Sunset Rise

June 7 to 8 ★ Victoria Theatre

The Theatre Practice

singapore arts festival '99

May 28 to June 20

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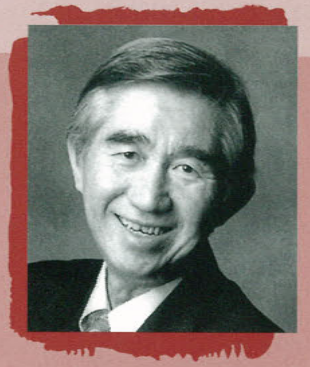

chairman's message

Welcome to the new-look Singapore Arts Festival!

Launched this year, the annual Festival takes on a more distinctive profile as an international arts festival with a strong Asian flavour as it combines the former Festival of Arts and Festival of Asian Performing Arts. To project a fresh identity, a new and permanent logo has been created. The change is timely as the Festival is also one of Singapore's official millennium celebration events.

The 1999 Singapore Arts Festival brings you a dazzling array of over 400 performances of dance, music and theatre, presented by some 100 local and international groups in both the fringe and core programmes. More than half of the performing groups are Asian-based.

The success of the Festival involves the efforts of many.

To our sponsors, corporations and the business community, our heartfelt thanks for your visionary financial support and the sustained commitment which enables the Festival to grow from strength to strength.

To our audiences, we thank you for your support.

We hope you enjoy the show.

LIU THAI KER
CHAIRMAN
NATIONAL ARTS COUNCIL

production/cast

SUNSET RISE 《夕阳无限》

CREATIVE TEAM

PLAYWRIGHT	Kuo Pao Kun
SET DESIGNER	Ng Yak Whee, Kuo Pao Kun
LIGHTING DESIGNER	Dorothy Png
MUSIC DESIGNER	Leong Wey Hsien
SOUND DESIGNER	Leong Wey Hsien
COSTUME DESIGNER	Ng Sin Yue
DIRECTOR	Kuo Pao Kun
ASSISTANT DIRECTOR	Ng Sin Yue
PRODUCER	Wong May Lan

PRODUCTION TEAM

PRODUCTION ASSISTANT	Guo Xiong
COSTUME ASSISTANT	Chong Wai Yee
STAGE MANAGER	Koh Wan Ching
ASSISTANT STAGE MANAGERS	Seah May Ping, Low Xiao Ting
PROPS PRODUCTION	CONDEC Interior Construction
MAKE-UP	Lim Poey Huang, Mary Ho
LIGHTING OPERATOR	Ng Boon Lay
SOUND OPERATOR	Wong Wai Keng
SET COORDINATOR	Richard Chua
FRONT-OF-HOUSE	Guo Xiong, Pok Fee Fern, June Hoong
WARDROBE ASSISTANT	Chong Wai Yee, Wang Li
STAGE CREW	Richard Chua, Ng Kia Lee, Doreen Tan, Cheryl Ho, Daphne Lim

THE CAST

LAO HAN	Tan Kok Siew
JJ	Tang Chia Yu
LAO ZHANG	Yang Wen Zhong
AH ENG	Goh Guat Kian
BALA	T. Sasitharan
SALMAH	Oniatta bte Effendi
JOE	Remesh Kumar Panicker
MARY	Jean Ng Li Sin
SHARON LEE	Jalyn Han Shese Ching
ALICIA TAN	Low Kah Wei
ATTENDANT	Chua Lian Choon, Richard

制作群

编剧	郭宝崑
导演	郭宝崑
助理导演	吴倩如
监制	黄美兰
布景设计	黄意会　郭宝崑
灯光设计	方珍文
音乐设计	梁炜贤
音效设计	梁炜贤
服装设计	吴倩如
制作助理	果雄
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布景制作	光大室内装修工程
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前台人员	果雄　卜慧芬　孔嘉频

演员名单

老韩	陈国首
JJ	唐嘉猷
老张	杨文仲
阿英	吴悦娟
BALA	T. Sasitharan
SALMAH	Oniatta bte Effendi
JOE	Remesh Kumar Panicker
MARY	吴丽心
SHARON LEE	韩雪卿
ALICIA TAN	卢嘉慧
ATTENDANT	蔡两俊

company profile

Founded in 1986, The Theatre Practice (TTP) is Singapore's first bilingual theatre company. It is an offshoot of the Practice Performing Arts School set up in 1965 by choreographer Goh Lay Kuan and theatre practitioner Kuo Pao Kun.

While its productions have featured the best from world theatre (Brecht's *Caucasian Chalk Circle*, Hansberry's *A Raisin in the Sun*, Fugard's *The Island*, Frisch's *The Fire Raisers* and Cao Yu's *The Savage Land*), the creation of new works have always been TTP's priority. TTP has been responsible for many seminal works that have become part of Singapore's evolving cultural vocabulary and creative methodology. These works, which include the monologue *The Coffin is Too Big for The Hole*, the multi-lingual *Mama Looking For Her Cat*, the powerful *Lao Jiu*, and *The Descendants of The Eunuch Admiral*, have in one way or another broken new ground in Singapore theatre.

TTP occupies a unique position in the Singapore cultural life. Its multi-cultural sensibility reflects the newly emerging contemporary Southeast Asian culture while its eclectic approach to theatre-making expresses the intense struggle between tradition and modernity and the tension between the assertion of local identity and the access to and influences from global cultures. The company also collaborates regularly with eminent artists from abroad and has introduced its repertoire to international groups from throughout Asia, the Middle East and Europe. In Singapore, TTP has been the only company to be invited to perform at each Singapore Arts Festival since 1988.

Apart from its main programme, TTP has a youth branch called Student's Theatre Exposure Programme (STEP) directed by Wong May Lan which performs to students aged between 12 and 18. This section of the TTP performs mainly in schools, kindergartens and community centres.

实践剧场

在实践表演艺术学院（1965年由郭宝崑和舞蹈家吴丽娟合办）催生下，1986年实践剧场诞生了。作为新加坡第一个双语剧场，实践剧场在本地文化生活中一直占据一个很独特的地位。

它对多元文化的敏感，反映了新现的当代东南亚文化。于是，实践剧场对演剧的探索，他就经常出现了传统和现代性，本土文化和环球文化之间的强烈拉据。多年来的舞台创作作品如《棺材太大洞太小》、《傻姑娘和怪老树》、《寻找小猫的妈妈》、《老九》、《郑和的后代》已成了新加坡文化语记和创作方法演进的一部分。

在吸取世界戏剧经典作品如《高加索的母亲》、《放火的人》、《岛》和《原野》的同时，实践剧场的重点是摆在原创作品上，实践剧场也经常和海外艺术家合作，作品也远及东亚、南亚、中东、欧洲和东南亚的剧场和剧团。在国内，实践剧场虽称不上是个极受欢迎的剧团，但自1988年来，是唯一每年受邀参加新加坡艺术节表演的团体。

除了在剧院演出的剧目外（中、英语演出），实践剧场属下尚有一个单位：学生剧场工程（成立于1994年），由黄美兰带领，带戏到个院校演出。

TTP would like to thank National Parks Board, CONDEC Interior Construction, Gleneagles Hospital Singapore, the media and all volunteers for their kind support.

synopsis

A diverse group of senior citizens live in a retirement home called *Sunset Rise*. They are of different race, religion and age and they speak different languages and dialects.

But the differences between them go beyond the physical. They vary in temperament: some accept age gracefully, some are friendly, some are quarrelsome and others are vengeful. They vary in their tastes: whether in the food they eat or the clothes they wear. Above all, they differ in how they view the final days of their lives: one spends the entire day putting on make-up; another serenades himself; one plays a never-ending game of chess; another is always in search of someone to listen to stories of the missed opportunities in her life.

Yet, despite the differences, each in their own way tries to paint a colourful chapter of the final leg of their life's journey. And invariably, they show that as they come closer to the end of their individual journeys, they are more aware that one lives only once, and every moment is worth living to its fullest.

DIRECTOR'S MESSAGE

Sunset Rise is inspired by Stan Lai's *The Sky is Red* which in turn, is inspired by a play of the same title by Lai's mentor, Shireen Strooker and her Netherlands Work Theatre. While *Sunset Rise* is a collaborative piece distilled from weeks of improvisation exercises and discussion, the artistic responsibility is entirely mine and mine alone. 1999 has been declared the "International Year of the Older Person" by the United Nations. As such, *Sunset Rise* is our dedication to all the elderly. May the next century bring them more peace, and more opportunity for their lives to shine more brilliantly.

– Kuo Pao Kun, playwright and director

剧情简介

老人院里，住了一群各民族、各行各业的老人；有男有女，有健康的有病重的，有安详的有恐惧的，有快乐的有愤怒的。

他们都老了，每人都有个说不完的故事，都有一胸膛的喜怒哀乐。有人爱说个没完没了，有人则一问三不说。有人温馨地追忆早已逝去的老伴，有人无休止的悔恨郁郁不得其志。有人从早到晚的装扮自己。有人得空就独自高唱情歌。老人院好比幼儿院一样生动。

风雨阴暗，日出日落，他们在小院子里一起饮食起居，一起游戏康乐，在表面上简单平静实际上波涛汹涌的日子里，老人们个个都想尽办法，为自己的最后一段人生旅程抹上一道遂心的色彩。他们一个接一个地证明：人生在最接近死亡的时刻，才最明白生活的意义，也最珍惜一辈子仅有一次的生命。

导演的话 –《夕阳无限》

《夕阳无限》的灵感来自赖声川的《红色的天空》。据他说，他那出戏的灵感又来自他老师（荷兰阿姆斯特丹工作剧团）雪云史卓克（Shireen Strooker）的同名剧目。

《夕阳无限》则是我根据全体演员的即兴表演和集体讨论所提供的素材创作的；文责我负。

今年是联合国宣定的"世界乐龄年"；"夕阳无限"是我们对老人的一份献礼。

我们衷心希望：来个世纪的老人日子能过得比较太平一点，生命能烧得光彩一点。

– 郭宝崑（艺术总监）

profiles

ARTISTIC DIRECTOR
Kuo Pao Kun

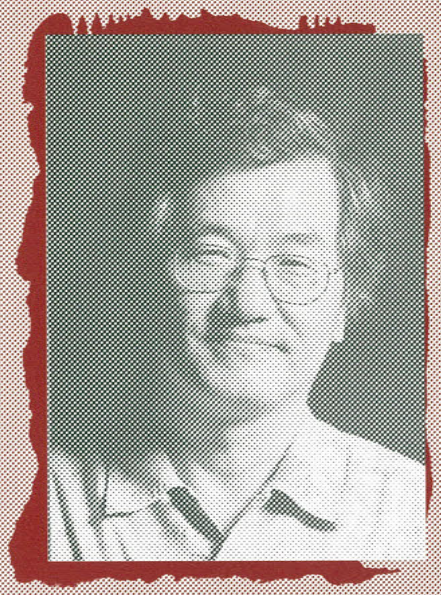
Born in China in 1939 and living in Singapore since 1949, Kuo is widely acknowledged as the most significant and important theatre practitioner in the Singapore arts scene. Upon his graduation from the prestigious National Institute of Dramatic Art (NIDA) in Australia in 1965, Kuo co-founded the Practice Performing Arts School with choreographer Goh Lay Kuan in Singapore. The Theatre Practice (TTP) is an offshoot of this important institution.

To date, Kuo's plays, such as *The Coffin is Too Big for the Hole* (1985), *The Silly Little Girl and the Funny Old Tree* (1987), *Mama Looking for her Cat* (1988), *Lao Jiu* (1990), *The Spirits Play* (1998), have become landmarks of Singapore theatre. His works have been translated into Malay, Tamil, German, Japanese and Arabic and been produced and performed by many theatre companies in Singapore and abroad.

Kuo's contribution to the arts community extends beyond just the writing and producing of plays to the training of a whole generation of directors and actors as well as the founding of *The Substation*, one of the leading arts organisations in Singapore today.

Outside the theatre, Kuo's English plays have been collected in the book *The Coffin is Too Big for The Hole & Other Stories* while his Chinese works have been compiled in *Images at the Margin*. Kuo was also invited by the Television Corporation of Singapore to produce and write the script for a television movie, *Grandpa's Meat Bone Tea* in 1997.

In recognition of four decades of contribution to the theatre scene, Kuo is the recipient of several awards including Singapore's Cultural Medallion in 1989, the ASEAN Award for the Performing Arts in 1993 and the French *Chevalier des Arts et des Letters* in 1997. Kuo is at present artistic director of The Theatre Practice and Practice Performing Arts School and a lecturer in Theatre Studies at the Nanyang Technological University.



郭宝崑

目前新加坡最重要，也最有代表性的剧作家，1965年毕业于澳州国立戏剧学院，同年和舞蹈家吴丽娟合办实践表演艺术学院，1990年创办电力站艺术之家并任其艺术总监至1995年，目前是实践表演艺术学院和实践剧场的艺术总监，他同时也受邀在南洋理工大学的戏剧科教课。

近年来的主要作品有：《棺材太大洞太小》(1985)，《曼娜和怪老树》(1987)；《寻找小猫的妈妈》(1988)；《000之》(1991)；《郑和的后代》(1995)，《芽笼人上网》(1997)和《灵戏》(1998)。郭宝崑的作品享有跨源流性的成功，对新加坡的戏剧发展影响深远。其中一些作品曾在马来西亚、香港、澳州、印尼、埃及、奥地利、德国与日本等地上演，并译成马来文、泰米尔文、德文、日文和阿拉伯文。

出版的英文剧集有《棺材太大洞太小》(1990)；华文剧集有《边缘意象》(1995)。

1989年获颁新加坡文艺奖，1993年亚细安文化奖(表演艺术)，1997年法国国家文学即艺术骑士级勋章。

1997年受新加坡电视机构之邀，监制及编写电视电影《阿公肉骨茶》。

profiles

ACTOR T. Sasitharan

Sasitharan has been involved in Singapore theatre for over 20 years. He has been associated with important English-language and bilingual productions such as *Look Back in Anger* (1980), *The Island and Sizwe Banzi is Dead* (1982), *Woza Albert!* (1985), *No Parking on Odd Days* (1986), *Mama Looking for her Cat* (1989) and *Scorpion Orchid* (1994). A former theatre and visual arts critic and arts editor at *The Straits Times*, Sasitharan is currently artistic director at The Substation.

ACTOR Jean Ng

A Shell-NAC Arts scholar, Jean Ng studied at the Jacques Lecoq International School of Theatre in Paris from 1993 to 1995. She has performed extensively with various theatre companies, such as The Necessary Stage and TheatreWorks, in Singapore and has also acted abroad in France, Spain, Japan and London. In December 1998, she staged her solo show *And Buddha Said, Mop the Floor...* which she also wrote and directed. This work has been invited to perform in Berlin in late 1999. Ng was appointed associate artistic director of *The Necessary Stage* in 1999 and is at present directing a tele-movie scheduled for broadcast in September.

ACTOR Remesh K Panicker

Remesh Panicker has over 25 years of acting experience, having turned professional in the last five, with the major companies and personalities in the Singapore arts scene. His stage credits with the Singapore Repertory Theatre includes Uncle Charlie in Arthur Miller's *Death of a Salesman*, Sam in Athol Fugard's *Master Harold and the Boys*, the Ghost of Christmas Present in *A Singapore Carol* as well as Polonius in Barry Kyle's staging of *Hamlet*. He has also worked with Max Le Blond in the Fugard double-bill *Sizwe Bansi is Dead and The Island* while for The Theatre Practice, he starred in *Caucasian Chalk Circle*.

ACTOR Oniatta Effendi

A teacher by profession, Oniatta Effendi began her stage career as a storyteller in a primary school, winning annual competitions. She has been active in school theatre productions in Tanjong Katong Girls' School as well as at Victoria Junior College. A graduate of NTU/NIE in Drama and Performance, Oniatta has been involved in The Theatre Practice's *Geylang People in the Net* and Teater Kami's *Anak Melayu*. She has also been a television presenter in Disney Club Singapore and is at present preparing for a regional conference on Drama-In-Education in Darwin, Australia.

ACTOR Jalyn Han

Jalyn Han joined the Practice Performing Arts School's directing and acting course in 1989 and has since been involved in many important productions: *Lao Jiu* (1988), *Emily of Emerald Hill* (1989/90), *Beauty World* (with TheatreWorks in 1992), *Lao Jiu* (at the Festival of Perth in 1994) *Kampong Amber* (the opening performance of the 1994 Singapore Festival of Arts) and *I Have Date with Spring* (1995 with Toy Factory Ensemble). At present Han is Production Co-ordinator with the Singapore Armed Forces Music and Drama Company.

ACTOR Low Kah Wei

Low Kah Wei is a member of The Necessary Stage and has acted in many of the TNS' key productions: *Three Years in the Life and Death of Land* (at the 1994 Singapore Festival of Arts), *Pillars* (at the 1997 Festival of Asian Performing Arts), *Galileo* (1997) and *Invisibility* (1997) in Taipei. She has also been involved in several productions by the STEP (Student Theatre's Exposure Programme) division of The Theatre Practice (TTP) as well as the TTP's Arts Festival production, *Savage Land* in 1996.

profiles

陈国首

1959年在新闻界服务多年，曾参与华侨中学独幕剧《银包》，当年也是华侨中学导演团的成员，参与的演出众多，包括了南洋大学戏剧会的《少年游》、新加坡艺术剧场的《鸡鸣早看天》、1965年新加坡艺术剧场的《少奶奶的扇子》、实践表演艺术学院的多幕剧《黑魂》，他也曾参与文化部联合电台主办的剧本比赛获得第三奖。国首的电视经验丰富，1965年参与了两个单元《逃港》和《父归来》的电视剧演出。1972年至1973年参与三个单元《烟票》、《小白船》和《天衣无缝》电视剧的编导和演出等工作。

吴悦娟

现任职中小学戏剧导师，悦娟是本地剧场戏路最宽的性格演员，1982年表演于实践表演艺术学院的表演培训班。1990年曾到上海戏剧学院进修表演。悦娟曾演出的剧目约三十多部，其中包括《傻姑娘与怪老树》、《雷雨》、《寻找小猫的妈妈》、《老九》、《灵戏》等。电视电影有《阿公做骨茶》。在担任剧《妈妈的箱子》中的精彩表演感人至深，该剧在去年8月参加了第八届亚细安单人剧祭。

杨文仲

毕业于四川师范大学汉语文学专科文凭和上海戏剧学院导演系专课文凭。1969年开始舞台生涯，进艺校习舞学艺。曾演过许多不同类型的戏剧演出，也曾当过编导和得过奖项。现任职华侨中学华文部，华文英才班导师；戏剧课导师和华裔剧坊指导老师。他也积极倡导校园戏剧活动，指导学生编演戏剧作品，连续多年在全国中学戏剧比赛中荣获冠军、最佳剧本和最佳演员等殊荣。

唐嘉猷

实践剧场全职演员，实践学生剧场工程导演，曾参与无数舞台演出，其中包括AMP剧场的《三人行不行》、实践剧场的《都是当兵惹的祸》、《爱情观自在》等。学生剧场工程导演作品包括《借东风》、《搞蛋鬼搞蛋记》和《十二金牌》等作品。唐嘉猷除了参与舞台演出外，他也从事中小学戏剧课程和儿童语言戏剧导师。

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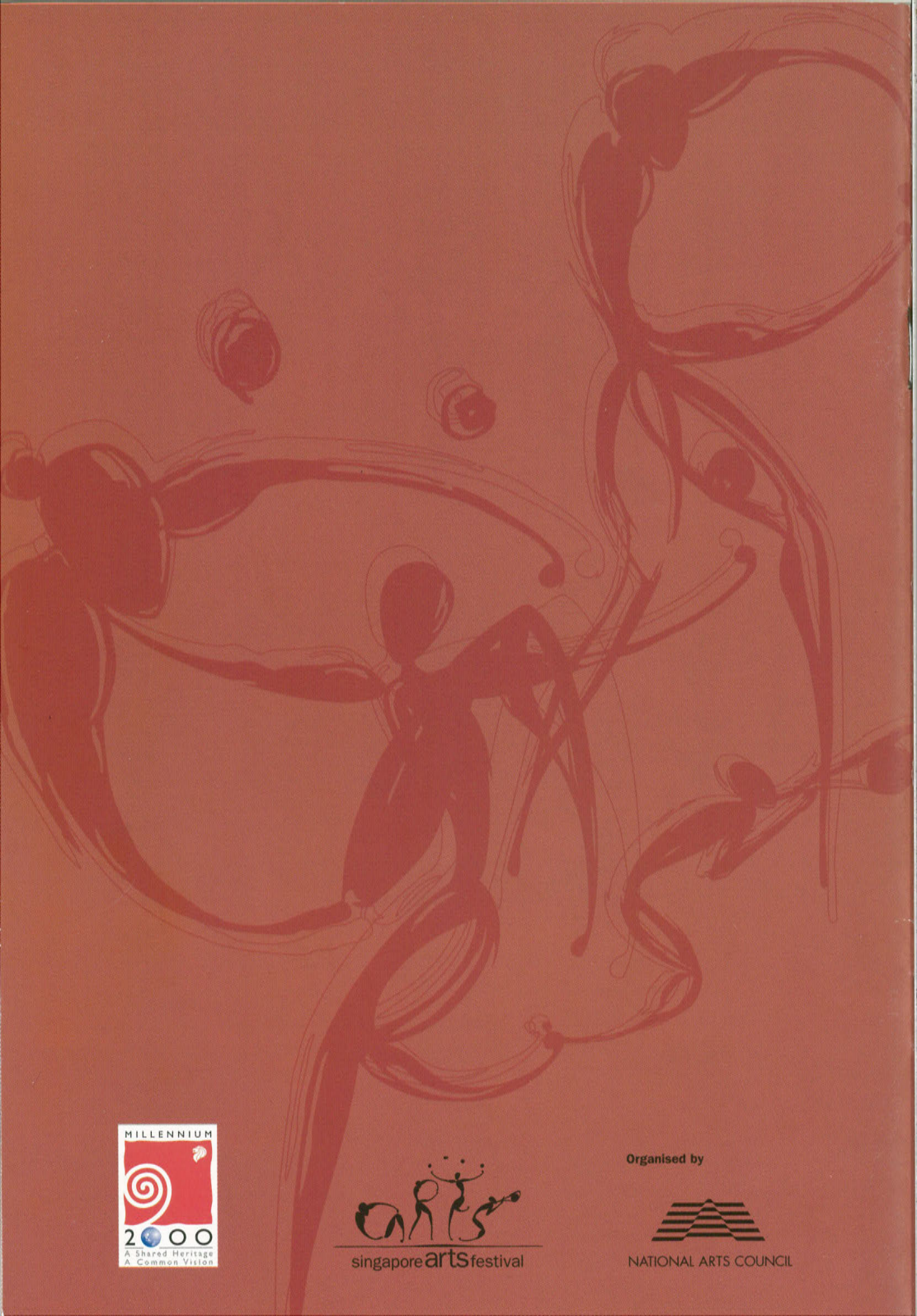

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