg.

ARTIST'S MESSAGE

After producing works for artists and other people for a long time, I decided it was time to make my own work. So in the last five years I've created a few works and planned others.

My Grandfather's Road was a three-part project first commissioned by Cake Theatrical Productions in 2015. It was an intensely personal project, bittersweet and also slightly macabre as I only realised, after I finished writing, how heavily mortality figured in the book and how animals were described in very human terms. I re-read it many times and discovered new layers and meaning that were not apparent when I first wrote it.

The first and only incarnation of the monologue in 2015 was edited down to 30 minutes and I have always wanted to stage a full version. I was also pleasantly surprised by the encouraging and warm response to the text and monologue.

My original intention was to make a piece of work that my mother could sit through and understand — she has sat through my two English theatre projects although her grasp of English is not that strong. But as I further explored the possibilities of the Cantonese version, even more exciting ideas and intentions floated around and evolved.

I grew up speaking Cantonese although I'm less fluent now. Not many people know that I can speak it. There is a strong emotional attachment to the sound of Cantonese, a language I learnt orally, although I may not fully understand the words. This Cantonese project is about reconnecting to a relegated language, sound and people. — NEO KIM SENG

作者的话

在很长的一段时间里，我为许多的艺术工作者制作作品，最后终于决定做自己的创作。过去5年里，我创作了一些作品，也正在策划更多的作品。

“我阿公的路”分3个阶段，2015年由CAKE剧场委约制作。这是一个很个人的作品，苦乐参半，且微微笼罩着死亡的意识。我是在写完之后，才发现整本书是多么地侧重讨论死亡，书中的动物也都以人性的笔触去形容。我重读了很多遍，愈发挖掘出许多的层次和意义，而我当初在写的时候是没有意识到这些的。

2015年的演出，是第一次且唯一一次的独白演出，只有30分钟。所以我常常希望能够把故事完完整整地呈现。观众的反应很热烈，令人鼓舞，让我喜出望外。

我的初衷是要做一部让我母亲看得懂的作品——她的英语能力不强，却也看过我的两部英语版本。这次当我进一步去探索广东版本的可能性时，我发现了越来越多让人振奋的想法和意图。这些想法慢慢漂游，也渐渐成形。

我的广东话现在说得不太流利，尽管我是说广东话长大的。在我认识的人当中，能说广东话的人也不多。虽然我不完全听得懂广东话，但这是我学会说的语言，我对它有着极其强烈的情感。这部广东话作品，是为了重新连接上一个逝去的语言、声音、及人物。— 梁金成

ARTIST BIOS

NEO KIM SENG

WRITER/DIRECTOR

Neo Kim Seng is a cross-disciplinary practitioner and has been involved in independent and large-scale projects in Singapore and overseas.

GARY TANG

PERFORMER (23 NOV, 8PM / 25 NOV, 3PM)

Gary Tang, a Cantonese, feeds his soul by performing, on stage, for film and in life.

TAN CHER KIAN

PERFORMER (24 NOV, 8PM / 25 NOV, 8PM)

A middle-aged avid theatre goer who's finally taking the plunge performing on stage. Be gentle, it's his first time.

创作者简介

梁金成

作者/导演

梁金成是一个跨媒介艺术家，参与了不少独立制作，在新加坡和海外也创作大型企划。

邓官洪

演员 (23 NOV, 8PM / 25 NOV, 3PM)

邓官洪，广东人，表演演出喂养着他的灵魂，无论是舞台、电影、或生命。

陈子健

演员 (24 NOV, 8PM / 25 NOV, 8PM)

人到中年的忠实剧场观众。如今他终于登台演出。请对他温柔些..... 这是他的第一次呢。

Q&A WITH NEO KIM SENG

Why are you interested in exploring the regional differences of Cantonese by having a Singaporean and Malaysian version in this Vault presentation?

This is mainly to explore how languages evolve and adapt over time and space/location. The Cantonese that we speak here adopts other Chinese and non-Chinese words over time. Even Hong Kong Cantonese words have crept into Singaporean Cantonese. I thought it would be interesting to find out how pronunciation differed and also different words were used.

How did your actors, Gary Tang and Tan Cher Kian, get involved with this Vault showcase?

Gary was introduced to me by our mutual friend. He is very passionate about Cantonese and was on the lookout for opportunities to work on Cantonese projects, something not so common here. He was also very keen to explore the authentic sound of Cantonese and how it evolved over time.

Cher Kian (CK) responded to the audition call and at first only wanted to help with the presentation. He has not acted before but he's an avid arts lover and attends lots of performances. So we spoke and I found out he is keen to be on the other side of the stage as well. I was very taken by his enthusiasm and interest. The bonus was that he grew up in Sabah and spoke Cantonese fluently.

How did you work with your actors to come up with the Singaporean and Malaysian Cantonese versions?

My original plan was to have the English script translated into Mandarin and from there translate the Mandarin into Singaporean and Malaysian Cantonese, for the presentation. The content for both versions would be the same. So I had the script translated into Mandarin by Low Kok Wai.

But since Gary is born Cantonese and a fluent speaker, he decided to rework the original English text into a storyteller version. CK's version will be adapted from Kok Wai's Mandarin translation and the original English text. So he will be performing as me/the narrator telling the stories and is more similar in style to the English monologue and written text.

I told Gary and CK that, for their presentations, they must speak Cantonese in a way that they are familiar and comfortable with. Their personal language is important in capturing the essence and sound.

访问梁金成

您在Vault呈现中，做了新加坡版本和马来西亚版本——您怎么会对不同地区的广东话感兴趣？

我主要希望探讨语言的进化过程，语言如何在时间和空间 / 地点变化。这么多年下来，本地的广东话已经参杂了华语和其他语言，甚至是香港的广东话。我想，如果我们能够去探讨不同的读音和不同的用词，那应该会很有趣。

您的演员们（邓官洪、陈子健）怎么会参与这次的Vault呈现？

我是通过朋友（也是官洪的朋友）的介绍，认识官洪。他对广东话很有热忱，也一直在寻找机会参与广东话的创作，而本地很少有这样的企划。他也很想探索广东话的原汁原味，想知道这个语言如何在时间的流逝下变化。

子健来我们的面试，起初他只想帮忙我们做呈现。他没有演出的经验，可是他很爱观赏艺术，也看过了很多的表演。我们聊了之后才发现原来他也很有兴趣登台演出。他从小在沙巴长大，说着一口流利的广东话，这也是我们的福气。

您如何与演员们合作，创作这两部版本？

我最初的想法是要把英语剧本翻译成华语，再把华语翻译成新加坡和马来西亚广东话，两个版本的内容将会是一样的。所以我请了刘国威翻译剧本。

可是刘国威本身就是广东人，能说一口流利的广东话，所以他决定把原本的英语剧本编写成一个说书人的版本。子健的版本是从国威的华语翻译改编而成，所以他将扮演我 / 说书人，把故事叙述出来，在风格上也更接近英语独白和文字。

我告诉国威和子健：在他们的呈现里，他们必须说自己最熟悉、最舒服的广东话。他们最“个人”的语言将能够捕捉广东话的精髓和音韵，而那是非常重要的。

MY GRANDFATHER'S ROAD

WRITTEN BY
NEO KIM SENG

我阿公的路

编写
梁金成

SINGAPOREAN CANTONESE VERSION

WRITTEN BY
GARY TANG

新加坡广东话版本

编写
邓官洪

MALAYSIAN CANTONESE VERSION

WRITTEN BY
TAN CHER KIAN

马来西亚广东话版本

编写
陈子健

BASED ON MANDARIN TRANSLATION BY
LOW KOK WAI

基于华语翻译
刘国威

SPECIAL THANKS TO

CAKE THEATRICAL PRODUCTIONS

GREEN ZENG

ISIS KOH

LOW KOK WAI

NATALIE HENEDIGE

NEO HAI BIN

SHARON TANG

TAN BENG TIAN

UPCOMING EVENT

IN THE LIVING ROOM

YEAR IN REVIEWS

14 Dec (Thu), 8pm, Centre 42 Black Box



IN THE LIVING ROOM: YEAR IN REVIEWS 14 DEC, 8PM | CENTRE 42 BLACK BOX

As the year draws to a close, we invite you to revisit the local productions staged in 2017 with critics from Centre 42's critical writing platform Citizens' Reviews and online arts publication ArtsEquator. Join us in the Living Room as the panel of reviewers discuss and debate the most exciting and most disappointing productions, performances, and other theatrical experiences they witnessed in the last 12 months. The session will be moderated by Robin Loon, chief editor of Citizens' Reviews.

An accompanying exhibition featuring the 2017 productions and ephemera from our Repository archive will be held in the Front Courtyard.

Please register at <http://LRyearinreviews.eventbrite.sg>



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

