

Esplanade Presents

Chinese
Festival
of Arts
2013
15 - 24 Feb
2月15日 - 24日



九年剧场 作品

A Nine Years Theatre production

十二怒汉

Twelve Angry Men

Written by Reginald Rose

Translated/directed by Nelson Chia

翻译/导演: 谢荣杰



15 Feb 2013

Fri, 8pm

16 & 17 Feb 2013

Sat & Sun, 2.30pm & 8pm

Esplanade Theatre Studio

2013年2月15日

星期五, 晚上8时

2013年2月16与17日

星期六与日, 下午2时30分与晚上8时

滨海艺术中心小剧场


esplanade
theatres on the bay
singapore

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

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Mr Benson Puah (Chief Executive Officer)

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CEO's Message

Stories, be they fact or fiction, have the ability to enliven one's spirit. Not only do they fuel the imagination and paint the emotions of our souls, but more importantly, they hold truths to the human condition and sometimes reveal the complexities of life. Those that withstand the test of time—classics, as we call them—represent some of the greatest ever written.

Huayi – Chinese Festival of Arts 2013 returns to the classics with stories that have enthralled generations and inspired other great works. We bring you modern interpretations of literary masterpieces of the East and West, told through dance, music and theatre by some of the most prominent Chinese artists. It is a homage to life, and we hope that perhaps, through the characters brought to life on stage, you are able to take away something meaningful that may enrich your life.

Over 10 days, we delve into different classic texts that span genres and eras. In *Awakening*, acclaimed Hong Kong director Edward Lam does a contemporary take on *Dream of the Red Chamber*. There is also Li Liuyi who breathes new life into ancient Greek tragedy *Antigone*; Full Show Lane Studio's reimagining of cautionary Tang dynasty tale *Cooking a Dream*; Mathias Woo's adaptation of Eileen Chang's novel of ill-fated romance *Eighteen Springs*; and Tang Shu-wing Theatre Studio's cross-disciplinary interpretation of Chinese classic *Thunderstorm*. This year's festival commission features local theatre company Nine Years Theatre as they tackle prejudices in compelling courtroom drama *Twelve Angry Men*.

You may also enjoy a range of classical and contemporary music programmes: three world-renowned vocalists from China take centre stage in an evening of Chinese classical art songs and western arias; a poignant evening of Chinese classical poems and music awaits with the Singapore Chinese Orchestra and National Theatre of China; venture into a world of musical possibility with Hong Kong Chinese Orchestra *huqin* principals; and indie singer-songwriters, The Freshman, BearBabes and Deserts Xuan perform for you in intimate concert settings.

For the little ones, The Magic Treetop is an interactive Mandarin theatre production full of songs and fun. Last but not least, the free programmes and activities lined up this year offer you more to celebrate. All these culminate in a cultural festival that reflects a season of renewal and kinship.

As we usher in the Lunar New Year, we hope that this year's *Huayi* will continue to offer you new experiences and perspectives that you may find invigorating. We wish you a happy new year.



Benson Puah
Chief Executive Officer
The Esplanade Co Ltd

Director's Message

Since last year, besides preparing for *Twelve Angry Men*, time was also spent on setting up Nine Years Theatre (NYT). In the process, we were met with both encouragements and doubts. I am grateful to our friends who have raised questions of all sorts, for you have widened our scope of thought. I hereby share these thoughts under three general points.

Q: Why did you decide to stage *Twelve Angry Men*?

A: *It was to challenge the capacity of our theatre and its current state of spectatorship:*

Are we able to gather 12 male actors? Are our audiences interested in classic plays? Do our actors know enough about tackling classic plays? With such a play, how do you strike a balance between the mainstream, the market, art and the classics? How do we capture the attention of commissioning bodies and audiences with our work in Mandarin theatre?

Q: Why does NYT produce classic plays?

A: *It is to reconsider the strength and relevance of classic works:*

Does our theatre need classic works? What are our limitations in such productions? How can we present classics on mainstream platforms, and how to create experimental space for deconstruction? How do we develop classic works that bear our cultural signature without the need to localise their contents and settings?

Q: Does NYT produce only Chinese plays because it is a Chinese theatre company?

A: *As a Chinese theatre company, NYT's objective is to question the nature and notion of Chinese theatre:*

What is Chinese theatre? Does speaking lines in Mandarin define Chinese theatre? How does a multilingual and multicultural society redefine this notion?

Of course, *Twelve Angry Men* will not be able to provide all the answers but we hope to inspire more dialogues around these issues. Thank you for being here with us to think and question with us.

Nelson Chia

Synopsis

An intense midnight quarrel leads to the murder of a man. Witnesses take the stand as his 16-year-old son is tried for homicide. With all testimonies against the boy, his fate now hangs by a thread as twelve jurors find themselves thick in the throes of rendering the final verdict.

In the stifling heat of the jury room, twelve personalities will clash in a bout of logic and intuition, reason and conscience. Caught between conflicting obsessions and prejudices, will the jurors emerge as defenders of justice, or are they destined to become hangmen?

A Huayi 2013 Festival Commission

(2hrs, no intermission)

The Jurors

- Juror 1** • High school football coach (Jury foreman)
- Juror 2** • Bank employee
- Juror 3** • Owner of a messenger service company
- Juror 4** • Stockbroker
- Juror 5** • Hospital staff
- Juror 6** • House painter
- Juror 7** • Salesman
- Juror 8** • Architect
- Juror 9** • Retired old man
- Juror 10** • Owner of a car garage
- Juror 11** • Watchmaker
- Juror 12** • Advertising firm employee

Reginald Rose

Reginald Rose (1920–2002) was born in Manhattan. He began his career in film and television writing in 1950. Rose's work is marked by its treatment of controversial social and political issues. His plays are known for their direct handling of social problems and the political arena. Unapologetic, his work confronted these issues directly. His incredible mastery of realism helped create the "slice of life" school of television drama.

Twelve Angry Men, written first as a teleplay in 1954, was inspired by Rose's own experience of his service on just such a trial. Rose said: "It was such an impressive, solemn setting in a great big wood-panelled courtroom, with a silver-haired judge, it knocked me out. I was overwhelmed. I was on a jury for a manslaughter case, and we got into this terrific, furious, eight-hour argument in the jury room. I was writing one-hour dramas for *Studio One* then, and I thought, wow, what a setting for a drama."

The insightful play about morality and justice was immediately successful. Rose received an Emmy Award for best-written drama for his teleplay. He rewrote it for the stage in 1955 and for the big screen in 1957, which garnered several Oscar nominations. Rose also wrote several stage adaptations of the story (1960, 1964 and 1996). *Twelve Angry Men* continues to be performed throughout the world and remains as the best-known work of Reginald Rose.

Nine Years Theatre

Nine Years Theatre is a Singapore Mandarin theatre company that is co-founded by Nelson Chia (Artistic Director) and Mia Chee (Company Director). The company believes in the accumulative process of art. This is reflected in our three-prong artistic direction: we are concerned with the development of our creation, with the issues of long-term regular actor training, and the building of audienceship through knowledge sharing. The name "Nine Years" is symbolic of our commitment to grow these efforts year by year.

Nine Years Theatre does not limit its range of productions by genre and scale. We aim to create works that are essentially actor-centred, that challenge the nature of the actor's art in productions, and ultimately, question the notion and the state of the Mandarin theatre.

Website: nineyearstheatre.com

Facebook: facebook.com/nineyearstheatre

Creative Team

Nelson Chia /// Director and Translator

Nelson is an actor, director, theatre educator, and Artistic Director of Nine Years Theatre, a Mandarin theatre company that focuses on actor-centred productions, issues on actor training and knowledge sharing with the audience.

He was a resident artist with The Theatre Practice, Associate Artistic Director of Toy Factory Productions, an associate artist with the Substation, and a co-founder of ensemble collective A GROUP OF PEOPLE. Nelson has been training in the Suzuki Method of Actor Training since 2008 and had studied the method with SIT Company in New York and the Suzuki Company of Toga in Japan.

Wong Chee Wai /// Set Designer

Chee Wai is a full-time freelance set designer. He has designed and worked with various performing arts companies in Singapore.

Some of his recent works are *Silences We Are Familiar With - An Ode To Love* by Kuik Swee Boon and Bani Haykal with T.H.E Dance company (*da:ns* Festival 2012), *The Perfection of Ten* directed by Sean Tobin (*The Studios: eXchanges*), *Sight Lines* Entertainment's *Boom* directed by Derrick Chew, Blank Space Theatre's *Freud's Last Session* directed by Samantha Scott Blackhall and *Who's Afraid of Virginia Woolf?* (a *Huayi* 2012 festival commission), directed by Nelson Chia.

Lim Woan Wen /// Lighting Designer

A nocturnal being with an acute interest in light and darkness, Woan Wen was a recipient of the inaugural National Arts Council Arts Professional Scholarship 2001 and was trained at The Hong Kong Academy for Performing Arts in Stage Lighting Design. Also a Theatre Studies graduate from the National University of Singapore, she has lit over a hundred theatre, dance and cross-disciplinary projects and has received multiple Best Lighting Design awards at the Straits Times Life! Theatre Awards. She has been Associate Lighting Designer with The Finger Players since 2004 and was conferred the Young Artist Award in 2011.

Darren Ng /// Sound Artist

Darren is a Singapore-based sound artist and music composer who has been active in the theatre and international music and arts scene for the past 13 years with more than 150 arts productions under his belt. Signed as a music artist to Kitchen. Label under his pseudonym "sonicbrat", he has been invited to perform in numerous prestigious international music and arts festivals in Europe and Asia. Currently an associate sound artist and music composer for The Finger Players, he has received multiple Straits Times Life! Theatre Awards for Best Sound and was conferred the 2012 Young Artist Award (music; multi-disciplinary practice).

Anthony Tan /// Costume Designer

Anthony has been an educator since year 2000 and currently holds a senior lecturer position with one of the leading arts institution in Singapore. Having accumulated more than 16 years of industry experience as a costume designer and fashion designer, Anthony has worked on projects with NUS, Toy Factory, Drama Box, Cirque Du Soleil, Singapore Arts Festival and Singapore National Day Parade. To date, he has contributed his designs to almost 40 local dance and theatre productions.

Zennie casann /// Makeup & Hair Artist

Celebrity local makeup artist, Zennie casann, has over 10 years of experience. Makeup to her is a form of art and she is proud to bring out every woman's beauty through it. Graduating from CosmoProf International with a Diploma in Professional Makeup Artistry in 2001, she furthered her studies in Sydney, Australia, obtaining a Diploma in Beauty with Image Consulting from the famous Australasian College in 2005. Since then, she has been engaged to do makeup work for Mediacorp TV dramas, BBC world news, fashion shows, TV commercials, stage musicals and fashion editorials.

The Cast

Alvin Chiam is Juror 12 • Advertising firm employee

Alvin Chiam has been actively involved in local theatre for over 10 years. For six years he has been working at The Theatre Practice, a major bilingual theatre company founded by the late Kuo Pao Kun.

In 2007, Alvin was awarded the Arts Professional Development Grant from National Arts Council and went on pursuing his performing skills in Paris with the great master Philippe Gaulier, graduating with distinction from École Philippe Gaulier in 2009.

Alvin says: *Who are we to judge?*

Gordon Choy is Juror 5 • Hospital staff

An established all-rounded homegrown artist/choreographer known for his forte in *wushu*, Chinese opera, lion/dragon dance, stilt-walking and Chinese drumming, Gordon was in the national *wushu* team from 1987-1995. He then joined the SAF Music and Drama Company, expanding his career beyond dancing, singing, acting & choreographing. He contributes to the local theatre not only as an actor, but also as a dance captain & choreographer. Since 2006, he has been choreographing for the National Day Parade in segments with *wushu* elements.

Gordon says: *At the end of the day, whatever the decision-maker judges as right or wrong, is it the real truth?*

Julius Foo is Juror 4 • Stockbroker

Julius Foo started in theatre as an administrator and actor with The Necessary Stage. He then trained with Theatre OX at the Workcenter of Jerzy Grotowski and Thomas Richards in Italy. Now, besides acting, he also facilitates drama enrichment programmes and drama workshops in schools. He coordinates the year-end concert for Creative O Preschoolers' Bay and is one of the drama instructors for the Down Syndrome Association, Singapore (DSA).

He is less angry nowadays as he grows older...

Julius says: *One man killing another is called murder. Twelve men putting another to death is called justice.*

Robin Goh is Juror 10 • Owner of a car garage

Robin Goh is a singer, actor and radio DJ. He co-hosts the morning drive-time radio show on 88.3JiaFM, the only bilingual radio program in Singapore. In theatre, he has appeared in local plays and musicals such as *Chang and Eng*, *Asian Boys Volumes 2 and 3*, and *Into the Woods*. This is his third Mandarin production.

Robin says: *Twelve Angry Men is the second play I'm doing in translation.*

Hang Qian Chou is Juror 2 • Bank employee

Qian Chou is delighted to appear in Nelson's directorial work for the first time, who was first his lecturer at NUS Theatre Studies and fellow actor in *Own Time Own Target* (nominated Best Ensemble 2009). He has also trained at École Philippe Gaulier in summer 2011 and was in the pioneer cohort of *young & W!LD*. Other theatre credits include: Edinburgh Festival Fringe 2011, *The Hypochondriac* (nominated Best Ensemble 2009) and *Mad Forest* (Best Ensemble winner 2008).

Qian Chou says: Twelve Angry Men challenges us to fight for our beliefs and not seek the easy way out in life.

Zachary Ho is Juror 6 • House painter

Zachary is a freelance actor and drama educator. He is a graduate of the Theatre Training and Research Programme (now known as Intercultural Theatre Institute), and is an alumnus of the Theatre Studies Programme at the National University of Singapore. Zachary teaches and directs drama for youth and children at various schools and institutions. As an actor, he is pleased and proud to be involved in the inaugural production of Nine Years Theatre.

Zachary says: What happens when you realise that one day your values are also your prejudices? As Einstein said, "common sense is the collection of prejudices acquired by age 18."

Jeffrey Low is Juror 8 • Architect

Jeffrey has a unique portfolio in practice, arts and media management of numerous TV and theatrical productions. In addition, he has accumulated a wealth of experiences in creative content development and performance talent nurturing.

Jeffrey says: It is not just a matter of life and death but an extreme challenge of democracy!

Johnny Ng is Juror 1 • High school football coach (Jury foreman)

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. His recent works include *Utter* (2012), *Who's Afraid of Virginia Woolf?* (2011), *I Love A-Ai* (2011), and *If There're Seasons* (2007, 2009).

Johnny says: Classics are often a touchstone, and also a grindstone for us artists.

Rei Poh is Juror 7 • Salesman

Rei Poh was demoted from the Express to the Normal stream during his secondary school days. Barely scraping his O'levels, he enrolled into NYP's manufacturing programme and failed in his second year, later on becoming a school dropout. Rei signed on with the Singapore Police Force in year 2000 but refused to continue as there were too many interviews and it was then that he got in touch with theatre.

Rei says: Well, what is there to say about? There are 11 other quotes in this program. Read them.

Darius Tan is Juror 11 • Watchmaker

A seasoned and bilingual performer, Darius has done more than 50 productions on stage and screen. He was nominated thrice as Best Supporting Actor for his work in *The Soldier & His Virtuous Wife* (2009), *Big Fool Lee* (2008) and *Beautiful Thing* (2004).

Recent stage credits include *Army Daze*; *La Cage Aux Folles*; *Very Wagnerian Night: All Is Divine*; *Trainstopping*; *Aladdin*; *Cinderel-Laht*; *Fried Rice Paradise*; *The Full Monty*; *Maha Mogallana*; *Beauty & The Beast*; *Beauty World*; *Forbidden City*; and *Shanghai Blues* amongst many others.

Darius says: *Prejudices and biases, often personal ones, affect one's judgment...*

Michael Tan is Juror 9 • Retired old man

Michael participated in The Necessary Stage's Theatre for Seniors (TFS) 3-year programme (2008 – 2011). Since then he has taken part in various skits for the public including one for SDEA Theatre Arts Conference (2011).

Last year he participated in a voiceover work #157, *An Intimate Audio Encounter*, as part of the NUS Arts Festival 2012 and in several TNS productions, *Don't Know*, *Don't Care*, commissioned by Hospice Care Association and *October* which was a main season production.

Michael says: *Justice must be free of bias and assumption*

Tay Kong Hui is Juror 3 • Owner of a messenger service company

Kong Hui's pursuit in various art forms began in the early '90s. His experiences include theatre, radio broadcast, TV, filmmaking, cross talks and emceeing. He has performed in plays such as *11*, *100 Years of Solitude – Cultural Revolution*, *The Coffin is Too Big for the Hole* and *House of Sins*. He was away in Hong Kong and London from 1997-2001 to further his studies. He is presently a freelance media and theatre practitioner.

Kong Hui says: *Classics have a certain universal appeal, just as this play does.*

Neo Hai Bin is Guard

Neo Hai Bin received his actor's training and exposure to theatre as a member of ARTivate, the youth wing of Drama Box, since 2009. He soon became a freelance actor and found himself involved mostly in Drama Box productions, as well as stage exposure at The Theatre Practice and TheatreWorks. He was involved in plays such as *Bondage*, *The Magnanimous Cuckold*, *Dust*, *11th Brother*, etc. It is indeed a humbling experience to be part of theatre, part of life.

Hai Bin says: *We invented and depended on logic and reasoning to reach the truth, and although we know we are but lost travellers forever in search of it, we never know and never shall know.*

Producer	Ang Hwee Sim
Producer	Mia Chee
Script Translation & Director	Nelson Chia
Set Designer	Wong Chee Wai
Costume Designer	Anthony Tan
Lighting Designer	Lim Woan Wen
Sound Artist	Darren Ng
Production Manager	Chan Lee Lee
Stage Manager	Petrina Dawn Tan
Assistant Stage Manager	Phua Yun Yun
Crew	Neo Hai Bin
Crew	Weenee
Surtitle Operator	Shang Dianjun
Make-up / Hair artist	Zennie casann
Make-up Assistant	Andrin L
Make-up Assistant	Cale Chew
Photographer	The Pond Photography
Graphics Designer	Karen Mitchell

Nine Years Theatre would like to thank the following sponsors:

Official makeup • M·A·C Cosmetics
Legal consultant • Samuel Seow Law Corporation

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Photo by: Tan Ngiap Heng

总裁的话

无论是真实或是虚构的，故事都有振奋人们精神的能力。它们不仅能激发想象力与描绘我们心灵深处的情感，更重要的是，它们是人类状况的真实写照，有时更揭示了生命的复杂性。那些经得起时间考验的，我们称为经典的作品，代表了历来最伟大作品的一部分。

2013年的华艺节聚焦经典文学作品，一些吸引过数世代人的故事，并启迪了其他伟大作品的篇章。多位杰出的华人艺术家将透过对东西文学巨著的当代诠释，借由舞蹈、音乐和戏剧作各自的陈述。我们希望，一个个的人物角色在舞台上重现他们的生命光彩之际，观众也能从中发掘可以丰富他们生命的点点滴滴。

10天的华艺节节目，深入多部跨越时代与类型的经典文学，带来的有香港鬼才导演林奕华重新游历红楼梦境的当代《贾宝玉》；有中国导演李六乙叫两千多年前的古希腊悲剧重新焕发生命活力的《安提戈涅》；中国青年导演黄盈借古老的唐代传奇来一场跨越千年的超时空对话《黄粱一梦》；香港胡恩威改编自张爱玲经典之作的同名剧作《半生缘》；香港极简主义导演邓树荣与编舞家邢亮和梅卓燕联合创作的跨媒体演绎《舞。雷雨》。另外还有本地九年剧场的华艺节委约新作，法庭戏《12怒汉》。

此外，本届华艺节还有多台古典与现代音乐节目，包括蜚声中外三位中国美声歌唱家共同演绎中外歌曲；新加坡华乐团与中国国家话剧院共同打造的诗乐交融演出；香港中乐团胡琴四重奏以环保胡琴展现革新琴音的音乐会；以及带给你温暖好创作的好in::乐系列：今年有新加坡插班生双人组合、台湾的熊宝贝乐团和张悬。

为年幼的观众群，我们预备了有趣的亲子华语剧场《奇幻树顶》。此外，我们也安排了一系列的免费节目与活动，让大家能在浓郁的文化氛围里经历又一年的新春喜悦。

希望今年的华艺节能给大家带来惊喜连场的文化艺术新体验。祝愿大家新年快乐。



潘传顺
滨海艺术中心
总裁

导演的话

自去年，除了筹备《十二怒汉》，也忙着成立九年剧场。过程中，除了各方的鼓励外，也引起一些质疑。很感谢提出各种疑问的朋友们，你们给剧团开启了更大的思考空间。在此将思考面向整理为三点，与大家分享。

问：为什么排演《十二怒汉》？

答：排演《十二怒汉》，为的是要挑战本地华语剧场的能力与观戏现状：

能找到十二名男演员吗？观众对这样的经典剧有多大的兴趣？演员对这样的经典剧有多少了解？这样的戏，如何在主流、市场、艺术、经典之间取得平衡？如何以艺术作品逐渐引起委约机构和观众对本地华语剧的关注？

问：九年剧场为何制作经典剧？

答：制作经典剧，为的是要思考经典作品的力量与意义：

本地华语剧场需要经典剧目吗？我们制作经典的局限有哪些？如何以主流平台再现经典？如何创造实验平台来解构经典？如何在将内容形式本土化的前提下，发展具有自身文化印记的经典作品？

问：九年剧场是个华语剧团，所以只排演华语剧？

答：九年剧场定位为华语剧团，为的是要质疑华语剧的本质和定义：

什么是华语剧？舞台上说华语就是华语剧吗？多元文化和语言的社会该如何破译华语剧的概念？

《十二怒汉》当然无法提供所有答案，但希望能带来启发。感谢大家与我们继续思考、继续提问。

谢荣杰

剧情简介

午夜时分，一场争执过后，有人亲眼目睹一名十六岁的男孩杀死了他的父亲。男孩被控一级谋杀，所有证据皆显示了他就是凶手。十二名陪审员被赋予决定被告命运的重任，一场逻辑与直觉、理性与良知的辩论随即展开。

闷热的陪审室里，十二个人物展现了十二种性格、十二个立场蕴藏了十二种执着、十二个理由暗示了十二种偏见。他们将是正义的使者，或是天生的刽子手？

华艺节2013委约

(时长约2小时，无中场休息)

角色

- | | |
|--------------|-----------------|
| 陪审员1 | • 中学足球教练（陪审团团长） |
| 陪审员2 | • 银行职员 |
| 陪审员3 | • 传讯公司老板 |
| 陪审员4 | • 股票经纪 |
| 陪审员5 | • 医院职员 |
| 陪审员6 | • 油漆工人 |
| 陪审员7 | • 推销员 |
| 陪审员8 | • 建筑师 |
| 陪审员9 | • 退休老人 |
| 陪审员10 | • 车厂老板 |
| 陪审员11 | • 钟表制作师傅 |
| 陪审员12 | • 广告社职员 |

雷金纳德·罗斯

雷金纳德·罗斯（1920年 - 2002年）生于曼哈顿。他在1950年从事电影和电视剧本撰写工作。罗斯作品的特点在于他针对具争议性的社会和政治问题的处理。他的剧作皆因善于捕捉社会和政治上的焦点而闻名，毫无避忌地直接面对这些问题。他对写实主义戏剧手法的高度掌握使他创建了展现“生活片段”的电视剧。

写于1954年的《十二怒汉》电视剧是由罗斯的亲身经验而引发灵感的。他当时就必须为这样的一个审判服役，成为陪审团成员之一。罗斯说：“那是多么令人印象深刻的，一个充满庄严，巨大的镶嵌板法庭，银色头发的法官，我完全被震撼。我在一个误杀事件的陪审团里，而我们在陪审团室里进行了一个既了不起又愤怒、并长达八小时的争论。我当时在替电视台写时长一小时的剧本，于是我想，哇，好棒的一个戏剧格局。”

这一出关于道德和正义的戏立即获得成功，获颁艾美奖的最佳剧作奖。罗斯在1955年把它重写为舞台剧，也在1957年改编为电影，并获得多项奥斯卡金像奖提名。罗斯后来也为该剧重写了几次舞台剧本（1960年、1964年、1996年）。至今，《十二怒汉》仍广为流传，在世界各地演出，是雷金纳德·罗斯最知名的作品。

九年 剧场

九年剧场是由谢樂杰（艺术总监）与徐山淇（剧团总监）联合创立的新加坡华语剧团。剧团的中心理念在于重视艺术创作中的累积过程，并通过艺术方向的三方面实现这个信念。这三方面包括了探讨舞台作品的发展和延续性、对长远和定期性演员训练的关注、以及探索通过分享艺术知识来培养观众的可能性。剧团名字里的“九年”即象征了我们年复一年不断累积、滋长的决心。

九年剧场的舞台作品不限于任何风格和规模。剧团希望创作的是以演员为中心，能够在演出中挑战演员艺术的本质，并对本地华语剧场的定义与现状提出质问的作品。

网址: nineyearstheatre.com

Facebook: facebook.com/nineyearstheatre

创作组

谢荣杰 /// 导演 兼 剧本翻译

荣杰是一名演员、导演、戏剧导师，也是华语剧团“九年剧场”的艺术总监。九年剧场旨在创作以演员为重心的作品，并关注演员训练和观众知识分享的课题。他也曾任实践剧场驻团演员／导演、Toy肥料厂副艺术总监、电力站附属艺术家、也是创作团体 A GROUP OF PEOPLE 的创办人之一。荣杰自2008年开始以铃木演员训练方法进行训练，也曾到纽约 SITI Company 和日本 Suzuki Company of Toga 进行交流学习。

黄志伟 /// 舞美设计

志伟曾参与新加坡数各表演团体的舞美设计。作品曾多次提名并夺得“《海峡时报》生活！戏剧奖”最佳舞台设计。

林苑雯 /// 灯光设计

苑雯毕业自新加坡国立大学，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。她目前是指帮附属灯光设计，曾多次夺得“《海峡时报》生活！戏剧奖”最佳灯光设计，并于2011年获颁年度青年艺术家奖。

黄泽晖 /// 声音艺术

泽晖毕业于新加坡国立大学，主修哲学与戏剧。他是 Kitchen.Label 的签约艺人，并曾多次被邀请到欧洲和亚洲众多著名的音乐节及艺术节演奏，或参与声音艺术展览。他目前是十指帮附属声音艺术设计及音乐创作人，曾多次夺得“《海峡时报》生活！戏剧奖”最佳音效设计，并于2012年获颁年度青年艺术家奖。

陈安东尼 /// 服装设计

自2000年起，陈安东尼就从事设计教育工作，今天他是新加坡多所艺术院校的资深讲师。在服装设计与时尚设计积累了16年经验的他，曾先后同国大、TOY肥料厂、戏剧盒、太阳马戏团、新加坡艺术节和新加坡国庆庆典有过合作项目。直至今日，他在新加坡已为近40项舞蹈与剧场演出制作担任服装设计。

Zennie casann /// 化妆及发型设计

名人专业化妆师 Zennie casann，在新加坡拥有超过10年的经验。化妆对她是一种艺术形式。通过化妆，为每一个女人打造自信和亮丽美是她的骄傲。Zennie casann 在2001年 COSMOPROF 国际，以专业化妆文凭毕业。为了进一步提高自己的技能和知识，2005年她远赴悉尼澳大利亚的澳大拉西亚学院继续深造，并获得美容与形象顾问文凭。毕业之后，她一直为电视台 Mediacorp, BBC 世界新闻，时装表演，电视广告，舞台剧以及时尚杂志编辑从事她的化妆工作。

演员

詹煒联 饰 陪审员12 • 广告社职员

从1997年开始，煒联就开始活跃于新加坡的中文剧场。在2001年加入了新加坡戏剧家郭宝崑先生创立的实践剧场，在剧团里参与了演员、导演和戏剧导师的工作。在2007年到2009年期间，煒联荣获新加坡国家艺术理事会的艺术专业发展基金，远赴欧洲深造，师承法国戏剧大师 Philippe Gaulier，完成两年的表演训练课程。

煒联说：一个原想审视他人却最终审视了自我的过程。

徐啸天 饰 陪审员5 • 医院职员

土生土长的全方位艺人/编导。擅于武术，特技，龙狮技艺，踩高跷及中华击鼓，本地著名地方戏曲武生。五岁开始学艺，曾是国家武术队队员。之后签约于新加坡武装部队文工团，进入舞蹈歌艺及戏剧行列，也参与编舞工作。他以这身十八般武/舞艺贡献于本地戏剧演出，担任演员，舞导队长及编导多职。至2006年，每年都受国庆庆典委会邀请担任武术编导。

啸天说：对或错到底谁能定夺，定夺后又是否是事实的全部呢？

符永春 饰 陪审员4 • 股票经纪

符永春一开始是在必要剧场当行政然后成为演员。之后，他与老牛剧场到意大利的 Workcenter of Jerzy Grotowski and Thomas Richards 接受训练和工作。现在，除了演戏之外，他也在学校教戏剧课和进行戏剧工作坊。每年的年底，他也负责协调新嘉坡幼源的年底毕业典礼。他是新加坡唐氏综合症协会的戏剧导师之一。

他也随着年龄的增长，极少发怒。

永春说：

死能解决什么？

消消某些人的怨气。。。

维持正义。。。

谁说了算？

吴罗宾 饰 陪审员10 • 修车厂老板

吴罗宾是歌手，演员，也在88.3JIA FM当广播员。演过的舞台剧包括 Asian Boys 系列的第一和第二集，歌舞剧也包括《葛与英》和 Into the Woods。《十二怒汉》是他继《天冷就回来》和《男男自语》的第三部中文舞台剧。

罗宾说：《十二怒汉》这个剧名让我想起《满江红》的第一句：“怒发冲冠！”

韩乾畴 饰 陪审员2 • 银行职员

乾畴非常荣幸能够与九年剧场首度合作。他毕业于国大戏剧系，也曾远赴法国巴黎，在小丑大师 Philippe Gaulier 的学院进修夏季课程，之后并到英国苏格兰演出爱丁堡艺穗节。他也曾参演《老九》，《聊斋》，《天冷就回来》，《雨季》，《Own Time Own Target》（提名2009最佳群体演出），《The Hypochondriac》（提名2009最佳群体演出）及《Mad Forest》（荣获2008最佳群体演出）。

乾畴说：《十二怒汉》将为新加坡中文剧场写下另一个里程碑。

何子详 饰 陪审员6 • 油漆工人

毕业于“剧场训练与研究课程”（现为跨文化戏剧学院）。目前是剧场自由工作者，曾在不同学府任戏剧导师，同时也担任青少年和儿童的戏剧指导。子详很荣幸能够参与九年剧场的创团演出。

子详说：有一天当你意识到，你的价值观也是你的偏见，会发生什么情况？正如爱因斯坦所说：“常识就是人在十八岁之前形成的各种偏见。”

刘俊藏 饰 陪审员8 • 建筑师

TOY肥料厂创团成员之一。师承已故本地戏剧大师郭宝崑先生。「亚洲青年戏剧汇演」嘉宾评审之一。曾任职剧场空间（香港）的节目经理兼演员、香港大学专业进修学院的兼职讲师（戏剧）及多所中学的英语及华语戏剧导师。两度获提名最佳男演员，凭2004年《行者漂泊郑和的后代》荣获最佳总体演出及2011年《雨季》荣获最佳男配角。

俊藏说：这不单是一场生、死的裁决，更是挑战民主的极限！

黄家强 饰 陪审员1 • 中学足球教练（陪审团团长）

黄家强是本地资深演员。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。近期演出包括《仇剧》（2012）、《谁怕吴尔芙？》（2011）、《我爱阿爱》（2011）以及《天冷就回来》（2007, 2009）。

家强说：经典名著往往是块试金石，也是我们从艺者的磨刀石。

傅正龙 饰 陪审员7 • 推销员

傅正龙在中学时期，因学业不佳从快捷班贬进普通班之后，“O”水准会考勉强过关考进了南洋理工学院制造工程系读了两年，最终还是成为一个名副其实的辍学生。2000年，正龙尝试报考当警察，却因为要参加的面试太多，嫌麻烦而放弃了。同年，正龙在偶然的情况下接触了戏剧。

正龙说：这有什么好说的？十一个人都把想法写的清清楚楚的。读他们的吧。

陈日成 饰 陪审员11 • 钟表制作师傅

日成是位精通双语的全职演员。能唱及能演的表演艺术者，日成演出超过50部舞台及荧幕作品。他凭着《尤物》，《李大傻》以及《都是当兵惹得祸》的精湛演出，三度获得《海峡时报》‘生活版’戏剧奖(2003, 2008, 2009)最佳男配角提名。近期作品：《新兵小传》，《假凤虚凰》，《Trainstopping: The Year in Revue 2011》，《阿拉丁》等等。他也即将在4月到瑞典参与一部歌剧的演出。

日成说： 个人的成见和偏见通常会影响个人的判断...

陈国辉 饰 陪审员9 • 退休老人

陈国辉在2008年 参与了必要剧场为期三年的乐龄剧场训练。从那时起，他参与了对外演出的各个短剧，其中包括为 SDEA 剧场艺术研讨会呈献的演出。今年，他参与了新加坡国立大学艺术节《#157 - 一次亲密的音频邂逅》的配音工作。另外，他也参与了必要剧场的演出，其中包括由临终关怀协会委约制作的《不知道，不在乎》以及主要演出《十月》。

国辉说： 正义必须是无偏见和臆断的。

郑光辉 饰 陪审员3 • 传讯公司老板

光辉自90年代初期便以业余与全职形式参与剧场、广播、电视、电影、相声和主持的台前幕后工作。以演员身份参与的演出包括《11》、《百年孤寂之文化大革命》、《棺材太大洞太小》及《极乐世界》。他在1997年至2001年间赴香港与伦敦求学。目前是传媒与剧场自由工作者。

光辉说： 所谓经典，都有一种无远弗届的魅力，这部作品也是如此。

梁海彬 饰 守卫

梁海彬于戏剧盒的青年支部艺树人接受演艺训练，开始接触剧场，并在毕业后投入剧场空间参与舞台演出，演出包括《上身不由己》、《绿帽王》、《城S》、《莎莎》等，并越发认识自己，越发认识生命的无限可能。

海彬说： 一个人究竟需要什么，才能够有勇气去质疑多数人，才能有坚持独立思考的勇气？

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