

**IN WOO NAM**  
Director

In Woo Nam is the Artistic Director of Play BST, a theatre company for young people. She is also a drama specialist and an educator, having received a Masters Degree in Theatre for Youth from Korea National University of Arts and a Bachelor of Theatre and Film from Hanyang University. Her experience as an educator ranges from teaching children in elementary school to lecturing students at the Korea National University of Arts.

Her credits as a director include *Gamoonjang* (2003), which toured worldwide and played at many international festivals – Okinawa Kijimuna Festival 2005 (Japan), Stuttgart 2006 (Germany), Novgorod 2007 (Russia), Bucharest 2007 (Romania), 16th ASSITEJ World Congress 2008 (Australia), FATEJ 2008 (Cameroon), Shäxpir Festival 2009 (Austria) – and *Pansori Brecht: Sacheon-Ga* (2007), which has enjoyed a successful season at the Southbank Centre in London.



**JARAM LEE**  
Writer/Composer/Singer

Jaram Lee is the Artistic Director of Pansori Project ZA. She began practising Pansori at the age of four; her debut performance was the famous song *Yesol, My Name*. She is recorded in the Guinness Book of World Records for completing an eight-hour performance of *CHOONHYANG-GA*, in 1999. Since the age of 22, she has been devoted to sharing Pansori with new audiences, creating contemporary versions of this traditional art. In 2007, *Pansori Brecht SACHEON-GA* was invited to the Kontakt Festival in Poland in 2010, where she won a Best Actress award. As well as being a famous sorikkun of Pansori, Jaram Lee is the leading vocalist of Amado Lee Jaram Band as well as a radio DJ. She is also a Gayageum player, guitarist, composer, writer, and music director and has a Masters in Korean Music from Seoul National University. Her credits include *Pansori Short Novel Series I: The Ugly Thing/Murder* in 2014 (writer, composer, art director, actress); *Seopyeonje* in 2010 (actress); *Die Dreigroschenoper* in 2010; *Oh My Life Movement* in 2008, director; *Garujigi* in 2008 (music supervisor).

**PANSORI PROJECT ZA**

Pansori Project ZA creates contemporary Pansori. The group collaborates with talented artists, from the fields of traditional and pop music, theatre and contemporary dance, to make new and dynamic Pansori. Pansori Project ZA was formed following the premiere of *Pansori Brecht: Sacheon-ga* in 2007.



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2015 | 8-26 JAN



SYDNEY FESTIVAL AND SYDNEY OPERA HOUSE PRESENT

**UKCHUK-GA**  
**PANSORI MOTHER COURAGE**

PANSORI PROJECT ZA | SOUTH KOREA | AUSTRALIAN EXCLUSIVE  
DIRECTED BY **IN WOO NAM**  
WRITTEN, COMPOSED AND PERFORMED BY **JARAM LEE**

# UKCHUK-GA

## PANSORI MOTHER COURAGE

**PANSORI PROJECT ZA**  
DIRECTED BY **IN WOO NAM**  
WRITTEN, COMPOSED AND PERFORMED BY **JARAM LEE**  
BASED ON MOTHER COURAGE AND HER CHILDREN BY **BERTOLT BRECHT**

**DRAMA THEATRE**  
**SYDNEY OPERA HOUSE**  
**19 & 20 JANUARY**  
2HRS 25MINS INCLUDING INTERVAL

### DIRECTOR

In Woo Nam

### WRITER/COMPOSER/SINGER

Jaram Lee

### MUSICIANS

Hyang Ha Lee, Hyuck Joe Jang,  
Hongsik Kim

### DRAMATURGE

Hye Jeong Han

### STAGE DIRECTOR

Jimyung Kim

### TECHNICAL DIRECTOR

Kyoung Jun Eo

### STAGE DESIGNER

Yejeong Won

### COSTUME DESIGNER

Junghwa Kang

### LIGHTING DESIGNER

Yu Jin Lee

### SOUND DESIGNER

Taeson Jang

### TOURING MANAGEMENT

Blue Boy

### CO-PRODUCED BY

Pansori Project ZA, LG Arts Center &  
Uijeongbu Arts Center

**SYDNEY**  
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### DIRECTOR'S NOTE

Korea is the world's only divided country and, since the war in 1950, is currently in an armistice. While I was contemplating my next project after *Sacheon-ga*, South and North Korea were in a slight dispute and the possibility of war was lingering in the air. I haven't experienced war myself and had forgotten the fact that I was living in a country still technically at war. Then I made *UKCHUK-GA* with Jaram Lee.

Koreans have always enjoyed stories and music from a long time ago. In order to make these stories more realistic, they maximised the musicality of speech – and this is how Pansori came about. Currently, only five traditional Pansori stories exist that have been passed down over time.

Working with the tradition-focused Jaram Lee and members of Pansori Project ZA, we have produced our own story and our own play. However, it was important to keep the traditional musical and dramatic aspects of Pansori, while showing contemporary characteristics. Pansori is implemented with a folding screen and fan for a traditional design, and a drum for the music. With this as the basic format, we have strived to keep the stage and music as minimalistic as possible.

The singer/actor makes transitions from narrator to first person, expressing the changes of the character brilliantly through gesture, emotion and song. This would not have been possible without a great performer like Jaram Lee.

### IN WOO NAM



### WRITER'S/COMPOSER'S NOTE

Travelling in South America and Europe with *UKCHUK-GA*, and meeting and greeting the audience, I thought to myself, "why is everything in the world becoming worse and worse?". With everything becoming quicker and more convenient nowadays, I wonder how valid *UKCHUK-GA* will be in raising questions referring to the world at war. As sad as it is, "How are we supposed to live within the greatest tragedy caused by war and human greed?" is a question that has remained valid from the birth of *Mother Courage and Her Children* 50 years ago, and still valid today with *UKCHUK-GA*; however, it still remains unsolved.

Throughout the whole production, the *UKCHUK-GA* team strived to talk about hope. Although our repeated atrocious mistakes lead to the loss of many precious things and pushed us into deep sorrow, we wish to say that the life in which we live, just enough for ourselves, is a life that is still of great value.

Pansori is a genre that brings together all the talents of the singer on stage to tell a story. In *UKCHUK-GA*, the singer makes a great effort to tell the story of a woman surrounded by war. Musicians, playing restrained music, along with singers, strive to deliver the story to the audience in the purest manner. With music, speech, song and the spaces in between, we are preparing another voyage with the Australian audience. Being our first time in Australia, we are eager to see what journey our tales will unfold.

### JARAM LEE

### SYNOPSIS

Korean-born Soon-jong is deserted by her strict family-in-law because of a rumour she has been promiscuous. Kicked out of her family-in-law's home, she arrives in Yanbian with her baby. Here she meets her second husband. He is obsessed with gambling, women and drinking, so she leaves him. She then meets her third husband, Han, who bullies and hits her. She leaves her third husband and changes her name to Anna in the hope it transforms her fate. For her family's survival she becomes a war merchant, pulling a cart and selling things left by the battle-ground. Her first son leaves the cart secretly to fight in the war. Her second son also leaves, becoming a soldier under General Son Gyung. No matter how hard she tries, her misfortune continues. On the return of her second son, she witnesses his death before her eyes. Experiencing the unbearable grief of losing her child, Anna changes her name to Ukchuk. Ukchuk continues to make a living by the cart with her daughter, Choo Sun, and one night, her fate leads her and her daughter to encounter the most devastating event of their lives ... Ukchuk and her daughter pull the cart to a farmhouse to rest. Ukchuk enters a castle to buy something and Choo Sun stays at the cart alone. Won sool's soldiers pass the house on the way to carry out a night attack. Choo Sun climbs onto the roof and starts to hit the drum to alarm the people in the castle. The soldiers shoot Choo Sun to stop her. She saves the people in the castle but Choo Sun faces death. Left alone, Ukchuk starts to sing.

### PANSORI

Designated as a UNESCO Intangible Cultural Heritage of Humanity in 2003, Pansori is a genre of musical storytelling performed by a vocalist, who tells the story, and a drummer, who keeps the rhythm. This popular tradition, characterised by expressive singing, stylised speech, a repertory of narratives and gesture, embraces both elite and folk culture. During performances lasting up to eight hours, a male or female singer, accompanied by a single barrel drum, improvises on texts that combine rural Korean dialect and erudite literary expressions. Pansori performance has retained a close human connection, describing

many different lives and experiences: singing about the joy and sorrow of common people's lives and satirising the levels and systems of society.

Pansori originated in south-west Korea in the seventeenth century and it remained an oral tradition among the common people until the late nineteenth century, by which time it acquired more sophisticated literary content and enjoyed considerable popularity among the urban elite. The settings, characters and situations that make up the Pansori universe are rooted in the Korea of the Joseon period (1392–1910) – among the

themes explored are family loyalty, bereavement and love. Pansori singers undergo long and rigorous training to master the wide range of distinct vocal timbres and to memorise the complex repertoires. Many virtuosos have developed personal interpretive styles and are renowned for their particular manner of performing specific episodes.

Threatened by Korea's rapid modernisation, Pansori was designated a National Intangible Cultural Property in 1964. This measure spurred generous institutional support, which in turn fostered the revival of this tradition.



All photos: JD Woo