JOINTLY PRESENTED BY
FIVE ARTS CENTRE
THE PRACTICE PERFORMING ARTS SCHOOL SINGAPORE

THE COFFIN IS TOO BIG FOR THE HOLE

13·14·15 MARCH 1986 BRITISH COUNCIL HALL, KL 8.30 PM

Production

Lighting
Vasu
Prem Kumar

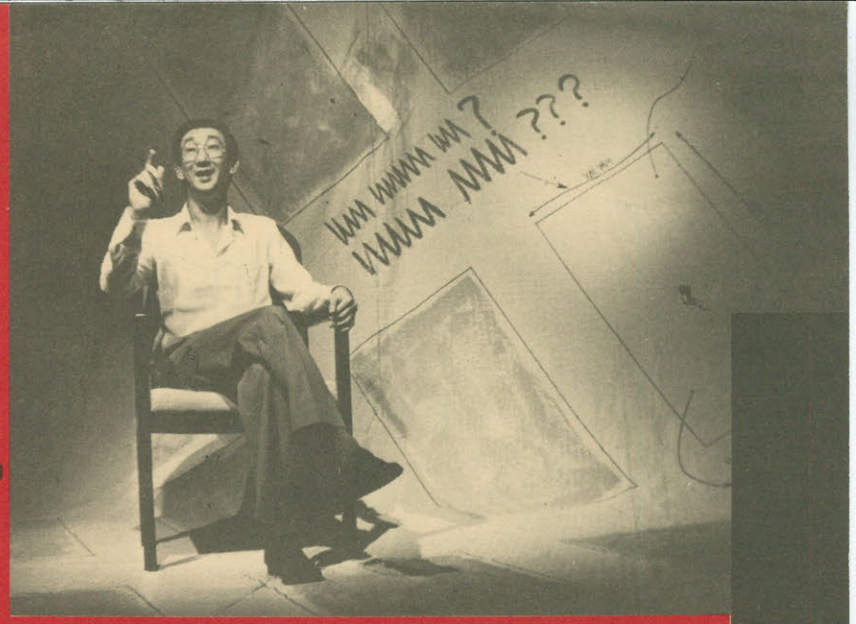
Make-up
Marion D'Cruz

Front of House
Albert Lim
Ivy Josiah
Ow Tan Peng
Chew Kin Wah

Backstage
Chew Kin Wah
Ow Tan Peng

Programme Design
William Harald-Wong

Producer
Helen Ung

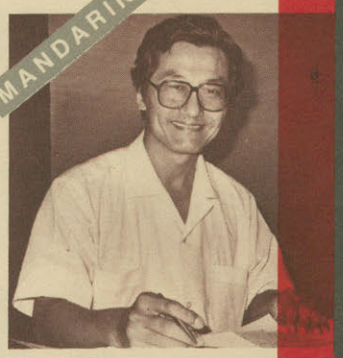


The Play

The Coffin Is Too Big For The Hole, was originally written in English for *Bumboat!* for the 1984 S'pore Arts Festival, but it was eventually left unproduced owing to a lack of time. Later the playwright translated it into Chinese, with considerable expansion. It premiered on 23 July 1985 in the *Night of Comedy*, organised by the Lianhe Bao Drama Group. The present English version is very close to the final Chinese text ■

Playwright Director

MANDARIN



Kuo Pao Kun had a bilingual secondary education in Singapore and received his professional training at the National Institute of Dramatic Art in Sydney. When he returned to Singapore in 1965, he co-founded the Practice Performing Arts School with Goh Lay Kuan. Here, Pao Kun wrote, translated and directed numerous plays, mainly in Mandarin. As Drama Director of the School, he has also conducted numerous workshops in acting, directing, design and stage management over the years.

Major Works: Wrote & directed *The Little White Sailing Boat* for the 1982 Singapore Arts Festival; translated and directed *Caucasian Chalk Circle, A Raisin In The Sun, The One Day Of The Year, Atap Genting Atap Rembia, The Island* and *Siswe Banzi Is Dead.*

The School

The Practice Performing Arts School, founded in 1965, is a non-profit institution registered with the Singapore Ministry of Education. It runs regular courses in Dance (ballet, contemporary and ethnic dances), Drama and Music for children and adults. It also has a Dance and Drama Company which gives regular public performances.

Recent Works: *The Myth Of The Sun* (Dance) and *The Island* (A Play)

Director

ENGLISH

Krishen Jit is a founder member of the Five Arts Centre. He has written numerous academic articles on traditional and contemporary theatre.

Recent Works: Besides being an occasional actor, he has directed the following recent performances; *Tikam-Tikam* (1983), written and performed by Leow Puay Tin, *The Cord* (1984) and *1984 – Here And Now* (1985). He has also directed many Bahasa Malaysia plays; *Matinya Seorang Pahlawan* by Usman Awang, *Alang Rentak Seribu* and *Tok Perak* by Syed Alwi and *Bukan Bunuh Diri* by Dinsman.

Wee Shoo Leong (for Mandarin version)

Set Designer

The Actors

MANDARIN

Zou Wenxue, a journalist by profession, was introduced to the theatre in his secondary school days as an actor. He later branched into directing and theatre criticism. He is a co-founder of the Life Drama Society (1971) and the Lianhe Bao Drama Group.

Recent Works: Scripted and directed *Hope For A Son*; played the title role in *The Old B Hanging On The Wall*; created the solo role for *The Coffin Is Too Big For The Hole* in the Chinese premiere.

ENGLISH



Kee Thuan Chye is an actor, playwright, director, film and theatre critic. He has been into drama since his undergraduate days at the Universiti Sains Malaysia. He is one of the co-founders of the KAMI theatre group.

Recent Works: Directed and acted in *Narukami*; Acted in *Rosencranz And Guildenstern Are Dead* (1982), *The Cord* (1984), *Long Day's Journey Into Night* (1984), *Yap Ah Loy – The Play* (1985). Last year, he wrote and acted in *1984 – Here and Now*, loosely based on George Orwell's *1984*.

Jointly sponsored by

Five Arts Centre
Association for Commonwealth Literature and Language Studies in Malaysia (MACLALS)

Five Arts Centre

The Five Arts Centre is a training, exhibiting and producing institution of the arts. Its principal areas of work are the performing arts (dance and drama), the visual arts (painting and sculpture), and creative writing with emphasis on the novel and short story and writing plays. This month, the Five Arts Centre enters its third year. It has staged the following productions:

1984	March	**The Cord** *written by* K.S. Maniam
	March	**Sintesis** *choreographed by* Marion D'Cruz
	November	**Emily Of Emerald Hill** *written by* Stella Kon
1985	March	**Dance Workshop** *choreographed by* Marion D'Cruz
	July	**1984 Here And Now** *written by* Kee Thuan Chye
	August	**The Other Side** *written by* Leow Puay Tin
	December	**Yap Ah Loy – The Play** *written by* Chin San Sooi
Coming Productions		**Solo Women In Dance**
		Morning In Night *written by* Chin San Sooi

If you are interested in being friends of the Five Arts Centre please write to us so that we can keep you informed of our work and forthcoming productions.

5A, Jalan SS2/67, 47300 Petaling Jaya, Selangor, Malaysia

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from

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JALAN TUN RAZAK, 50400 KUALA LUMPUR.
TEL: 2436146, 2439812.

SCENE ONE (MEN'S)
G17, GROUND FLOOR, PLAZA YOW CHUAN,
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F21/22, KUALA LUMPUR PLAZA
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关于剧本

《棺材太大洞太小》原先是以英文写给《小卖艇》，以备1984年艺术节之用，后因排练时间不足，导演决定放弃它。今年7月，作者译写成华文，加以丰富，初次在《联合报》的《喜剧之夜》亮相这回排的英文版本，是根据最后的华文版本改写的。

关于作者与导演

郭宝崑在新加坡接受双语中学教育，后来在悉尼澳洲国立戏剧学院接受专业戏剧训练。1965年回国后与吴丽娟联合创办实践表演艺术学院，任戏剧部主任至今。除了教学，还编剧，译介，导演了许多舞台戏剧；主要剧目包括《喂，醒醒！》,《成长》，《小白船》，《高加索灰阑记》,《黑魂》,《考验》,《西兹尉班西死了》和本届戏剧节的《岛》。

关于演出单位

实践表演艺术学院成立于1965年，是一间经教育部注册的非牟利性私立学校。学院除了教授舞蹈（芭蕾、现代舞、民族舞）、戏剧与音乐之外，还组有舞团和剧团，经常作公开演出。学院的儿童与成人训练课程是经常、定期性的。近期的公演则有6月份的《射日》（舞蹈）和《岛》（戏剧）。

克利遜積（Krishen Jit）— 英文劇的導演

近期作品：除了偶而參加演出，他曾經執導“Tikam-Tikam”（1983年），一部由Leow Puay Tin撰寫和表演的作品，“The Cord”（1984年），以及“1984 – Here And Now”（1985年）

关于演员

邹文学（華語劇本）

新闻工作者。文学在中学就开始演戏，曾在光洋校友会，康乐音乐研究会参与工作。他是生活剧社和联合报剧团的联合发起人之一。近年除演戏外，也积极参与导演和评论工作。近作包括编导《望子成龙》和主演《挂在墙上的老B》。在7月的《喜剧之夜》中，他首次创造了《棺材太大洞太小》的独白人物。

紀傳財（英語劇本）

（Kee Thuan Chye）紀傳財是本地表演藝術圈的活躍份子。他才華橫溢，不僅是一名演員，而且是編劇、導演、影片及戲劇評論家。早在馬來西亞理科大學唸書時，他就積極參與演戲活動。他是KAMI戲劇團的創辦人之一。

近期作品：導演及演出“NARUKAMI”(1981年)，參演“ROSENCRANTZ & GUILDENSTERN”(1982年)，“THE CORD”(1984年)“LONG DAY'S JOURNEY INTO NIGHT”(1984年)，“葉亞來一話劇”(YAP AH LOY – THE PLAY) –（1985年）。

一九八五年，他編寫及參演“一九八四年—此時此地”(1984 – HERE AND NOW)，這是根據喬治奧爾維的“一九八四年”改寫的。

五藝中心 (Five Arts Centre)

五藝中心是一個半專業化的藝術團體，所涉及的藝術工作主要是表演藝術，包括舞蹈及戲劇，以及視覺藝術，主要是繪劃及雕塑，還有小說，短篇小說及劇本方面的創作。

五藝中心其中一項重要活動是舞蹈及戲劇訓練。其舞蹈組由馬利安狄克路茲（Marion D'Cruz）領導。她主持的舞蹈班計有馬來古典及民族舞蹈，現代舞（追隨馬爾他格拉罕(Martha Graham)舞藝流派）以及綜合舞（Fusion Dance）。其宗旨是結合傳統和現代舞蹈風格，創造別具一格的舞蹈藝術，同時培養舞蹈人才，學習其獨特的技巧，方法及風格。這種全新的馬來西亞舞蹈表現出當代的韻律，形態及面貌。

寫作（創作性的）由K.S.馬廉（K.S. Maniam）主催，他將在近期主辦定期的講習班，進行有關小說，短篇小說及劇本的講習。

說話及動作（演戲）訓練則由陳善水（Chin San Sooi）負責。

五藝中心經多次公開表演，包括舞蹈及戲劇，注重創作性的體裁。她也不時呈獻舞蹈及戲劇方面的演習。

五藝中心致力推動具有馬來西亞文化特征的訓練及表演藝術。她雙管齊下，同時着重訓練和演出，旨在影响馬來西亞人重視和行使本身的多元化及多層面的民族藝術傳統。

自從1983年成立以來，五藝中心已呈獻了以下的演出：

1984年：“THE CORD”，編劇K.S.馬廉，導演克利遜積（Krishen Jit）。
“SINTESIS'84”，舞蹈編排馬利安狄克路茲，並由她領導其他舞蹈員表演。
“EMILY OF EMERALD HILL”，編劇 Stella Kon，導演 Chin San Sooi，由 Leow Puay Tin 表演，同時舉辦 Redza Piyadasa 個人峇峇畫展。

1985年：“舞蹈工作營（DANCE WORKSHOP）—由馬利安狄克路茲及舞蹈員担綱，主題是“Choreography Concepts”，“1984年—此時此地”（1984 ... HERE AND NOW），編劇紀傳財 Kee Thuan Chye，導演 Krishen Jit。
“THE OTHER SIDE”，一項單人好演出，由 Leow Puay Tin自編自演，導演是 Chin San Sooi。
“葉亞來—話劇”（YAP AH LOY – THE PLAY 由 Chin San Sooi 自編自導。

1986年：“THE CORD: THE ABRIDGED VERSION”編劇K.S.馬廉，導演 Krishen Jit，爲新加坡 Shell Lunchtime Theatre 呈獻。