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Lianhe Zaobao

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Another **Esplanade Presents** Programme
滨海艺术中心呈献的另一项节目

Esplanade Presents



谁怕吴尔芙

Who's Afraid of Virginia Woolf?

Edward Albee

Director: Nelson Chia 导演: 谢乐杰 (Singapore 新加坡)



CELEBRATING LIFE COURAGE COURAGE COURAGE

27Jan 2012, Fri, 8pm
28 Jan 2012, Sat, 3pm & 8pm
Esplanade Theatre Studio
2012年1月27日, 星期五, 晚上8时
2012年1月28日, 星期六, 下午3时与晚上8时
滨海艺术中心小剧场



LERN: 199020065 Information correct at time of print. 资料在本册发行印刷时是正确无误的。

Our Vision

Esplanade – Theatres on the Bay is a performing arts centre for everyone.

We will be internationally recognised for our creativity and sense of adventure.

We will set exceptional standards of service that will position us as a world leader.

Our Mission

To entertain, engage, educate and inspire.

BOARD MEMBERS

Mrs Theresa Foo (Chairman)

Mr Benson Puah (Chief Executive Officer)

Mr Patrick Ang

Dr Beh Swan Gin

Mr Peter Chay

Mr Patrick Daniel

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Mr Ramlee Bin Buang

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RADM(NS) Sim Gim Guan

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CEO's Message

Dear Patrons,

When we think of courage, we often think of extraordinary feats. We think of individuals who succeed against tremendous odds in achieving their goals. We think big.

But these are not the only times when courage has an impact on us. We often overlook everyday acts of courage—when we seek to understand ourselves; when we challenge our own perspectives; or when we allow others to know ourselves on a personal level. All these acts require us to overcome an initial fear, to disregard fear in the quest for something better.

We celebrate courage in its many forms at *Huayi – Chinese Festival of Arts*, which leads the way as the first festival of our 10th anniversary year. *Huayi* also celebrates its tenth birthday this year over ten days of diverse programmes featuring the brightest Chinese artists, where you will encounter grand quests for meaning, introspective reflections on past encounters, and the sharing of private thoughts and feelings.

At *Tan Dun Martial Arts Trilogy*, Academy and Grammy Award-winning composer and conductor Tan Dun, with the Singapore Festival Orchestra, guides us along the epic journeys of three protagonists from *Crouching Tiger, Hidden Dragon, Hero*, and *The Banquet*. We also follow two travellers as they reflect on their adventures in search of new experiences in *Crosstalk Travellers*, presented by internationally celebrated Chinese playwright Stan Lai, who also pioneered the crosstalk play form the production is in. And characters in a marital drama discover and face their true selves in the *Huayi* festival-commissioned *Who's Afraid of Virginia Woolf?*, directed by Nelson Chia and featuring accomplished veteran Singapore actors.

At *Melodies of Classic Virtues: San Zi Jing and Di Zi Gui*, classic Chinese texts on ethics are given modern musical interpretations under the capable baton of Tsung Yeh conducting the Singapore Chinese Orchestra. We witness the technically and physically challenging *Water Stains on the Wall* by Cloud Gate Dance Theatre of Taiwan, as renowned choreographer Li Hwai-min brings the beauty of Chinese ink painting to the stage. And *One Hundred Years of Solitude 10.0 – Cultural Revolution* wordlessly shares its bold view of societal relationships over history in a collaboration between Zuni Icosahedron from Hong Kong, led by their acclaimed Artistic Director Danny Yung, and Drama Box from Singapore.

The *in::music* series, a popular indie music fixture in *Huayi's* calendar of events, brings us three singer-songwriters—Taiwanese “music poet” Summer Lei, Natural Q's ex-frontwoman Wei Ru Xuan and Singapore's Serene Koong, a rising star in the regional Chinese music scene—who open their hearts to us.

For parents and their little ones, *The Baby Panda* presents an interactive story on respect and courage. And The Theatre Practice from Singapore presents *Mulan – The Legendary Heroine*, a hands-on experience featuring one of the most beloved Chinese heroines.

There is still more on offer with our schedule of free performances featuring mass sing-alongs, traditional Chinese puppetry, and music and acrobatics showcases. We invite you to join us in finding inspiration for courageous action as the festival presents difference facets of daring and boldness in Chinese culture today.

Yours sincerely,



Benson Puah
Chief Executive Officer
The Esplanade Co Ltd

Esplanade's 10th Anniversary

In 2012, Esplanade – Theatres on the Bay commemorates its 10th Anniversary in service to our community with the theme *Celebrating Life – The best of the Human Spirit through the Arts*.

The arts challenge our beliefs and inspire endless possibilities. And through the arts, we are often continually motivated as individuals and as a community to be our best.

Over the year, we celebrate key values across 17 arts festivals and series: courage, peace, faith, truth, fun, trust, harmony, friendship, grace, home, hope, service, love, respect, passion, joy and gratitude.

Share Your Thoughts With Everyone

Share your personal thoughts on any of these values that are especially meaningful to you by sending them to us at reflections@esplanade.com or at www.celebratinglife.com.sg/reflections and we'll feature a selection on our website. You might like to write a letter or a poem, take a photograph, shoot a video clip, or even compose and play a song.

滨海艺术中心10周年庆典

2012年，滨海艺术中心将欢庆成立10周年。本着社群服务的宗旨，全年庆典主题已定为“以艺术礼赞人文精神、价值与生命”。

艺术挑战我们的信念，启迪无限的可能性。透过艺术，无论是个人或群体都不断地被激励，臻于完美。

在这一整年里，我们将陆续通过17个“滨海艺术中心呈献”系列或艺术节，礼赞重要的人文价值：勇、祥和、信念、真诚、乐趣、信任、和谐、友谊、优雅、家园、希望、服务、爱、尊敬、热忱、喜悦和感恩。

分享交流

欢迎大家与我们分享以上人文价值对您的特殊意义。您可以透过电邮 (reflections@esplanade.com) 或是到 www.celebratinglife.com.sg/reflections 发表您的看法，经过筛选后，我们将上载到官网。您可以通过一封信、一首诗、一张照片、一段影像，或甚至自创的一首歌曲，与我们分享。

COURAGE

boldness, bravery, daring;
the ability to disregard fear

Courage is present in all new beginnings. Creating a work of art is an act of courage. In exploring new vocabularies, digging deep into the collective psyche, or uncovering new ways of approaching tradition and life, all forms of art-making demonstrate the mental and moral strength needed to persevere to create something which had not formerly existed before.

In Chinese culture, there are countless narratives of courage extolled in song, drama and text. *Huayi – Chinese Festival of Arts*, as the first festival of the year to mark the Lunar New Year, summons the spirit of courage needed for the undertaking of every new endeavour. With 2012 also the Year of the Dragon, *Huayi 2012* is a fitting reminder for us to embrace life with a greater sense of purpose and a dauntless spirit.

勇

勇敢、英勇、有勇略、
有无视恐惧的能力

勇气是一切新事物起始的必要元素。艺术创作本身就是一种“勇”的作为。无论是对艺术语汇的探索，还是往心灵深处的挖掘，或是寻着接触艺术、认识传统与生命的新法等等，所有的艺术创作都需要身心灵的全力倾注，才有可能创造出前所未有的崭新之作。

在华族文化里，与“勇”相关的歌乐戏剧与文字作品多不胜数。作为滨海艺术中心全年节目中首个举行的节庆艺术节，华艺节以“勇”为主题，传扬勇敢进取是迎接每个新挑战的关键。2012年恰逢龙腾虎跃的龙年，华艺节也适时激励我们以勇者无惧的精神前进，以更明确的目标创造丰盛的生命。



Director's Message

During one of our production meetings, I half-jokingly said that the directorial concept for this play is to have no concept. In a way, the proposal to stage *Who's Afraid of Virginia Woolf?* at this year's *Huayi – Chinese Festival of Arts* aims to return the realistic rendition of classic plays to our stage, and by doing so, revisit some of the fundamental works of an actor's art, such as the creation of a role, the organisation of psychological through-line, the analysis of subtexts, the skills of driving speech, and the performance of actions, etc.

There are three reasons for these aims. Firstly, there has been a shortage of classic plays staged in Singapore Chinese theatre. Because of that, actors don't get to hone their skills by confronting the challenges of classic plays and audiences are not given enough opportunities to appreciate the depth of classic works. Secondly, it seems that Singapore productions are inclined to place emphasis on directors' concepts; actors are sometimes relegated to being only instruments that serve to realise the concept. As such, I think staging realist plays may help to balance the importance of both groups in the creation of a work. Thirdly, I have recently been interested in the nature of the actor's art and the issue of actor training. At the same time, I am concerned that without a structure where art is passed on systematically to later generations, the cultural wealth that our veteran actors have accumulated will soon be lost. Therefore, I also hope that this production can be a starting point in a series of attempts to encourage veteran actors to share their experiences and skills; the older generation of audiences to return to the theatre; and the younger generation of artists to learn as much as they can from our predecessors.

Oh, and there's one last reason for staging *Who's Afraid of Virginia Woolf?*—albeit a more personal and frivolous one—and it is because as one approaches middle age, one can't help but reminisce and favour the “dated” stuff a little more.

Nelson Chia

About the play *Who's Afraid of Virginia Woolf?*

Who's Afraid of Virginia Woolf? opened on Broadway at the Billy Rose Theater on 13 October 1962. The original cast featured Uta Hagen as Martha, Arthur Hill as George, Melinda Dillon as Honey and George Grizzard as Nick. It was directed by Alan Schneider.

It won both the 1963 Tony Award for Best Play and the 1962-63 New York Drama Critics' Circle Award for Best Play. Its stars won the 1963 Tony Awards for Best Actor and Actress as well. It was also selected for the 1963 Pulitzer Prize for Drama by that award's drama jury.

However, the award's advisory board—the trustees of Columbia University—objected to the play's then controversial use of profanity and sexual themes, and overruled the award's advisory committee, awarding no Pulitzer Prize for drama in 1963.

Source: en.wikipedia.org

About Edward Albee

Born on 12 March 1928 in Washington, D.C., Edward Albee was adopted as an infant by Reed Albee, the son of Edward Franklin Albee, a powerful American Vaudeville producer. Brought up in an atmosphere of great affluence, he clashed early with the strong-minded Mrs. Albee who attempted to mold him into a respectable member of the Larchmont, New York social scene. But the young Albee refused to be bent to his mother's will, choosing instead to associate with artists and intellectuals whom she found, at the very least, objectionable.

At the age of twenty, Albee moved to New York's Greenwich Village where he held a variety of odd jobs including office boy, record salesman, and messenger for Western Union before finally hitting it big with his 1959 play, *The Zoo Story*. Originally produced in Berlin where it shared the bill with Samuel Beckett's *Krapp's Last Tape*, *The Zoo Story* told the story of a drifter who acts out his own murder with the unwitting aid of an upper-middle-class editor. Along with other early works such as *The Sandbox* (1959) and *The American Dream* (1960), *The Zoo Story* effectively gave birth to American absurdist drama. Albee was hailed as the leader of a new theatrical movement and labeled as the successor to Arthur Miller, Tennessee Williams, and Eugene O'Neill. He is, however, probably more closely related to the likes of such European playwrights as Beckett and Harold Pinter. Although they may seem at first glance to be realistic, the surreal nature of Albee's plays is never far from the surface. In *A Delicate Balance* (1966), for example, Harry and Edna carry a mysterious psychic plague into their best friends' living room, and George and Martha's child in *Who's Afraid of Virginia Woolf?* (1962) turns out to be nothing more than a figment of their combined imagination, a pawn invented for use in their twisted, psychological games. In *Three Tall Women* (1994), separate characters on stage in the first act turn out to be, in the second act, the same character at different stages of her life.

Albee describes his work as "an examination of the American Scene, an attack on the substitution of artificial for real values in our society, a condemnation of complacency, cruelty, and emasculation and vacuity, a stand against the fiction that everything in this slipping land of ours is peachy-keen."

Although he suffered through a decade of plays that refused to yield a commercial hit in the 1980s, Albee experienced a stunning success with *Three Tall Women* (1994) which won him his third Pulitzer Prize as well as Best Play awards from the New York Drama Critics Circle and Outer Critics Circle. He had previously won Pulitzers for *A Delicate Balance* (1966) and *Seascape* (1975). Other awards include an Obie Award (1960) and a Tony Award (1964).

Source: www.imagi-nation.com

Synopsis



An elderly professor, George, and his wife, Martha, invites university newcomer, Nick, and his wife, Honey, over to their place for a late night party. As the night passes, they find themselves caught in the middle of a marital conflict. Fuelled by alcohol and using language as weapon, they are compelled to blemish, hurt, seduce and manipulate, in order to wound their opponents. In the end, mad lies become their only hope. How will this night of torment end?

Truth and illusion—can we tell the difference between the two? Do we have the courage to live in a world with no illusion but our true self?

Commissioned by Esplanade – Theatres on the Bay, directed by Nelson Chia, performed by accomplished veteran actors Johnny Ng, Liow Shi Seun, Leanne Ong and 883 Jia FM DJ, Jeffrey Low, "*Who's Afraid Of Virginia Woolf?*" is an award-winning classic play by American playwright Edward Albee. This production strives to bring back the allure of great realist classics in Mandarin through the power of strong characterisation, exquisite language and compelling performances by the actors.

A Huayi 2012 festival comission.
2hrs 15mins, including 15min intermission.
Performed in Mandarin with English surtitles.

Nelson Chia

Director

A theatre director, actor and educator, Nelson is a graduate of the Theatre Studies Programme at NUS and has an MA in directing from Goldsmiths College. He has worked as a Resident Artist at The Theatre Practice, and as a lecturer in the Theatre Department, NAFA and the Theatre Studies Programme at NUS. He was also an Associate Artist with The Substation. Nelson is currently a freelance theatre artist and the Associate Artistic Director of Toy Factory Productions Ltd. He is a founding member of the ensemble collective A GROUP OF PEOPLE which focuses on regular actor training and the creation of performances in a collaborative environment.

Ang Hwee Sim

Producer

Hwee Sim has worked with various arts, media and entertainment-related organisations since graduating with a Sociology degree from National University of Singapore in 1997. Looking into areas ranging from industry development to script development to marketing communications and finance management, her diverse experience was gained with employers such as the Singapore Film Commission, MediaCorp Raintree Pictures, Singapore International Film Festival, Drama Box and NUS Centre For the Arts. She is currently a freelance producer of independent films and performing arts projects.

Chan Lee Lee

Production Manager

Lee Lee graduated from National University of Singapore. She is currently a freelance theatre practitioner. She has been actively involved in production management and stage management with various theatre companies. She is also obsessed with creating beautiful things, and that largely reflects in her passion for props creation. *The Visit of the Tai Tai* with Wildrice; *Prelude to a Kiss* with Action Theatre; *Titoudao*, *December Rain* and *881* with TOY Factory Productions Ltd; *The Spirits Play*, *If There're Seasons* and *Liao Zhai Rock* with The Theatre Practice; *Fried Rice Paradise* with Singapore Repertory Theatre; *The Hossan Leong Show 2011* with Dream TV are some of her production credits.

Wong Chee Wai

Set Designer

Chee Wai is a full-time freelance set designer in Singapore. He has designed for various theatre companies such as Drama Box, Toy Factory Productions Ltd, The Theatre Practice, WILD RICE, Singapore Repertory Theatre, etc. His set designs have received numerous nominations at the *Straits Times Life!* Theatre Awards, where he was awarded Best Set Design for *The Last Temptation of Stamford Raffles* (2008) and *Titoudao* (2000).

Lim Woan Wen

Lighting Designer

A nocturnal being with an acute interest in light and darkness, Woan Wen is a recipient of the inaugural NAC Arts Professional Scholarship 2001 and was trained at The Hong Kong Academy for Performing Arts. Also a Theatre Studies graduate from NUS, she has been Associate Lighting Designer with The Finger Players since 2004 and has received four Best Lighting Design awards at the *Straits Times' Life!* Theatre Awards. She was conferred the Young Artist Award in 2011.

Darren Ng

Sound Designer

Darren is a Singapore-based music composer and sound artist who has been active in the theatre and international art scene for the past 12 years with over 150 arts productions under his belt. Currently an Associate Sound Artist with The Finger Players and signed under Kitchen. Label, he has received ten nominations and four *Straits Times Life!* Theatre Awards for Best Sound for his works thus far, as well as received an Honourable Mention for Special Achievement for Best Sounds.

Kok Wan Ching

Costume

Wan Ching is a bilingual performer who has worked with several theatre companies including The Theatre Practice, Toy Factory Productions Ltd, puppet theatre companies The Finger Players and Paper Monkey Theatre, as well as dance company ECNAD. She is an Associate Artist with Drama Box and recently devised and performed in Drama Box's *ignorLAND of its Desires* (2009), staged in an outdoor location in the complex and colourful vicinity of Geylang. She is also a founding member of A GROUP OF PEOPLE (AGOP). She coordinated the costumes for AGOP'S *LIV* (2009) as well as *A Note Went Off in My Head* (2011).

Marcus Khoo

Make-up

Marcus' first foray in the world of performing arts started at The Chinese High School. An innocent interest grew into a fervent passion as he took upon different tasks in stage production, from set and prop construction, to costume design, stage make-up and even directing. After graduating from Zing the Makeup School (Hong Kong) and Black Makeup & Hair Academy (Beijing) in 2009, Marcus went on to create season looks for Dior, Louis Vuitton, Gucci and Giuliano Fujiwara runway shows in Shanghai and Beijing. Locally, his makeup works can also be found in various fashion periodicals like *Vogue Singapore*, *Harper's Bazaar* and *L'Officiel Singapore*. This production marks his return to his theatre roots after a departure of 11 years.

Cast

Johnny Ng as George

Since graduating from Practice Performing Arts School's Acting Course in the 1970s, Johnny has gone on to take centre stage in the Singapore mandarin theatre scene, undertaking challenging roles in many of Kuo Pao Kun's plays over the years. A recipient of the Best Actor Award at the Singapore Drama Festival in 1982, Johnny has performed in several of The Theatre Practice's productions including the original *Lao Jiu* (1990). His recent theatre works include *If There're Seasons* (2007, 2009) and *I Love A-Ai* (2011). Johnny is also an outstanding crosstalk artiste, and has appeared in the Singapore television series *Right Frequency* (1998) and *Family Combo* (2004) as well as feature films such as *Unarmed Combat* (2005) and *I Not Stupid 2* (2006).

Liow Shi Suen as Martha

After graduating from the Nanyang Technological University in Mass Communications, Liow Shi Suen went on to play the many roles of a Chinese Language lecturer, linguistic trainer, translator, lecturer, dubbing producer, director, television and theatre artiste. A veteran in the Singapore media industry, Shi Suen has accumulated over 30 years of experience in radio, television and movie production in scriptwriting, translation, editing, directing and commercial voicing. She has also taken on leading and supporting roles in numerous theatre performances such as *The Crab Flower Club* (Beijing, 2010).

Leanne Ong as Honey

Leanne graduated from National Taiwan Normal University with a bachelor degree in Education, and has been teaching Chinese Language & theatre for more than 15 years. A pioneer graduate of the Theatre Training and Research Programme, Leanne has performed in numerous major theatre roles including Kuo Pao Kun's *The Day I Met the Prince* and *The Spirits Play*, working with directors from Singapore, China, Taiwan, Hong Kong, Australia and England. She has also directed children's plays and cross-talk performances with the Young People's Performing Arts Ensemble. Her recent performances include the poem recitation of *The Celestial Web* (2008) by Tan Swie Hian with the Singapore Chinese Orchestra, *The Cabinet* (2010) and *The Crab Flower Club* (Beijing, 2010).

Jeffrey Low as Nick

Jeffrey has a unique blend of arts & media management and practice experiences in numerous television and theatrical productions. A founding member of Singapore theatre company, Toy Factory, Jeffrey Low is a versatile bilingual actor actively involved in cross-cultural, cross-language, cross-media performances. In his formative years, he had the privilege of being mentored by Singapore theatre doyen, Kuo Pao Kun. His recent theatre performances include *Descendants of the Eunuch Admiral* (2004, Best Ensemble Performance, *Straits Times Life! Theatre Awards*), *Big Fool Lee* (2007, Nomination for Best Actor, *Straits Times Life! Theatre Awards*), *Moonstory* (2008), *If There're Seasons* (2009) and *December Rains* (2010, Best Supporting Actor, *Straits Times Life! Theatre Awards*). Jeffrey is currently a Senior Producer Presenter/Creative Producer with SAFRA radio station, 883Jia FM.

QnA with the cast

When and how did you become an actor?

• Leanne Ong •

I started out in Primary 3 when I did radio dramas. When I joined the then Children Broadcasting group, we were taught by Lin Gang, Huang De Wang and Qiu Sheng Yang, who were broadcasters. Together with the other children, I performed in plays, and read articles, prose and short stories etc. The younger children were led by the older ones, and we learned *Hanyu Pinyin*, singing and the harmonica. Every Sunday morning to afternoon, we were in a learning environment of sharing, working, acting and showing deference to our seniors.

• Liow Shi Suen •

I started in Secondary school by doing story-telling and making speeches on stage. When I was in my 20s, I became involved in theatre activities when I was with the theatre group, *Luwei* Performing Arts Fellowship. Although I am outgoing by nature, I never thought of becoming an actress. Back in the 70s and 80s, I did not think I could support myself if I had become an actress. Moreover, I had a permanent job as a dubbing director, so I thought even if I was not performing on stage, I was still doing something related to it.

• Jeffrey Low •

My involvement in theatre started in 1990, and my inaugural performance was in *Lao Jiu*, directed by the late Kuo Pao Kun. I was young and energetic then. But I soon realised that living the experiences of my characters was important as it helped me to understand myself better. This "desire to know" has since been the driving force behind my voyage of self-discovery.

What was it like being an actor back then? Can you share a few things that were done differently compared to now?

• Liow Shi Suen •

My most memorable experience was during preparations for the play, *Lao Jiu*. We camped together for 3-4 months to share, bond and build the sort of relationship that would make for smooth rehearsals and outstanding performances. The close friendship that we forged has persisted till today. In contrast, although the number of performances is fewer these days, there is the tendency for actors to get into and out of plays quickly, perhaps at the expense of bonding.

• Leanne Ong •

Relationships in the 80s were closely-knit. The junior would follow the senior and they would do almost everything together – eat together, learn together, act together, watch performances together...

Which is the landmark production you were involved in, and why do you regard it so?

• Leanne Ong •

When you are playing a character, the key is to experience the person that you can never be in real life. If you can divine a sliver of truth (reason) from that character, that'll be a bonus... I remember *Tiger Amulet* by *Guo Moruo*, *Home* adapted by *Cao Yu*, and *The Spirits Play*, *The Silly Little Girl* & *The Funny Old Tree* and *Descendants of the Eunuch Admiral* all by Kuo Pao Kun. They (and these include actors and stage crew) have inspired me in many ways, such as the way I perceive people and my sense of reasoning.

• Johnny Ng •

My most memorable performance came in Kuo Pao Kun's *The Fishing Eagle*. The story revolved around a murder victim found in a rubbish dump, and the identification of an old scavenger as the prime suspect. I played the scavenger in this psychodrama where human nature took a twisted turn. As the scavenger and I were polar opposites, it was not easy to portray him. I had to discover myself through many ways including how I could portray someone so different. The process in finding myself was tough, but playing the role was a very gratifying experience.

Finally, please share your thoughts about being involved in this production.

• Leanne Ong •

In *Who's Afraid of Virginia Woolf*, the character, Honey is an easy-going sort; she knows when to take things seriously and when to let go. I think that she is in good control. It's best to admire flowers through the fog isn't it?

• Liow Shi Suen •

It is indeed exciting to be involved in *Who's Afraid of Virginia Woolf*. It's always exciting to attempt something new. The misgivings that come with it is also exciting. Not knowing when those misgivings will end is another source of excitement. Whatever it is, I am able, willing and happy to be involved in this production. Who's afraid of whom now? Ha!

• Jeffrey Low •

Who's Afraid of Virginia Woolf is my first theatre production since I came home a year ago after nearly seven years in Hong Kong. I don't think the switch from full-time to part-time theatre will be a permanent one. It's just to give me some space to ponder over my future direction. To some extent, I have managed to think through the consequences of both full-time and part-time theatre work during this time. It has been an exhausting but worthwhile exercise.

• Johnny Ng •

My greatest challenge is time, which is in short supply since I have other matters to attend to, such as my job. So it's quite pressurizing. Nonetheless, I will give it my best shot as I truly like the show.

Cast and Crew List 演职人员表

Director	Nelson Chia	导演	谢樂杰
Producer	Ang Hwee Sim	制作	翁蕙心
Cast	Johnny Ng Liow Shi Suen Leanne Ong Jeffrey Low (883Jia FM DJ)	演员	黄家强 刘诗璇 王德亮 刘俊葳 (883Jia FM 广播员)
Production	Chan Lee Lee	舞督	曾梨莉
Set	Wong Chee Wai	舞美	黄志伟
Light	Lim Woan Wen	灯光	林菀雯
Sound	Darren Ng	音艺	黄泽晖
Costume	Koh Wan Ching	服装	许婉婧
Props	Chan Lee Lee	道具	曾梨莉
ASM	Phua Yun Yun Keira Lee	助理舞督	李欣慈 潘筠筠
Make up	Marcus Khoo	化妆	邱文骝
Hair	Mia Chee	头饰	徐冰
Surtitles	Shang Dianjun	字幕	尚殿君
Graphic	Karen Chia	平面	谢铮莹

Special Thanks

883Jia FM
Delvin Lee
Edith Podesta
LASALLE College of the Arts
The Esplanade Co Ltd
Toy Factory Productions Ltd

特别感谢

883Jia FM
Delvin Lee
Edith Podesta
拉萨尔艺术学院
滨海艺术中心
Toy肥料厂

Produced by special arrangement with WILLIAM MORRIS ENDEAVOR ENTERTAINMENT, LLC.
演出由 WILLIAM MORRIS ENDEAVOR ENTERTAINMENT, LLC. 特别协议呈献

总裁的话

Dear Patrons,

When we think of courage, we often think of extraordinary feats. We think of individuals who succeed against tremendous odds in achieving their goals. We think big.

But these are not the only times when courage has an impact on us. We often overlook everyday acts of courage—when we seek to understand ourselves; when we challenge our own perspectives; or when we allow others to know ourselves on a personal level. All these acts require us to overcome an initial fear, to disregard fear in the quest for something better.

We celebrate courage in its many forms at *Huayi – Chinese Festival of Arts*, which leads the way as the first festival of our 10th anniversary year. *Huayi* also celebrates its tenth birthday this year over ten days of diverse programmes featuring the brightest Chinese artists, where you will encounter grand quests for meaning, introspective reflections on past encounters, and the sharing of private thoughts and feelings.

At *Tan Dun Martial Arts Trilogy*, Academy and Grammy Award-winning composer and conductor Tan Dun, with the Singapore Festival Orchestra, guides us along the epic journeys of three protagonists from *Crouching Tiger, Hidden Dragon, Hero*, and *The Banquet*. We also follow two travellers as they reflect on their adventures in search of new experiences in *Crosstalk Travellers*, presented by internationally celebrated Chinese playwright Stan Lai, who also pioneered the crosstalk play form the production is in. And characters in a marital drama discover and face their true selves in the *Huayi* festival-commissioned *Who's Afraid of Virginia Woolf?*, directed by Nelson Chia and featuring accomplished veteran Singapore actors.

At *Melodies of Classic Virtues: San Zi Jing and Di Zi Gui*, classic Chinese texts on ethics are given modern musical interpretations under the capable baton of Tsung Yeh conducting the Singapore Chinese Orchestra. We witness the technically and physically challenging *Water Stains on the Wall* by Cloud Gate Dance Theatre of Taiwan, as renowned choreographer Li Hwai-min brings the beauty of Chinese ink painting to the stage. And *One Hundred Years of Solitude 10.0 – Cultural Revolution* wordlessly shares its bold view of societal relationships over history in a collaboration between Zuni Icosahedron from Hong Kong, led by their acclaimed Artistic Director Danny Yung, and Drama Box from Singapore.

The *in.:music* series, a popular indie music fixture in *Huayi's* calendar of events, brings us three singer-songwriters—Taiwanese “music poet” Summer Lei, Natural Q's ex-frontwoman Wei Ru Xuan and Singapore's Serene Koong, a rising star in the regional Chinese music scene—who open their hearts to us.

For parents and their little ones, *The Baby Panda* presents an interactive story on respect and courage. And The Theatre Practice from Singapore presents *Mulan – The Legendary Heroine*, a hands-on experience featuring one of the most beloved Chinese heroines.

There is still more on offer with our schedule of free performances featuring mass sing-alongs, traditional Chinese puppetry, and music and acrobatics showcases. We invite you to join us in finding inspiration for courageous action as the festival presents difference facets of daring and boldness in Chinese culture today.

Yours sincerely,



潘传顺
滨海艺术中心总裁
敬上

导演的话

在制作会议上，我半开玩笑地说，这次的导演构思就是：没有构思。

没错，向华艺节提呈演出《谁怕吴尔芙？》，目的就是想让经典剧目以写实风格重现舞台，也借此向本地资深演员们请教演员艺术里的一些基本工作，比如角色的塑造、心理过程的铺垫、潜台词的解析、语言的驾驭，以及行动的体现等等。

想这么做，首先是因为觉得近年来本地华语戏剧舞台上，经典剧目不多，演员少了磨练功底的平台，观众少了深层鉴赏的机会。再来是发现本地演出较倾向于导演构思先行，有时感觉演员象是在服务概念，因而认为演一演写实剧也许能平衡一下趋势。第三点，自己近年来常思考演员本质和培养的问题，也同时担心在缺乏承传计划的环境下，本地前辈演员们的累积将随时间流逝。

所以希望以《谁怕吴尔芙？》为起点，鼓励前辈演员们分享经验，鼓励上一代的华语剧场观众重回剧院，更鼓励年轻戏剧工作者抓紧机会学习。最后，还有一个比较私人，比较无聊的理由——人到中年，难免开始怀念一些老掉牙的东西。

谢樂杰

《谁怕吴尔芙？》 原剧本

《谁怕吴尔芙？》这个剧名，其实是美国著名剧作家爱德华·阿尔比当年想不出剧名，就随便编的。作品通常以对现状的冷峻考察为轴心的他，这回把英国女作家弗吉尼亚·吴尔夫（Virginia Woolf）的名字套进迪斯尼卡通影片《三只小猪》中的童谣：“Who is afraid of big bad wolf”（是谁怕了又大又坏的狼），并作为剧名交差。根据剧评人的分析，尽管剧中角色没有一个是名唤吴尔芙的，就是在演员们的对话间，这个名字一次也没有出现过，事实上，他“把生命中的种种危机与暗角比喻成大灰狼”，巧妙的让看似没有意义的剧名其实意有所指。

剧本《谁怕吴尔芙？》原是百老汇剧目，于1962年10月13日首演，由四位著名演员主演，他们是乌塔·哈根（饰玛莎）、亚瑟·希尔（饰乔治）、梅林达·狄龙（饰蜜糖），乔治·格里扎德（饰尼克）。导演是亚兰·施耐德。

此剧赢得了1963年东尼奖和1962-63年纽约戏剧论坛奖最佳剧本奖，演员也荣获1963年东尼奖的最佳男女演员奖。另外，演出原本也获美国普立兹奖戏剧评审青睐，却因当年保守派剧场指剧本有亵渎语言与情色主题，为普立兹奖咨询委员会（也即是哥伦比亚大学信托人）所反对而推翻戏剧评审的推荐，使得1963年的普立兹奖戏剧组别从缺。

Edward Albee 爱德华·埃尔比

爱德华·埃尔比在1928年3月12日出生于美国华盛顿，出世没多久就被富商所领养，养祖父财雄势大，当时拥有美国多家表演厅。他从小在富裕环境中长大，与表演界名流也常有接触，不过却对文学创作情有独衷。也因此，他自少年时代起，就经常同希望他挤进上流社会的养母起冲突，并且他还执意与艺术家和文人为友。

20岁时，他移居纽约格林威治村，在那里打起各种零工，包括办公室信差、唱片销售员等，直到他于1959年完成的剧作《动物园的故事》最终在德国多个城市上演，甚至还与20世纪爱尔兰/法国作家贝克特的《克拉普最后的录音带》同场演出而声名鹊起。《动物园的故事》述说一个流浪者为了找个愿意与他说话的人，演出了谋杀自己的情节，反映了荒诞派戏剧经常表现的主题，即现代人的孤独。除了《动》，继后创作的《沙箱》和《美国之梦》，尽是开创美国荒诞派戏剧之先河的代表作品，被誉为二战后继阿瑟·米勒和田纳西·威廉斯之后第三个美国戏剧界最有影响力的人物。

埃尔比形容自己的作品为“检测美国的景象，打击我们社会试图以假象取代真实价值观，谴责一切自满、残酷、柔弱与无聊之事”。

虽然在80年代他经历剧作不卖钱的困境，埃尔比却是守得云开见月明，他的1994年作品《三个高个子女人》为他赢得第三个普立兹奖，以及纽约戏剧评论界与外评论圈颁予最佳剧作奖。他的另两个普立兹奖是1966年的作品《微妙的权衡》和1975年《海景》；其他奖项包括欧比奖（1960）和东尼奖（1964）。

剧情简介



一场简单的派对，隐藏了复杂的秘密。一夜单纯的宿醉，揭露了扭曲的人性。一对年轻夫妻受邀到老教授夫妇家中参加派对，却无辜卷入他们的家庭纠纷。在酒精的挑衅下，两对夫妻以语言为武器，互揭对方难以启齿的伤疤。一场荒诞的游戏，挑起各自心底深埋已久的缺憾。是什么样的纠葛令表面的和谐变成无法自拔的讽刺、中伤、玩弄、勾引？最终，由衷的谎言，却成了他们唯一的希望。这一夜的折腾，又将如何了结？

真实与幻象，我们是否能分辨？我们又是否有勇气生活在一个没有幻象，只有真实自我的世界？

由滨海艺术中心委约制作，谢燊杰执导，本地实力演员黄家强、刘诗璇、王德亮、883/jia FM 广播员刘俊葳演出，《谁怕吴尔夫？》是美国剧作家爱德华·埃尔比写于60年代的得奖作品。这次演出旨在重现久违了的经典华语写实剧，扎实的角色创造和细腻的语言表演将让观众再次感受戏剧的感染力。

华艺术节2012委约。

时长约2小时15分钟，包括15分钟中场休息。

华语演出，附英文字幕。

谢燊杰 导演

剧场导演、演员、戏剧导师。燊杰毕业于新加坡国立大学，主修戏剧研究，并考获伦敦大学金史密斯学院导演硕士。他曾任实践剧场驻团演员/导演，并担任南洋艺术学院戏剧系和国立大学戏剧研究课程讲师，他也曾是电力站——艺术之家附属艺术家。燊杰目前是个自由身戏剧工作者，也是TOY肥料厂副艺术总监。燊杰与数名艺术友人创立了以集体创作和定期演员训练为宗旨的演出团体A GROUP OF PEOPLE。

翁蕙心 制作人

自新加坡国立大学社会学系毕业后的十余年来，蕙心先后与多个艺术、媒体与娱乐机构合作，包括新加坡电影委员会、星霖电影、新加坡国际电影节、戏剧盒与国大艺术中心等，从企业拓展、脚本开发，到市场联系与财务管理等，都是她曾涉猎的领域。她目前是独立电影与各样表演艺术项目的自由制作人。

曾梨莉 舞督/道具

梨莉毕业于新加坡国立大学，目前是一名自由剧场工作者。她曾与多个剧团合作，担任的职务是制作管理与舞台监督。她十分着迷于创作美的事物，这点在很大的程度上体现在她对道具的创作上。她担任舞台监督的剧目演出包括，野米剧团的《太太来访》，行动剧场的《吻之序曲》，TOY肥料厂的《剃头刀》、《雨季》和《881》，实践剧场的《灵戏》、《天冷就回来》和《聊斋》，新加坡专业剧团的《炒饭天堂》，Dream TV的《梁荣耀2011秀》等。

黄志伟 舞美设计

作为一名自由舞美设计人，黄志伟曾与戏剧盒、TOY肥料厂、实践剧团、野米剧团和新加坡专业剧团合作过。

他为多个演出构思的舞美设计，皆获“《海峡时报》生活！戏剧奖”提名，其中《剃头刀》（2000）和《莱佛士最后的诱惑》（2008）先后赢得该戏剧奖的最佳舞美设计。

林苑雯 灯光设计

苑雯毕业于新加坡国立大学，主修戏剧，2001年获国家艺术理事会颁发奖学金，前往香港演艺学院进修舞台灯光设计。她目前为十指帮附属灯光设计，曾四次赢得“海峡时报生活！戏剧奖”最佳灯光设计。她是2011年新加坡青年艺术奖得主之一。

黄泽晖 音艺

同时是音乐创作人与音响设计师的黄泽晖，过去12年来活跃于本地剧场与国际艺术领域，至今设计与创作了超过150件/项艺术与商业制作。目前是十指帮，也是Kitchen. Label唱片制作与出版公司的副音效设计。他先后获“《海峡时报》生活！戏剧奖”十次提名，当中四次获得最佳音响设计，一次获特别荣誉推荐奖。泽晖也是第一位受亚洲文明博物馆委约的音响设计师，出任《信仰之旅》闭幕的声音设计。他也曾为国家博物馆创作声音艺术装置，并以电子合成器先后同新加坡交响乐团和新加坡华乐团合作演出，还担任2007年新加坡国庆庆典的音响设计。

许婉婧 服装设计

毕业于国大戏剧系，曾参与实践剧场、TOY肥料厂、十指帮、猴纸剧坊与舞蹈多面体的演出。她是戏剧盒的艺术工作伙伴，曾编导《不知岛的欲望》于芽笼29巷演出。创作团体A GROUP OF PEOPLE的创团成员之一，参与该团首三部作品的演出，并担任服装协调。

邱文骝 化妆

邱文骝在华中求学时就已浅尝表演艺术的精彩无限。从单纯的兴趣渐渐变成一种他愿意投入热情的舞台专业：他经验过布景与道具的创建、也尝过服装设计、舞台化妆，甚至是导演。自2009年于香港Zing the Makeup School与北京Black Makeup & Hair Academy毕业后，他参与了名牌商标如Dior, LV, Gucci和Giuliano Fujiwara在上海与北京的换季时尚秀的设计工作。在本地，他的化妆作品也能在多本时尚杂志如Vogue, Harper Bazaar与L' Officiel出现。《谁怕吴尔芙？》是他阔别本地剧坛11年后的回归之作。

黄家强

饰 George

本地资深演员黄家强，70年代中期在实践表演艺术学院接受演员训练，参与本地许多重要剧目的演出，包括《金银花》（荣获1982年戏剧节最佳演员奖）和1990年《老九》的首演。家强近期的演出有《天冷就回来》（2007, 2009）和《我爱阿爱》（2011）。以纯熟的演技备受好评的他，除戏剧演出外，还是一名优秀的相声演员，并曾参演电视剧《播音人》（1998）、《门当户对》（2004），以及多部电影如《铁男》（2005）、《小孩不笨2》（2006）等。

刘诗璇

饰 Martha

自南洋大学毕业后的30多年来，刘诗璇游走于多个领域，包括电视电影配音导播、电视综艺节目导演、中英频道电视艺人、舞台剧导演、演员，戏剧语言指导、配音演员、多个学府兼职讲师，以及医院、银行、商业机构与专业人员语言培训师。她曾参与多部舞台剧的演出，包括《咏蟹花》（北京，2010）。

王德亮

饰 Honey

毕业于台湾国立师范大学的王德亮，是一名华文教师；她也是实践学院专业课程“剧场训练与研究课程”的第一届毕业生。从事专业语文和戏剧教学长达十五余年，曾任教于国际学校、特殊学校和教育部属下邻里小学。在八九十年代时，她担纲主演郭宝昆的《我要上天的那一晚》和《灵戏》，也参演中国、香港、台湾、澳洲、英国和本地导演执导的剧目。此外，还与青少年广播演艺组合作，执导儿童剧和相声。近期演出有：陈瑞献和新加坡华乐团的巡回诗乐演出《天网》（2007）、《内衣阁》（2010）及《咏蟹花》（北京，2010）。

刘俊葳

饰 Nick

现任新加坡战备军协883家调频电台的高级编导、主持兼创意编导，也是TOY肥料厂剧团成员之一。师承已故本地戏剧家郭宝昆。90年代开始参与大型舞台剧演出，并先后代表新加坡到美国、中国、韩国、日本、印度尼西亚、台湾等地参与当地的艺术节表演和巡回演出。近作包括《行者漂泊——郑和的后代》（2004，“海峡时报生活！戏剧奖”最佳总体演出）、《李大傻》（2007，“海峡时报生活！戏剧奖”最佳男主角提名）、《在月台邂逅》（2008）、《天冷就回来》（2009）及《雨季》（2010“海峡时报生活！戏剧奖”最佳男配角）等。

与演员的对话

你是从什么时候开始演戏并如何开始的？

·王德亮·

打从小学三年级开始我就演戏了，不过只是通过声音。是的，是广播。我加入当时的电台儿童广播组。那时的指导老师有林刚先生、黄德旺先生、邱胜阳先生等，多数是广播员。我们演广播剧、读有关常识的文章和散文、我们说短篇故事等等。由年纪较大的组员带着年纪小的组员，学习汉语拼音，还有唱歌、吹口琴。每个星期天从早上到下午，我们就是这样长大的……长幼有序，相互分享，集体活动。

·刘诗璇·

中学的时候，懵懵懂懂的，之所以敢站在舞台上讲故事说说话，不外是因为胆子大。20多岁参加芦苇艺术团契的戏剧活动，是因为本性好玩爱闹兼脸皮厚。但没当自己是演员，也没想要当演员；那时七八十年代，这活儿大概养不活自己吧，况且，当时有份戏剧配音导播的工作，虽不在舞台，但与舞台戏剧紧紧相连着。

·刘俊葳·

1990年开始。第一部参与的舞台剧是郭宝昆导的《老九》。记得当年年纪还小，有无尽的精力无处可耗吧？渐渐的，发现自己在参与戏剧表演的过程中、在经历剧中人物的经历之际，加深了对自己的认识。于是，一个“求知欲望”促使着我继续寻找“自己”。

从前作为演员是怎样的？相较于现在，是否可以与大家分享过去当演员的点滴？

·刘诗璇·

难忘的演出经验是参与郭宝昆先生的《老九》。一大班人一起露营郊游分享，在戏外互相交流，接着一起磨合建立剧中人的关系，然后进入按剧本排戏。大伙儿红红火火的相聚了三四个月，之后一起各显神通直面观众！演罢再聚。接下来，不管缘续或缘尽，之间还余音绕梁，还真是“台上一出戏，台下一家人”。现在演戏次数虽不多，但感觉在时间上“即食”多了，入戏快出戏也快。

·王德亮·

在八十年代中，也是这样的氛围：年幼的跟着年长的，几乎是做什么事都是一起做：一起吃、一起学习、一起表演、一起看演出……

曾经参与演出的哪部戏是你认为印象最深刻的？为什么？

·王德亮·

现在演戏，没有太多想法，就是去体会另一个角色，这生无法当的角色。如果能从角色里领悟到一点点道理，那就是红利……记得郭沫若的《虎符》、曹禺改编的《家》、郭宝昆的《灵戏》、《傻姑娘和怪老树》和《郑和的后代》，他们（包括其他同台演出的幕前幕后工作伙伴）都启发了我如何看人、事、情和理。

·黄家强·

我印象最深刻的就是郭宝昆导演的《钓鸮》。这部戏里发生一件谋杀案，而尸体被丢到垃圾堆里，当一个捡垃圾的老头儿在捡垃圾时被调去审问，此时他就变成一个嫌疑犯了。我的角色就是这一个捡垃圾堆的老头儿。这部戏有很多心理戏，可算是心理剧，人性是被扭曲的。

我演的这个老头儿和我的心态距离比较远。所以对我来说是不容易演。我必须通过很多方式来发掘我要演的这个人物，包括怎么进入这人物。这样的一个过程很苦，但是在扮演着老头儿的那段期间，我感到这个角色很突出，让我因而感到很有满足感。

最后，请说说参与这部《谁怕吴尔芙？》的感想。

·王德亮·

如今《谁怕吴尔芙？》里的Honey，她真是醉眼看人生，什么时候该使劲，什么时候该放松，她好像还拿捏得不错。雾里看花不是最美吗？

·刘诗璇·

参与《谁怕吴尔芙》可说是刺激万分！做各种新尝试是一刺激，尝试之际如履薄冰的忐忑，是另一刺激，而这忐忑如影随形将至何时，又是一刺激。但很荣幸很开心很心甘情愿。谁怕谁？！哈！

·刘俊葳·

《谁怕吴尔芙？》是我结束将近7年旅港全职的舞台工作回新加坡一年后，以业余性质参与的舞台剧。相信从全职转向业余，绝对不是永久的决定。只是想在经济基础稳定的同时，花一些私人时间来沉淀，重新找一个方向罢了。在某个程度上，这次地参与这个演出的排练过程时，也让我重新思考全职与业余的生存意义。累，但是值得的。

·黄家强·

最大的挑战是时间。由于时间这么短，而我还有其他的事分心——我的工作。所以对我来说，这戏是满有压力的。不过，我还是尽一切的能力，因为我很喜欢这部戏。

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