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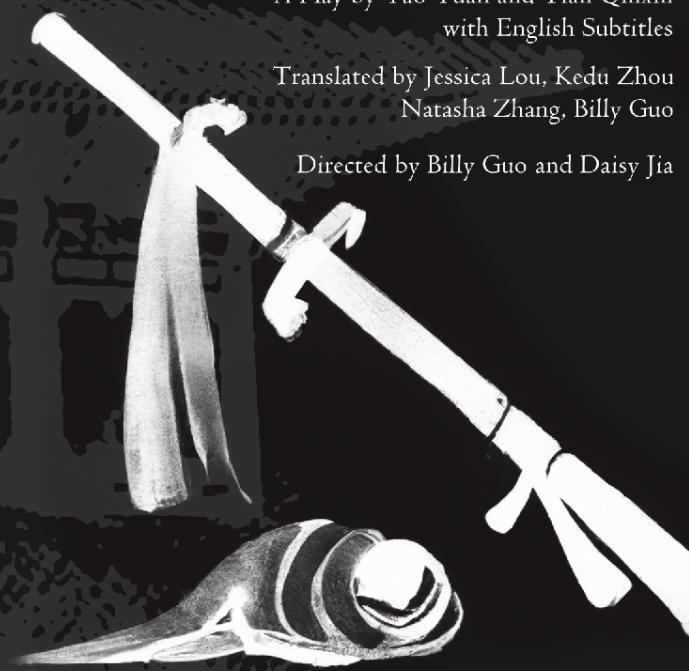
孤趙
兒氏

Yu Theatre Presents
The ORPHAN
of ZHAO

A Play by Yao Yuan and Tian Qinxin
with English Subtitles

Translated by Jessica Lou, Kedu Zhou
Natasha Zhang, Billy Guo

Directed by Billy Guo and Daisy Jia



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故事背景

「赵氏孤儿」剧本的故事来源于家喻户晓的典故。故事背景设定在春秋末年，攻伐不断、战乱四起，在如此乱世中，人性的悲剧才被动荡和仇恨激发出来。然而，本剧的创作重点并非侧重于展示历史背景下的时代悲剧；相反，「赵氏孤儿」的时代背景是具有相当的普世意义，毕竟无论在哪个时代，世界上从不缺少社会性的宏观悲剧。从人物塑造上来说，故事中每一个角色的命运和抉择都有可能在任何时代重现，因为背后驱使他们的正是小人物在世界巨轮前的渺小和人性弱点的悲哀。

SPECIAL THANKS TO

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感谢赞助商对我们的支持



Background

"The Orphan of Zhao" is an adaptation of a well-known tale. The story took place during the late Spring and Autumn Periods when there were countless wars. Notably, the focus of this play is not the historical tragedy; instead, the play is well-connected to today's world. It addresses a type of tragedy that universally exist in all eras. In terms of character development, the story's characters' fates and choices are always repeated because the primary determinant is the individual's powerlessness in history's macro development.

CAST

The Orphan - Kristal Liu
General Tu - Haofan Wang
Dr Cheng - Shan Huang
Prince/Emperor Jing - Qianyu Zhang
Lady Zhuang - Rika Ran
Zhao Shuo - Fergus Yi
Zhao Dun - Kedu Zhou
Emperor Ling - Dongqing Zhao
Han Jue - Fergus Yi
Gongsun - Billy Guo
Dr Cheng's Wife - Olivia Li
The Guards- Frank Xu, Ganzo Guan, Krystal Zhang, Evan Jin,
Judy Wang, Natasha Zhang, Susan Wang, Allen Dong, Vicky Li

PRODUCTION TEAM

Co-Producer:	Puppet Designer:
Billy Guo & Daisy Jia	Michelle Wang
Co-Director:	Set & Prop Designer:
Billy Guo & Daisy Jia	Carolyn Xie
Production Manager:	Sound Designer:
Shu Wang	Billy Guo & Shu Wang
Co-Stage Manager:	Subtitle Designer:
Baiqing (Audrey) Chen & Sherry Liu	Sherry Liu
Technical Director:	Choreographer:
Jerall Li	Anya Liu, Seymour Irons
Dramaturg:	Co-Costume Designer:
Natasha Zhang	Allen Dong & Zoe Zhou
Music Composer:	Co-Lighting Designer:
Shan Huang	Jerall Li & Siyi Quan
Mixing Engineer:	Co-Translator:
Fergus Yi	Kedu Zhou & Natasha Zhang
Front of House Designer:	Translation Coordinator:
Yanchen Lu	Jessica Lou

春秋时期，晋国国君晋灵公荒淫残暴。
相国赵盾之家世代忠良，贵为国戚，
却在儿媳晋国公主庄姬的诬告下，不得已弑君，拥立景公继位。
辅国将军屠岸贾趁机抄杀赵家满门，庄姬幸免活命并生下一子。
草泽医生程婴，受庄姬委托携孤儿出逃。
程婴为遵守承诺，保护这个背负着家族血案的孤儿，
以韩厥、公孙杵臼以及程婴亲生儿子的生命为代价，
守住了这个无辜孩子的身世秘密。

在养父程婴与义父屠岸贾的呵护下，
孤儿程勃得以平安长大。
但尽管他何其无辜，
却总要面对自出世起就毫无选择地背负的血海深仇。
在十六岁这天，程勃得知了自己身世的秘密后，
他该怎样面对彼时恩重如山的养父和义夫？

剧目介绍

Introduction

During the Spring and Autumn Periods, there was the monarch of Jin. Duke Ling of Jin, was cruel and dictatorial. The Zhao family had been faithful ministers for generations and was one of the most powerful families. However, upon the false charge by Lady Zhuang, the princess of Jin, they had no choice but to kill the king and installed Duke Jing as his successor. Lady Zhuang survived the chaos and gave birth to a boy. Lady Zhuang entrusted Cheng Ying, a physician for Zhao, to raise the orphan. It was costly to keep the word. Many others had sacrificed their lives in the process. The orphan, Cheng Bo, grew up safely under the supervision of his adoptive father, Cheng Ying, and his righteous father, Tu-an Gu. However, life joked to Cheng Bo. He eventually discovered his true identity. Tu-an was the person who eradicated Bo's original family: Zhao. How will Cheng Bo deal with Tu-an? What will be Bo's future?

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第一次萌生要制作赵氏孤儿这部作品的想法还是在三年前，那时候的我脑海中只有一个抱着药箱在风雨中奔波的程婴形象。在三年后的今天，这个我心中的故事即将要登上舞台了。

在我大学的戏剧创作中，Why Theatre或许是我问自己最多的一个问题，过去的三年我往返于故乡和加拿大的经历和感受成为了我制作这部作品的最大原因。对我而言，这是一个缓慢，残酷的，从不同的梦中醒来的过程。在这部作品的视觉设计上，我采用了一些比较激进的风格化表达。

同时，中国传统戏剧中对于想象空间的调动是启发这部作品的最重要的艺术内核。作为一部在时代流变中不断生长的作品，赵氏孤儿的故事在文本和艺术创作上经历了无数次的变迁，在这些截然不同的表达和诠释中，都可以窥见不同的时代烙印。在2022年的今天，在这片土地上，赵氏孤儿的故事依旧有着蓬勃的生命力，也将继续照亮着我们来的路。

From Billy

Three years ago, I first came up with the idea of directing The Orphan of Zhao. At the time, the only thing in my mind was the image of Cheng Ying running in the rain. Now, three years later, this story is going on stage. Why Theatre? This is the question I have asked myself repeatedly in pursuing and creating theatre. What drove me to make this show stem from my reflections on personal experiences travelling back and forth between my hometown and Canada in the past three years of the pandemic. For me, it was a slow and brutal process of waking up from different dreams. For the visual design of this play, I adopted some radical expression styles. Simultaneously, traditional Chinese theatre's mobilization of imaginative space is the artistic essence which inspired this work. As a story constantly evolving, The Orphan of Zhao has undergone numerous literary and artistic adaptations; some narratives are distinctively different from others. Like all works of art, these creative interpretations of The Orphan of Zhao reflect the historical memories and collective characteristics of the era they were produced. In 2022, The Orphan of Zhao is a story that continues to bring vitality to the traditional land we study, live, and play in and illuminate the path connecting to our past, present, and future.

导演寄语

Director's Notes

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《赵氏孤儿》在历史中和现代的改编中都有过很多不同的版本。最终选用田沁鑫导演改编的版本来表达我们这次想要传达的信息，凸显的每个人物个性。现代化改编在这部戏中起到了一个偏向于辅助的作用。我们尝试用偏荒诞一些的风格来呈现时间、空间上的转换。对于我来说，这部戏不仅仅是一个时代的印记，也是一个循环的象征。我们混乱在这片循环里：时间在循环，地点在循环，时代在循环，梦在循环…而实际上，在没有醒来之前，我们并不知道自已存在于梦中。从观众角度来看，我们能从春秋时代，元代，甚至现代版本的作品中感受到承载着浓厚情感与愈发强烈的呐喊的女性角色声音在不断地发展且被大。是什么时候顺从了，什么时候反抗了，而什么时候又站起来了…

From Daisy

Throughout the history, the story of "The Orphan of Zhao" has been adapted into many stage versions that are characteristically and aesthetically distinctive from each other. We select the contemporary adaption by the acclaimed playwright Tian Qinxin as the primary text for our production, deeming that this edition does not merely capture the essence of characters with critical modernity, but also allude to the truths about us, the creators, as well as the times we live in. In this production, with the assistance of the modern elements within the text, we attempt to manifest the shift of time and space in a more ludicrous way. Not only a historical remark, we hope that this show is able to symbolize a kind of cycle of humanity; it is poignantly confusing and can challenging with a loop of time, places, characters, and dreams. Our corporeal reality is not important till the time of awakening. For the audience, the intense emotion and the female outcry within the story have been evolved and rendered with novelty and layers, throughout the different adaptations. Yet one question stands: when did they yield, when did they resist, and when did they rise once again.

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