

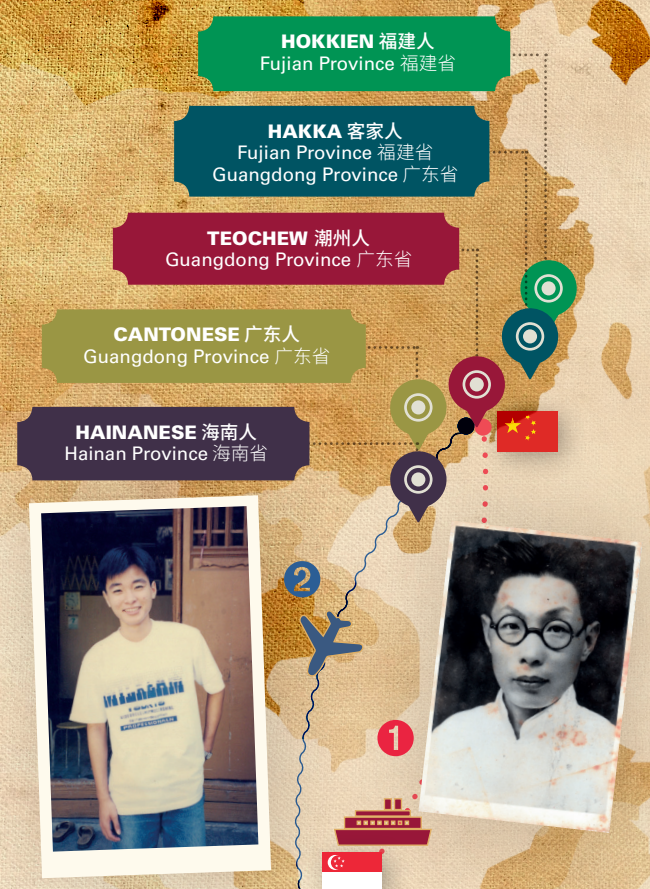
THE FINGER PLAYERS

十
指
帮

BREATHING LIFE, IMAGINING WORLDS

CITIZEN X 大國民





HOKKIEN 福建人
Fujian Province 福建省

HAKKA 客家人
Fujian Province 福建省
Guangdong Province 广东省

TEOCHEW 潮州人
Guangdong Province 广东省

CANTONESE 广东人
Guangdong Province 广东省

HAINANESE 海南人
Hainan Province 海南省



2 LIU XIAOYI'S FLIGHT FROM SWATOW, CHINA, TO SINGAPORE IN 1998.

1998年, 刘晓义在汕头机场登上前往新加坡的航班。

1 LIU SHUO TIAN'S JOURNEY (BY SEA) FROM SWATOW, CHINA, TO SINGAPORE IN 1928.

1928年, 刘硕田在汕头码头登上开往新加坡的帆船。

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剧团简历



In 1928, PRC Liu Shuo Tian set sail from Swatow Harbour to Singapore. In 1998, his grandson Liu Xiaoyi began his journey towards Singapore from Swatow Airport. Their paths never crossed; Liu Shuo Tian was a muffled memory framed in a family photo, and Liu Xiaoyi but a name in the family almanac, the erosion of its imprint slow but sure. One story, two lives, seventy years apart; the uncanny overlap of their journeys down south, and how their fates seem to be inextricably entwined.

Inspired by real-life events, and spanning a century-tracing the great migration towards Nanyang starting from the 1920s, to the War of Resistance against the Japanese, the Civil War, the Anti-Rightist Campaign by the Communists, the Great Purge and the Socialist Education Movement, the Cultural Revolution, and the eventual Chinese Economic Reform, follow the waves of change and its impact on this family rooted but in flux, their fates and future determined by the change of times.

Following successful collaborations on 'Citizen Pig' in 2013 and 'Citizen Dog' in 2018, Oliver Chong and Liu Xiaoyi embark on the long-awaited last instalment in their 'Citizen' trilogy.

Citizen X is directed by Oliver Chong and written and performed by Liu Xiaoyi.

1928年，民国才子刘硕田在汕头码头登上了开往新加坡的帆船；1998年，他的孙子刘晓义在汕头机场登上了前往新加坡的航班。相隔70年的两人素未谋面：刘硕田只是挂在家中老照片里的一个模糊面孔；刘晓义只是族谱末端一个渐行渐远的名字。但是祖孙两人在这条南下的航线上身影重叠却又擦肩而过，命运唇齿相连。

改编自真实事件，横跨近百年历史——20世纪20年代的下南洋移民潮，30-40年代的抗日战争，40年代末的中国内战，50-60年代之后中国共产党展开的反右倾运动、肃清运动和四清运动，60-70年代的文化大革命，以及之后的改革开放浪潮，到底对这个在风雨中飘零的家族带来了怎样的巨大冲击？

新加坡剧场黄金组合——钟达成与刘晓义继2013年的《大猪民》和2018年的《大狗民》之后，再度携手推出三部曲的完结篇《大国民》，由钟达成执导，刘晓义编剧并演出。

OLIVER CHONG
钟达成

It was an extremely trying period for me when we were in Jieyang doing interviews as research for Citizen X. I was worrying about my father every waking moment; him lying in the hospital bed back home, with end stage cancer. The doctor said he had three months left, at most.

During the interview process, I felt the warmth of kinship in Xiaoyi's family, and apprehended the hopes that they had pinned on this prodigal son who had set sail for unfamiliar territories. It moved me greatly. Hearing the stories of these elderly folks was akin to witnessing firsthand the toil and suffering that generations of people had willingly taken on for their families, and for the generations to come. Sometimes though, success was not always attributed to hard work. It was still important that hard work could ride the currents of time.

Luck too, was essential.

The Citizen Trilogy is an investigation of citizenship, and the struggles and sorrows of the ordinary, everyday person. And now that we've arrived at Citizen X, this struggle to survive could be traced back to our fathers', and our grandfathers' generations. Is this fate or coincidence?

My grandfather came to Nanyang to work when he was nine years old. He started his own business the moment he had saved enough money. He started working for people again after his business failed. And then started his own business again the moment he had enough money saved up. I have no idea how many times he had failed, but I knew he slogged his entire life. My grandmother said, "A workman is damned to be straitjacketed by his boss, never to achieve success." My father had the same fate as my grandfather -- he worked, saved up, started his own business, failed, worked, saved up, and again started his own business. Both generations slogged their lives away, and never lived long enough to prosper.

And when it came down to Xiaoyi and my generation, we actually went to dabble in the arts?!

"You can't earn money with that!"

"This is useless!"

"Singapore is so small, where's the future in acting?"

Not everything can be measured in monetary terms.

Sure. But I am after all, not the person who knows the way to measure, because I bear with me the guilt of not being able to give them the comforts they so deserved, because I had chosen my passion, up until their very last breath.

And so I think, what I can do now is to do the best in what I think I am capable of, and I can only hope that my effort and exertion would offer some semblance of significance.

在揭阳为《大国民》取材做采访的期间，其实非常煎熬。因为我时时刻刻都在惦记着正躺在医院的父亲。父亲癌症末期，医生说最多剩下三个月。

在采访的过程中，感受到晓义的家人暖暖的亲情，领会到他们对这个远在他乡的游子的寄望，实在令我非常感动。听着这些长辈们的故事，犹如见证了一代代人，为家人，为下一代，拼搏奋斗的辛酸血泪。很多时候，不是所有的努力都会有回报的。努力还得合乎时宜、契合时局，还得有运气。

《民》系列探讨的民生、小人物的奋斗与心酸，如今到了《大国民》揭示的，是这份挣扎求存其实从父辈祖辈早已有迹可循。是宿命还是巧合？

我爷爷九岁下南洋替人打工。一存够钱就自己做生意。生意失败了，又替人打工存钱。存够了又做生意。我不知道他失败了多少次，只知道他一辈子都很拼。我奶奶说：“工字不出头。”所以我爸爸也和爷爷一样，打工、存钱、做生意、失败、再打工存钱做生意。

...
两代人庸庸碌碌一辈子也没赶上好日子。

轮到我和晓义这一辈，我们居然去“搞艺术”？！

“都赚不到钱！”

“这就没用了！”

“新加坡这么小，演戏有什么前途？”

很多东西是不能用钱来衡量的。

是啊。可是我也不知道该怎么衡量，为了自己的理想而好像辜负了两代人的辛苦，到他们临终都给不到他们舒适一点的生活的这份愧疚。

我想，眼下我只能继续认真地把我该做的做好。希望我的努力，真的有意义。

刘
晓
义
LIU XIAOYI

Oliver said to me, **“Whenever you encounter difficulty or pain, you always act as if it doesn’t matter, and you always use your rational mind and intellect to resolve it, but I know there is a softness that you carry within you. For this performance, you have to let go of your smarts, and confront your vulnerability.”**

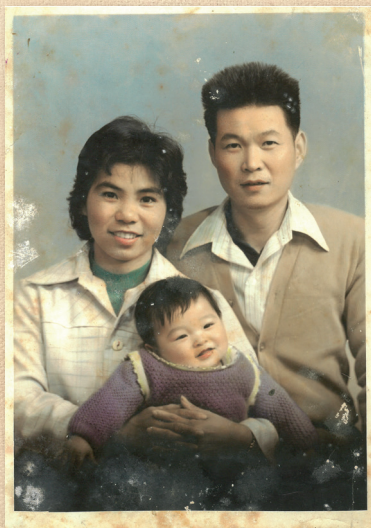
Citizen X is a show that I’ve wanted to do for many years, because I knew I have yet to come to terms with many things in my life. These past few months, I would always imagine if our forefathers had felt bewildered and helpless, yet curious of the unknown future, the moment they set foot on this little island. I would also speculate if the future generations would not be indifferent as they try to imagine our faces and voices when they encounter the words or images that we leave behind. But perhaps all these conjectures are beyond rationale.

How do people come into themselves?

Ever since I was very young, I would often sink into an inexplicable mental state. Standing in front of the mirror, seated on a bus, or lying on my bed,

I would have an acute suspicion that everything was an illusion. I would try my best to return to reality, but only to realize that this illusion was my reality. And so, I would desperately grasp at any evidence that could prove my reality was real. And this cycle would repeat, until I was drenched in perspiration, my heart in vigorous palpitation. It would last for a whole three minutes. That feeling was like a sudden realization that you were drifting in the vast ocean, with no end in sight. And when you tried looking for shore, you would realize that the world was in actual fact, a boundless ocean.

I haven’t felt this way for many years now. I miss it sometimes.



达成对我说：“你每每遇到什么困难或者痛苦，总是一副无所谓的样子，总能用自己的理性和智慧去化解；但是我知道你内心是柔软的。这个演出，你必须放掉你的聪明，坦然面对。”

《大国民》是我多年来一直想做的一个戏。因为我知道我有很多关于自己的问题没有答案。这几个月，我常常想象我们的祖辈们踏上这个小岛的时候，他们心中是否茫然无助，却又包含对未知的好奇？我也常常想想我们的孙辈回看我们留下来文字或影像的时候，他们心中是否毫无波澜，却一面试图去想象我们的音容笑貌？而这些问题，也许是无法用理性去分析和回应的。

人究竟是怎么成为人的？

我从很小的时候，就会经常陷入一个无法解释的精神状况——有时候是

站在镜子前，有时候是坐在巴士上，有时候是躺在床上——突然间怀疑一切都是虚幻的，然后我会努力回到现实，但是发现这个虚幻就是我的现实，然后继续努力抓住所有可以证明现实的依据……如此反复，直到我全身冒汗、心跳加速。整个过程大约持续三分钟。那种感觉，像是你突然意识到自己漂泊在大海之中，四周都望不到岸，然后当你试图寻找海岸的时候，却发现其实整个世界都是一片汪洋……

如今我已经很多年没有出现这个精神状况了。有时候我很怀念它。

OLIVER CHONG

DIRECTOR / SET DESIGNER

Oliver Chong is an award-winning and published playwright, director, actor and designer. Some of his memorable works include *Roots*, *I'm Just A Piano Teacher*, *Cat*, *Lost & Found*, *The Book of Living and Dying*, *Citizen Pig* and *Citizen Dog*. His numerous nominations at The Straits Times Life! Theatre Awards include Production of the Year and Best Director for *I'm Just a Piano Teacher*, Production of the Year for *Off Centre*, Best Director and Best Script for *Citizen Pig*, Best Actor for *Roots*, *Invisibility/Breathing* and *Art*, Best Supporting Actor for *Itsy, the musical*, *Flare*, Best Ensemble for *Senang*, *Shit Hole*, *First Family*, *Rashomon*, and *A Cage Goes in Search of a Bird* respectively, and Best Set Design for *Twisted* and *Citizen Dog*.

In 2011, he won Production of the Year for *A Cage Goes in Search of a Bird* with A Group of People. In 2013, he won Production of the Year and Best Script for *Roots*. The production has since toured Hong Kong and Taiwan to critical acclaim. *Roots* was also read and staged in New Zealand by Proudly Asian Theatre. In 2016, he was invited to perform in a site-specific, 108-hour durational one-man show *Time Between Us* at the Singapore International Festival of Arts. In 2017, he was selected to perform in the international premiere of *Blood and Rose Ensemble* in Taipei, directed by Shakespeare's Wild Sisters Group's Director Wang Chia Ming, a co-commission by Esplanade – Theatres on the Bay and Taiwan National Performing Arts Centre Innovation Series Theater Festival.

To date, Oliver has performed at international arts festivals with touring productions in Paris, Myanmar, Barcelona, Budapest, Ankara, Bangkok, Taiwan, Hong Kong and Japan. He has conducted acting Masterclass workshops in Hong Kong and Singapore, "doctoring" young to experienced actors to fine-tune their craft.

Oliver was the Resident Director of THE FINGER PLAYERS (2004 – 2018), currently the core member of the company and also the founding member of A GROUP OF PEOPLE (2008 – 2012). He is the founder and Artistic Director of ODDDCROP Theatrical Productions (2019 – present).

钟达成

导演·舞台设计

钟达成是一位得奖编导、演员和舞台与木偶设计师。他的代表作包括《根》、《我只是个钢琴老师》、《失猫复还》、《生死书》、《大猪民》以及《大狗民》等。他曾多次获得新加坡《海峡时报》“生活!戏剧奖”最佳演员和导演的提名,包括最佳导演及年度最佳制作《我只是个钢琴老师》、年度最佳制作《偏》、最佳导演及最佳剧本《大猪民》、最佳男演员《根》、*Invisibility/Breathing*及《艺术》、最佳男配角 *Itsy, the musical* 及《火光》、最佳群戏《安乐岛》、《粪坑》、《天下第一家》、《罗生门》及 *A Cage Goes in Search of a Bird*, 还有最佳舞台设计《成人非童话》及《大狗民》。

达成于2011年凭 *A Cage Goes in Search of a Bird* 荣获年度最佳制作 (A Group of People 的集体创作演出)。2013年,他的作品《根》荣获年度最佳制作及最佳剧本,而后受邀到香港和台湾巡回演出,广受好评。《根》也获纽西兰剧团 Proudly Asian Theatre 邀版权于当地呈现。2016年,达成获邀于新加坡国际艺术节演出长达108小时独角戏 *Time Between Us*。2017年,他获新加坡滨海艺术中心推荐,于台湾国家表演艺术中心国家两厅院新点子剧展王嘉明导演的《血与玫瑰乐队》演出。

至今有参演巡演作品曾远赴参加巴黎、缅甸、巴塞罗那、布达佩斯、安卡拉、曼谷、台湾、香港及日本举办的国际艺术节。达成也于香港及新加坡指导过演员高级训练班,培训新晋演员不遗余力。

达成曾由2004年至2018年担任十指帮驻团导演,目前是该团核心团队成员,并为演出团体 A Group of People 的创团人之一 (2008 – 2012)。现任志怪体剧场艺术总监。

LIU XIAOYI

PLAYWRIGHT / CAST

Liu Xiaoyi is the Artistic Director of Emergency Stairs. A committed practitioner with a desire to push artistic boundaries, he is regarded as a promising figure at the forefront of the experimental theatre scene in Asia. Xiaoyi received the Young Artist Award awarded by the National Arts Council in 2016.

A multi-talented artist, Xiaoyi was involved in over 70 theatre productions as director, playwright, and actor over the past two decades. As a director, the cornerstones of Xiaoyi's oft lauded but controversial work are unsurprisingly experimentation, introspection, and poetry. Between 2017 and 2019, he created three new works under his Postdramatic Series in Esplanade that challenged the often-sacred theatre traditions here by introducing a new exploratory theatre format to the discomfort of his audiences.

Xiaoyi has also been actively promoting dialogues and creation across cultural and geographical lines for many years, particularly the exchange between tradition and contemporary art forms. As the Artistic Director, Xiaoyi has curated the Southernmost Project, an annual, first-of-its-kind "arts festival for the future" in Singapore since 2017. The inter-cultural festival has regularly brought prominent artists across the region to Singapore for exchange.

An educator at heart, Xiaoyi has started and helmed several talent development platforms- the Practice Lab (The Theatre Practice), Emergency Shelter and most recently, the Emergency Academy (Emergency Stairs). He also founded the first Chinese theatre review platform, the Re-Viewers (众观), in a response to the dearth of critical writing in Singapore.

刘晓义

剧本·演员

刘晓义是避難阶段的艺术总监。作为一名不断地探索艺术边界艺术家，刘晓义被誉为亚洲实验性剧场最年轻有为的代表人物之一。他于2016年获颁国家艺术理事会“青年艺术奖”。

晓义是一名剧场多面手。在过去的20年里，他以导演、编剧和演员等不同身份参与了70多部作品。作为一名导演，他强调具有实验性、诗性和思辨性的剧场，作品备受关注与争议。2017年至2019年，他在滨海艺术中心创作的“后戏剧剧场系列”，以探索剧场形式，不断冲击传统剧场的边界，挑战观众的剧场体验。

多年来，晓义也积极推动跨文化、跨地域的对话与创作，尤其是传统与当代艺术形式的交流。从2017年起，他以艺术总监的身份所策划的“最南阶段”项目，是新加坡首个该类型的“未来之艺术节”，召集了亚洲地区最杰出的艺术家到新加坡进行交流。

作为一名艺术导师，晓义创立并领导了多个人才培养平台，包括了实验室（实践剧场）、避难所（避難阶段），以及最近的避難学院（避難阶段）。他还创办了新加坡第一个中文剧评平台“众观”（Re-Viewers），以推动新加坡文化批评的发展。

CTRL FRE@K (LEE YEW JIN)
SOUND DESIGN

Ctrl Fre@k is a show, system design and management company specialising in areas like performing arts, themed attractions and commercial events. The brainchild of like-minded individuals who, based on their extensive experience working in key areas of technical production including sound, lighting and video as well as both production and technical management for all scales and manners of productions in these ever-expanding fields.

Since January 2010, Ctrl Fre@k seeks to provide well-researched, ingenious and high quality design solutions that increase the production value of every projects that we have undertaken. At the same time, providing reliable technical support and acute problem solving sensibilities that safeguard the interest and integrity of the production from conception, rehearsal and ultimately, the show(s). Their expertise in both hardware and software based production equipment, bridging creativity and methodical workflow enable them to tailor-make solutions to specific requirements.

2019 marks the year where Ctrl Fre@k delivered show control, audio, video and lighting system designer, overall programming, onsite mixing, daily operations and maintenance of the showpiece year-long Singapore Bicentennial Experience at the Fort Canning Park.

CTRL FRE@K (LEE YEW JIN)
音乐创作

「掌控癖」专为艺术演出、主题景点、以及商业活动提供演出系统设置与管理。相同的理念促使团队的组成，并凭借他们丰富的经验在技术方面展示全能。无论演出媒介的进化或演出的规模大小，「掌控癖」都在音响、灯光、录影装置的技术与制作管理得心应手。

自2010年一月以来，「掌控癖」致力为每个合作项目提供即巧妙，又富高水准以及通过精心研究的设计方案，从而提高每项活动的水准与素质。于此同时，为了维护演出的完整性，他们从概念初期，到排练以及最后的演出，都提供可靠的技术支援和敏锐的解决方案。「掌控癖」对硬件和软件的专门须知，加上他们结合创意和有条理的工作流程，赋予他们量身定制解决方案的能力。

2019年对「掌控癖」来说，是具标志性的一年。他们接手负责位于福康宁公园的“新加坡开埠200年展览“一从演出控盘、音响、灯光、录影装备设置、整体编程、现场混音，到日常营运和维修都由他们全权包办。

GABRIEL CHAN

LIGHTING DESIGNER

www.gabrielchan.me

Recipient of the NAC Overseas Bursary, Gabriel graduated from HKAPA with First Class Honours in Lighting Design. He was also awarded the Strand Lighting Scholarship, funding his training at the Metropolitan Opera, New York ('09 Winter Opera Season). He was recently conferred the Young Artist Award for his artistic excellence and contribution to Singapore's performing arts scene.

Signature theatre designs include *Lifespan of a Fact*, *Constellations*, *Rising Son*, *Shakespeare in the Park: Julius Caesar*, *Romeo & Juliet*, *The Tempest* (Singapore Repertory Theatre), *The LKY Musical* (Metropolitan Productions), *First Fleet* (Nine Years Theatre), *Seven Sages of the Bamboo Grove*, *Sometime Moon*, (Toy Factory Productions) and *Fluid* (The Theatre Practice).

Other design ventures include *Symphony of Life*, the Gardens By The Bay opening festival anchor, *Marina Bay Countdown 2015: Drum Gaia*, and last but not least, Singapore's National Day Parade 2017 and 2018.

Gabriel is thrilled to be collaborating with The Fingers Players for the first time. He is looking forward to expand his design vocabulary with Oliver Chong's direction.

陈伟文

灯光设计

www.gabrielchan.me

召灯叙戏
唤影述心
灯光设计
诚心呈现

CREATIVE & PRODUCTION TEAM | 创意团队·制作团队

DIRECTOR/SET DESIGNER 导演·舞台设计	OLIVER CHONG 钟达成
PLAYWRIGHT/CAST 剧本·演员	LIU XIAOYI 刘晓义
SOUND DESIGN 音乐创作	CTRL FRE@K (LEE YEW JIN)
LIGHTING DESIGNER 灯光设计	GABRIEL CHAN 陈伟文
PRODUCTION MANAGER 制作经理	CELESTINE WONG 黄敏婷
STAGE MANAGER 舞台监督	GERALDINE ANG 汪露仪
ASSISTANT STAGE MANAGER 助理舞台监督	RUTH AU 欧颖心
SURTITLE OPERATOR 字幕	RUTH AU 欧颖心
PHOTOGRAPHY & VIDEOGRAPHY 摄影·录像	TUCKYS PHOTOGRAPHY

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SABRINA SNG 孙雅乐	SHANNON ONG 王若颖	XIE HUI LIN 谢惠琳	CITY BOOK ROOM 城市书局	THE THEATRE PRACTICE 戏剧实验室	TEATER EKAMATRA	ARTS REPUBLIC	SANITY COFFEE BAR

And everyone who helped make the production possible in one way or another.
以及所有参与及帮助实现这部作品的朋友们。

The Finger Players is Singapore's leading theatre company, best known for inventively fusing puppetry elements into its visually-arresting productions, and its strong advocacy of puppetry.

Founded in 1999, The Finger Players strives to be a centre of research and development for the creation and performance of puppetry in Singapore.

In 2019, The Finger Players became the first arts collective in Singapore to operate on a rotating artistic director model, with each Artistic Director helming the fort for a stipulated tenure. The Artistic Director is supported by a team of core members who are integral to The Finger Players since its inception.

The company currently operates three branches:

- 1) Main Season
- 2) International Season
- 3) Outreach Season

The Finger Players is a non-profit organisation with Institution of Public Character (IPC) status, a recipient of the National Arts Council's Major Grant for the period from 1 April 2017 to 31 March 2020, and a member of the Singapore Chinese Language Theatre Alliance.

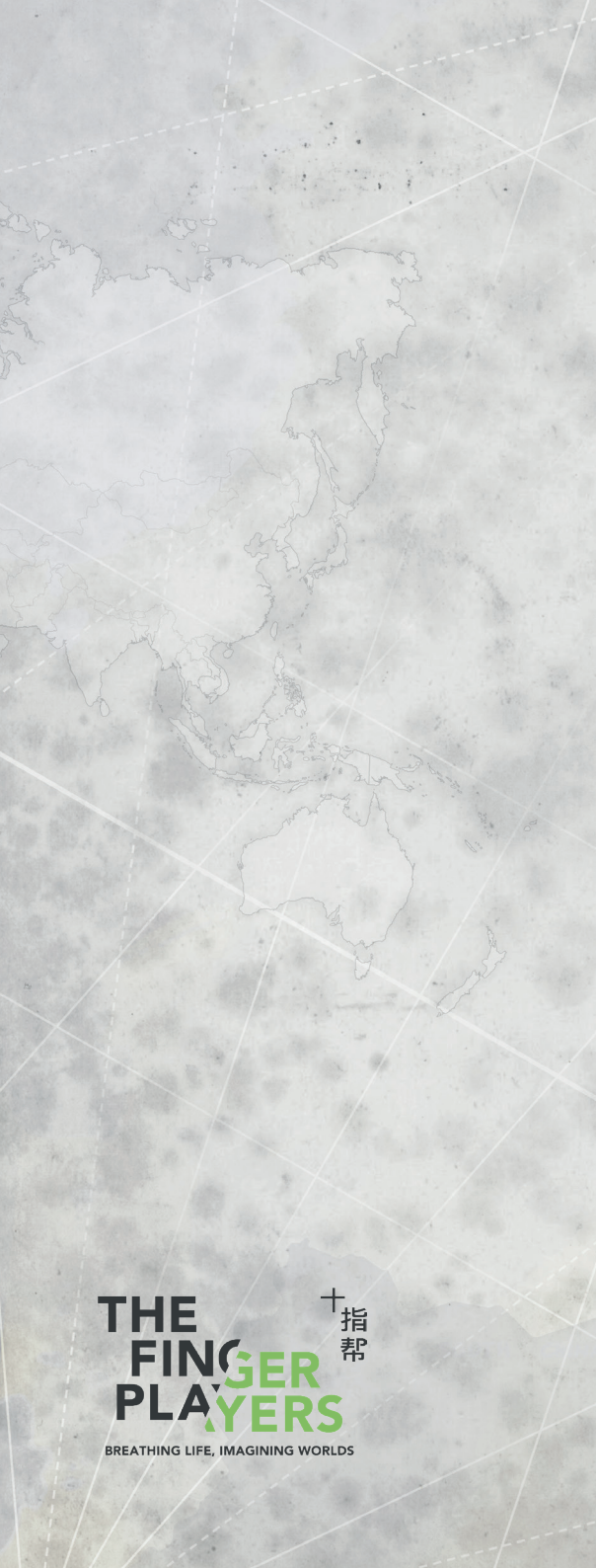
「十指帮」是新加坡主要的剧团之一。他们的作品视觉效果丰富，情感饱满，更以标志性的偶艺术独树一帜。「十指帮」获奖无数；2007年获颁总统设计奖和多项生活！戏剧奖。剧团积极推动戏剧传统，通过开拓偶艺术努力追求艺术卓越，并利用戏剧与社会的不同阶层互动。

「十指帮」成立于1999年，致力成为本地偶戏创作与表演的研究与发展中心。剧团目前是本地首个以轮流艺术总监模式运作的艺术集体。每名艺术总监将有固定的任期，并会在核心成员的支持下，在任期内决定剧团的艺术方针，同时维护剧团的艺术理念。「十指帮」的核心成员由艺术家和艺术经理组成，是剧团过去二十年成军重要的一份子。

- 「十指帮」目前有三个支部 -
- (一) 年度重头戏,
 - (二) 国际邀约演出, 和
 - (三) 推广偶艺术

「十指帮」是非牟利人文机构并持有慈善受益资格，也是新加坡国家艺术理事会2017年4月1日至2020年3月31日拨款受惠艺术团体。

「十指帮」也是新加坡华语剧场联盟的团员之一。



**THE
FINGER
PLAYERS**

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BREATHING LIFE, IMAGINING WORLDS

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