



实践剧场

The Theatre Practice

呈献 presents

第282部作品

282<sup>nd</sup> Production



# 她 门

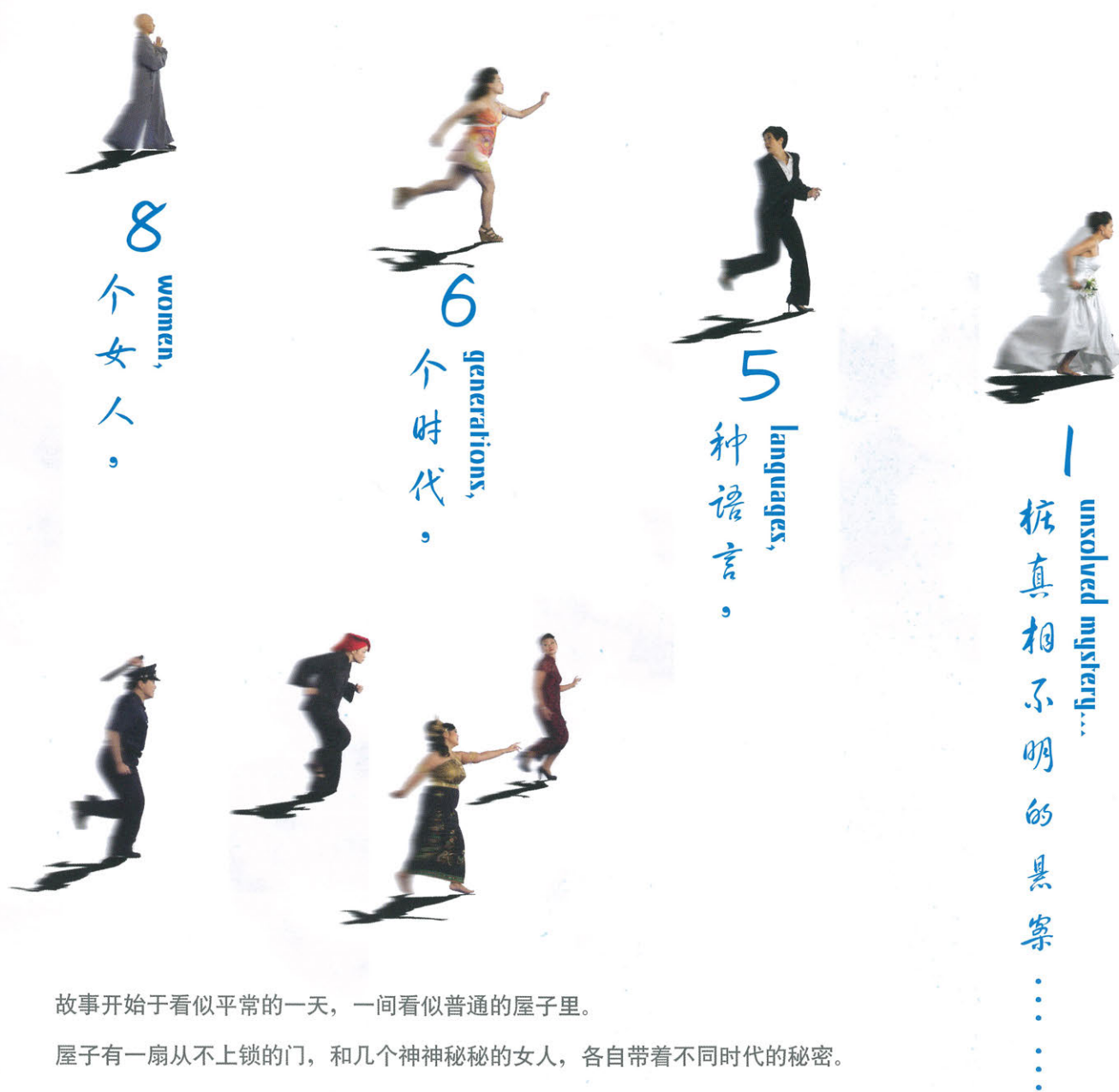
The  
Bride  
Always  
Knocks  
Twice

**22.3 – 6.4.2013**

戏剧中心剧院 Drama Centre Theatre



## 简介 SYNOPSIS



故事开始于看似平常的一天，一间看似普通的屋子里。

屋子有一扇从不上锁的门，和几个神秘的女人，各自带着不同时代的秘密。

对于这里的每一个女人来说，从她们来到这里开始，时间就是凝固的，停滞的，不再往前走的。但外面的时间，照样一个个世纪慢慢流逝。

突然敲门声响起，一个逃婚新娘的闯入，打破了长久的平静，也带来一连串的悬疑、嬉闹、争执和温情……

这是一出喜剧，但有八个悲情的角色。这是一出荒诞剧，却道出了许多生活的现实。

The story begins on a day just like any other, in a house just like any other.

In the house, there is a door that is never locked, and contains a group of women who come from different moments in history, each with her own secret. Time comes to a standstill as soon as these women enter the house. They become oblivious to the relentless passing of time outside.

One day, there is a knock on the door and a runaway bride bursts in, invading the peace and tranquility of the house, kicking off a series of suspenseful moments, frolics, disputes and warmth...

This is a comedy, albeit with eight tragic characters. This is an absurd drama, yet it throws light on the realities of life.

## 艺术总监 / 导演的话 ARTISTIC DIRECTOR / DIRECTOR'S MESSAGE

我们，很想讲一个关于新加坡人、发生在新加坡的故事。

我们，也希望故事说得深入浅出，即通俗，又深刻。

我们，无拘无束的跨时代、跨空间、跨语言、跨文化，再抛进了灯泡、Captain's ball、乒乓球、iPad。

我们，让2个男人写出了8个女人的故事，创造了一个既似曾相识又天马行空的世界。

她们，这8个女人，虽然身份、背景及观念截然不同，而且还常常听不懂对方的语言，但却有能力沟通、有能力包容、有能力共存。

她们，虽然就只有8个人，但又可以互相排挤、互相猜疑、互相歧视。

她们，在生存利益受到威胁时，能否保存对人的尊重？

她们，在身份认同受到挑战时，能否坚持做人的尊严？

门，掀开了，有新加坡人，有女人，有人。

门，掀开了，有她们，有我们。

郭践红

We, have been wanting to tell a tale about Singaporeans, set in Singapore.

We, have also been wanting to tell a profound tale in a simple way.

We, roam freely across time, space, languages, cultures, and throw in to that light bulbs, captain's ball, ping pong and ipad.

We, let 2 men write the tale of 8 women, to create a world that is familiar yet imaginative.

8 women, diverse in identity, background, mindset and hardly able to understand the others' languages, are capable of ways to communicate, to be inclusive, to co-exist.

8 women, though only 8 of them, are also capable of ways to ostracize each other, be suspicious of each other, discriminate against each other.

8 women, when their self-interest and survival are threatened, are they able to maintain mutual respect?

8 women, when their identity is challenged, are they able to preserve their own integrity?

The door has been pried open. Singaporeans. Women. Human.

The door has been pried open. Them. Us.

Kuo Jian Hong



大部分时候，编剧都在一堆想法里徘徊。有时候促使一个想法的成型，就只是一个画面或一句对白。这部讲述8个女人的荒诞剧的创作灵感源自于谜题“换一个灯泡需要几个女人？”。

然后，所有的可能性都突然开启了。是什么样的女人？从哪里来？来自于什么时代？是不是可能有人连什么是“电”都不知道呢？那怎么换“电灯泡”？有趣哦。

践红也让这个创作变成一个双人游戏。先找到最吸引人的角色和故事，然后找到冲突，找到同盟，再制造一个奇异的世界，让她们住进去... 整个过程像是在游乐场，我很高兴有我亲爱的朋友晓义跟我一起玩乐！写这个剧本给了我们太多乐趣！

非常感谢践红提出了让我和晓义一起写剧本的疯狂主意，然后和我们一起见证每一个想法的诞生。也感谢每个身怀法宝的演员，她们各显神通却又互相融合，一起创造了这个激动人心的大魔法。还有出色的设计与制作团队，让我们创造的这个奇特的世界在台上成真。

这里可能是个“中途站”，但前往这里的旅程丰富又充实；我迫不及待的想看看我们将往哪里去。

来吧，让我们一起启程。

林志坚

Most of the time, a writer walks around in a swarm of ideas. But for an idea to really take root, sometimes it just takes an image or a line of dialogue. For this crazy 8 woman play idea to suddenly make sense to me, all it took was the riddle: "How many women does it take to change a lightbulb?"

Suddenly, a whole world of possibilities opened up. What kind of women? From where? From when? Do some of them not even know what electricity is? Then how to change lightbulb? Ooooo, interesting....

And then the challenge that Jian Hong offered us became a two-player game. Choosing the most fascinating characters with stories to tell, finding the conflicts and the alliances, crafting the odd physics of the half-world they live in... it was a playground and I'm so happy I had my dear friend Xiaoyi to play with me! Writing this was just way too much fun!

My deepest gratitude to Jianhong too, for the crazy idea of making me and Xiaoyi write together and for celebrating every possibility with us! And to a delightful cast who each brought their own magic, then merged to create a whole new breathtaking magic together! And a wonderful design and production team who helped make this strange world we created into a delightful reality!

It may be a halfway house, but the journey here was rich and fulfilling; and I can't wait to see where we go from here.

Come, journey with us.

Jonathan Lim

问：两人合写剧本和一个人写剧本有什么不同？

答：小时候我常在家里打乒乓球。球和球拍都容易找，但是球桌很少，所以得想办法练习。若是一个人打，可以将球抛到空中，然后往上击球，或者也可以对着墙打。这两个方法都是看看能否将球控制好，看看最多能打几下。独打乒乓球，力度要掌握好，否则球弹回来不好接，自己害了自己。还要选择最佳的击球点，让球在自己估算的轨迹里运行。眼、手、脚合一，打得顺的时候，可以听到球不断“滴答滴答”地响着。如此长期坚持，能提高反应能力和协调能力。若是两人对打，可以用粉笔在地上画一条线，或者是在圆的餐桌上用木板做网。有时候甚至连球拍也找不齐，就用硬一点的拖鞋，或者平整一点的木板，不亦乐乎。跟人对打自然和跟墙对打不同，人是活的，墙是死的。球在球网两侧一上一下，一来一往，考验的是力度、角度、战术、心理、观察、反应，与其说是体育运动，不如说是脑力激荡。在这种不规范的“球桌”上练习久了，到后来打真正的大球桌也就不怕了。

问：男人写女人戏和女人写男人戏有什么不同？

答：我从出世到大约八九岁，都是在固定的一间理发店里剪头发。那家理发店肮脏凌乱，堆满杂物，空气潮湿。店里只有一个理发师，是一个很粗旷的男人，头发又长又乱，胡子像是两年没有刮。他给客人刮胡子的时候，需要把理发椅放躺下来，然后高高举起一把旧式的刮胡刀。这一切让他看起来异常神秘，更像是一个屠户。因此我很害怕这个男人，每次理发都要母亲带我去，每次由她去跟理发师交涉、攀谈，一直到我理完头发离开。这个习惯一直持续到 I 长大离开家。而母亲去的女式理发店则完全不同。那家小店就开在河边，只有沿岸一条小路通往门口。窗台上有植物，阳光从植物的缝隙里落进来，让狭小的房间里充满下午干燥的气味。理发师是一个和蔼健谈的中年师奶，而她的顾客也都是和她一样的女人，她们凑在一起，总能滔滔不绝地从嫦娥说到猪槽。每次母亲带着我去，我总是坐在那条窄窄的温热的板凳上，静静地盯着镜子里舞动的女人们，听她们浓稠的乡音，时间仿佛停止。

刘晓义

Question: What's the difference between co-writing a script and writing a script alone?

Answer: As a child, I often played table tennis at home. It was easy finding the ball and bat, but there weren't many tables, so I had to think of alternatives. Playing by myself, I could either throw the ball into the air and bounce it vertically, or hit it against the wall. Both methods tested my ball control ability, and how long I could keep at the game. One's control had to be good, otherwise when the ball bounced back, catching it would be a challenge. I also had to choose the correct spot at which to hit the ball, so that the ball would move in the desired direction. When the actions of the eye, hand and feet were well coordinated, and the play was smooth, one could hear the rhythmic sound of the ball hitting against the wall and bat. With perseverance, one's reaction and coordination ability would be improved.

In the case of playing against an opponent, a chalk could be used to draw a line on the floor, or a piece of wood could be used as a substitute for the net. At times when bats could not be found, it was just as fun using a slipper or a piece of wood as substitutes. There is a difference between playing against an opponent and hitting the ball against the wall.

The opponent is a living thing, the wall is not. As the ball moves over the net, the player's strength and angle of strike, his game tactics, his emotions, as well as his observational and reaction skills are all put to the test. Rather than a physical activity, the game can be likened to a test of wits and mind power. After long practices on such non-conventional "tables", one will no longer feel fear when it's time to face the big table.

Question: What's the difference between a man writing a play about women, and a woman writing a play about men?

Answer: From the time I was born till I was 8 to 9 years old, I always visited the same salon. It was a dirty and messy hair salon, with musty air and items were stacked haphazardly. There was only one barber, a rugged-looking man with long messy hair and an unkempt face. When shaving his customers' beards, he would recline the barber chair and raise the razor blade high up into the air... all these made him look eerily mysterious, and above all, like a butcher. Thus I was very afraid of this man, and would always have my mother bring me to the salon to do the talking. This practice continued till the time when I grew up and left home.

On the other hand, the hairdressing salon that my mother visited was entirely different. Built right beside the river, the only route there was a small road that wove its way alongside the river and up to the salon's door. Plants lined the windowsill, and in the afternoons, sunlight would shine in through the little gaps between the branches and through the leaves, filling the little room with a dry scent. The hairdresser was a kind and friendly middle-aged lady, and so were her customers. They would talk endlessly about topics ranging from Chang-er to pig sties. Every time my mother brought me along, I would sit quietly on the narrow and slightly warmed bench, gaze into the mirror at the women who moved with such grace and rhythm, and listen to the voices laced with strong rural accents. Time seemed to come to a standstill.

Liu Xiaoyi





## 林志坚 Jonathan Lim

编剧 Playwright

志坚是一位导演，演员和编剧，毕业于新加坡国立大学戏剧研究系和悉尼国家艺术学院。他是 STAGES 的艺术总监，也是 Chestnuts 讽刺喜剧的创办人。Chestnuts 在去年步入了第 15 个年头。他的编剧作品包括野米剧团的哑剧 *Oi! Sleeping Beauty!!* 和 *Aladdin*；音乐剧如 *Women on Canvas* 和 *H Is For Hantu*；以及 *People Say Got Ghost* 等戏剧。志坚所执导的作品包括在纽约中央公园举办的“新加坡日”音乐会首演，*Adventures of the Mad Chinaman*，及野米剧团的 *Own Time Own Target*，*Homesick* 和 *Jack and the Beansprout*。他曾四次被提名“生活！戏剧奖”最佳演员。最近一次是凭借他的独角戏 *On This Emerald Hill*。故事中，Emily of Emerald Hill 的 Emily 遇见了《棺材太大洞太小》的儿子。近期，他的作品还包括了《+65》（以惹耶勒南为题材的电视电影），还有一段在网络上大受欢迎的音乐视频 *Dead Girl Seeks Meaningful Relationships*。

Playwright, director & actor Jonathan Lim graduated from NUS Theatre Studies and Sydney's National Institute of Dramatic Art (NIDA). He is Artistic Director of STAGES and creator of the long-running live parody sketch comedy Chestnuts, which celebrated its 15th anniversary last year. Writing credits include *WILD RICE* pantos *Oi! Sleeping Beauty!!* and *Aladdin*, musicals like *Women on Canvas* and *H Is For Hantu*, and plays like *People Say Got Ghost*. Directing credits include the inaugural Singapore Day concert in New York's Central Park, *Adventures of the Mad Chinaman*, and *WILD RICE's Own Time Own Target*, *Homesick* and *Jack and the Beansprout*. He has received 4 LIFE Theatre Awards Best Actor nominations, most recently for *On This Emerald Hill*, his one-man show where Emily of Emerald Hill meets the son from *The Coffin is Too Big for the Hole*. He most recently wrote +65 (a telemovie about Rajaratnam) and the viral music video *Dead Girl Seeks Meaningful Relationships*.



## 刘晓义 Liu Xiaoyi

编剧 Playwright

刘晓义生于中国，十余年来活跃于本地剧场，现任实践剧场属下支部“实验室”的总监，致力于开拓实验性剧场的创作、训练和探索。从 2002 年开始，他首先是作为一名出色的演员为观众所熟知，演出作品众多。之后他也开始编剧和导演工作。编剧作品包括了《猫人》、《舞国女皇》、《父父子子》、《莎莎》与《老九》音乐剧(2012)等等。导演作品则包括了《父父子子》、《棺材太大洞太小》、《我城》、《11·即兴郭宝崑》与《11·再即兴郭宝崑》等等。

Born in China, Xiaoyi has been a prolific member of the Singapore theatre scene for more than a decade. Currently, he is Director of "The Lab", one of the arms of The Theatre Practice which aims to explore and break new ground in the creation, training and exploration of experimental theatre. Since 2002, he has distinguished himself first and foremost as an accomplished actor. Thereafter, Xiaoyi's enduring love and talent for words also sparked his foray into playwriting. His works include *Cat Man*, *I Am Queen*, *Man to Man*, *Girl in a White Sand Box* and *Lao Jiu: The Musical* (2012). Xiaoyi has also taken up the role of a director. His directing credits include *Man to Man*, *The Coffin is Too Big for the Hole*, *I City*, *11•Kuo Pao Kun Devised* and *11•Kuo Pao Kun Devised, Again*.



## 郭践红 Kuo Jian Hong

导演 Director

实践剧场艺术总监。精于剧场设计和导演，也是一名电影电视导演和制片人。执导的作品有《吴君如和我和他》、音乐剧《老九》、《天冷就回来》及《聊斋》。近期设计作品包括《罗生门》和《我爱阿爱》。践红也是一个独立电影人。

Jian Hong is the Artistic Director of The Theatre Practice. Trained in directing and design, she is also a film/television director and producer. She has directed *Wu Jun Ru and You and Me and Him*, *Lao Jiu: The Musical*, *"If There're Seasons..."* and *Liao Zhai Rocks!*. Her recent design includes *RASHOMON* and *I LOVE A-AI*. Jian Hong is also an independent filmmaker.



## 傅正龙 Rei Poh

助理导演 Assistant Director

傅正龙在 2004 年以优异成绩正式毕业于拉萨尔艺术学院剧场艺术系。现在，他专注于演戏和导戏，同时也参与了社区剧场的工作。

Rei Poh graduated from Lasalle-SIA College of the Arts in 2004 with a Diploma in Theatre Arts (Distinction). Now, he acts and directs. When he is not acting, he spends his time doing community theatre.





陈似凤 Chen, Szu-Feng

舞台设计 Set Designer

来自台湾，美国德州大学奥斯汀分校艺术硕士。从现代戏剧、音乐剧、儿童剧、歌剧、舞蹈乃至电影，似凤特色独具的设计风格细致且富想像力。其作品曾参与多项国际剧场设计展演。现任美国新罕布夏州立大学戏剧及舞蹈学系助理教授暨专任舞台及服装设计。

Szu-Feng is a designer from Taiwan and currently the Head of Design at University of New Hampshire. She has designed and painted for performing arts in theatre, opera, dance and film. Her design works were seen in international exhibitions including World Stage Design 2009 (South Korea), 2005 (Canada), Prague Quadrennial International Exhibition 2007, 2003 (Czech), Beijing Annual Theater Art Exhibition 2002 (China). In addition to her practice in theatrical arts, she has complemented her work with experience in space planning, graphic design, painting and administrative management. She holds a Master of Fine Arts degree in Scenic Design from The University of Texas at Austin.



曾丽莎 Theresa Chan

服装设计 Costume Designer

“舞台上那些奇幻的瞬间有赖每一位台前幕后人员参与。”

丽莎于2004年毕业自拉萨尔艺术学院。她深信自己应该以开放的心态，累积多方面不同的工作经验。因此，她除了担任服装设计，同时也是一名演员及戏剧教育工作者。在戏剧工作过程中遇到的温情、支持与机会让她下定决心创办自己的服装管理公司 ‘THERESA CHAN- the way to Wardrobe Mgmt’。她非常感谢实践剧场长期以来对她的支持与信任！

“When it comes to creating magic onstage, everyone plays a part.”

Theresa graduated from Lasalle- SIA College of the Arts in 2004 with a Diploma in Theatre Arts. She believes that one must be versatile to keep up with the trade. Therefore for the past 8 years, not only is she actively involved in the Wardrobe Department, she is also an actor and drama educator. With the love, support and many wonderful opportunities given to her through the theatre industry, the time is finally right. She founded her own wardrobe management company ‘THERESA CHAN- the way to Wardrobe Mgmt’. Thank You TTP for your constant support, trust and belief in me and the team!



陈伟文 Gabriel Chan

灯光设计 Lighting Designer

获颁艺理会的海外助学金，伟文以一等荣誉毕业于香港表演艺术学院的灯光设计系。他也授予 Strand Lighting 的奖学金资助在纽约 Metropolitan Opera 实习见习生。

香港代表作包括由扬名简约剧场的邓树荣所导的《魔方变奏》。本地则包括《我爱阿爱》、《暴雨将至 - 傻姑娘与怪老树》(实践剧场)、《玉梨魂》(戏剧盒)等等。近期，他以《K变形记》(肥料剧场)和《隔离嘅大母鸡》(实践剧场)远赴上海澳门两地参与国际艺术节。他也非常荣幸能为郭宝崑节三部名剧执行灯光设计。

伟文喜欢捕捉阳光的神韵，月光的魅力，召灯叙戏，唤影述心。作品于 [www.gabrielchan.me](http://www.gabrielchan.me) 诚心呈现。

Graduating from HKAPA with First Class Honours in lighting design, Gabriel also received a Strand Lighting scholarship that funded his training observer-ship at the Metropolitan Opera (New York). His representative work in Hong Kong, *Rubik's Cube & its Aftermath*, was directed by minimalist theatre doyen, Tang Shu Wing.

Back home, Gabriel has designed for The Theatre Practice, Singapore Repertory Theatre, Drama Box, amongst others. Recent credits include *I Love A-Ai*, *The Impending Storm - The Silly Little Girl and the Funny Old Tree*, *Lord of the Flies*, and *The Jade Bangle*. He is very honoured to have lighted three of Kuo Pao Kun's plays in the recent KPK Festival.

The aspiring artist... painting in the bright light of the sun and shadow sculpting on the dark side of the moon. His gallery is located at [www.gabrielchan.me](http://www.gabrielchan.me)



郑吉钦 Sandra Tay

音响设计 Sound Designer

玩音响从小就是吉钦的梦想。自1998年以来，吉钦便积极参与本地中英剧场的制作。她凭着满腔的热诚、不懈的努力和经验的累积，从刚开始的技术人员晋升到今天的音响设计，并获得许多海内外的音响设计工作邀约。她也曾为多部华语演出设计音响，其中包括：《天冷就回来》、《上海之夜》、《都是当兵惹的祸》(2008年)、《雨季》、《阿Q后传》、《K变形记》及《优剧》。

Having childhood dreams of piloting a sound console, Sandra has been actively involved in local English and Chinese productions since 1998. Starting as a roadie, her passion, hard work and experiences eventually granted her the opportunities in mixing, engineering and designing for productions nationally and internationally. Her sound engineering credits for Chinese Theatre productions include *If There're Seasons...*, *Shanghai Blues*, *The Soldier & the Virtuous Wife*, *December Rain*, *The Story After Ah Q*, *K*, and *Utter*.





林忠华 Ashley Lim

发型设计 Hair Designer

林忠华在剧场工作已20余年。曾为多部舞台剧设计发型，包括2002年在滨海艺术中心做世界首演的《慈禧太后》。除了剧场表演，他也担任电视节目和时尚活动发型设计。

Having worked in theatre for more than 20 years, Ashley's hair designs are almost a cultural institution. Ashley is particularly proud of being the Creative Hair Designer for the World Premiere of the musical *Forbidden City: Portrait of an Empress*, at the Opening Festival for the Esplanade in October 2002. Apart from theatre, Ashley has also created hair designs for fashion projects and TV shows like *Mum's Not Cooking*.



Beno Lim

M.A.C 创艺彩妆师 M.A.C Creative Artist

Beno拥有21年的化妆经验，并积极参与后台的制作。在M.A.C工作的11年里，他接触过许多服装设计、戏剧监制、戏剧导演和艺人等。最近，他参与了AW13米兰时装周，是一位眼光敏锐且技术优秀的时尚彩妆师。

With 21 years of makeup experience, Beno is a widely sought-after artist in theatres, runways and editorials. His stint with M.A.C over the last eleven years has widened his portfolios with him working closely with fashion designers, theatre producers, directors and celebrities as well as in many top notch events. He recently completed the Milan AW13 Fashion Week. Beno comes to the foray with sharp makeup artistry skills in-sync with the latest trend and a pair of instinctive eyes for beauty.



徐山淇 Mia Chee

徐山淇是一名演员、剧场导师，也是九年剧场的创办人和剧团总监。她自9岁加入丽的呼声少儿组后开始其表演事业，后来毕业于新加坡国立大学，主修戏剧学及汉语。她曾与本地多个剧团合作，包括实践剧场、TOY肥料厂、戏剧盒、猴纸剧坊以及TheatreWorks。她自1997年开始在顶尖流行音乐电台Y.E.S. 93.3FM担任兼职DJ。也是新加坡国立大学戏剧研究课程的兼职导师。

Mia is an actor, theatre educator, also co-founder and Company Director of Nine Year Theatre. She started performing at 9 years old when she joined Rediffusion's children group and eventually graduated with a BA in Theatre Studies and Chinese Language from the National University of Singapore. She has worked with various theatre companies such as The Theatre Practice, Toy Factory Productions Ltd, Drama Box, Paper Monkey Theatre and Theatreworks. Mia has been moonlighting as a part-time DJ at Y.E.S. 93.3FM since 1997. She is also a part-time lecturer at the Theatre Studies Programme of the National University of Singapore.

詹文倩是一位热爱舞台的全职演员和主持人，对她而言舞台反应了生命以及它无限的可能性。毕业于新加坡国立大学戏剧系的文倩，参与过的舞台和音乐剧表演包括《Conference of the Birds》(Orange Dot)，《阿Q后传》(实践剧场)，《Mata Hati》(Teatre Ekamatra)，《His for Hantu》(STAGES)，《Jack & the Beansprout》(野米剧团)和《聊斋》(实践剧场)。她凭《Mad Forest》(野米剧团)中的演出获得了2008年“生活! 戏剧奖”的最佳群戏表演奖，最近也参与了Teater Ekamatra的《Tahan》。文倩非常荣幸能在《她门》中和实践剧场再度合作。

Isabella Chiam is a full-time actor and host who loves the stage, and embraces it as an acute reflection of life and its possibilities. A graduate of NUS Theatre Studies, she has performed in plays such as *Conference of the Birds* (Orange Dot), *The Story After Ah Q* (The Theatre Practice) and *Mata Hati* (Teater Ekamatra), and musicals such as *His for Hantu* (STAGES), *Jack & the Beansprout* (Wild Rice) and *Liaozhai Rocks!* (The Theatre Practice). She received an ST Life Theatre Award (Best Ensemble) for her work in *Mad Forest* and was last seen in Teater Ekamatra's *Tahan*. Isabella is excited and proud to work with The Theatre Practice once again in a homegrown production!



詹文倩 Isabella Chiam



吴悦娟 Goh Guat Kian

一位全职剧场工作者与导师，悦娟于1982年从实践表演艺术学院的剧场培训计划毕业，随后于1989年在上海戏剧学院进修。参与演出的舞台剧超过70部，其中包括《妈妈的箱子》、《寻找小猫的妈妈》、《灵戏》及《夕阳无限》等。2006年以十指帮制作的《翻心》获得“生活! 戏剧奖”的“最佳女主角”。

Guat Kian is a fulltime theatre practitioner and teacher. After graduating from Practice Performing Arts School's Drama Programme in 1982, she has appeared in more than 50 plays, many of which are important works in the development of Singapore theatre. They include Kuo Pao Kun's *Mama Looking For Her Cat*, *Lao Jiu*, *My Mother's Wooden Chest*, *The Spirits Play* and *Sunset Rise*. In 2006, Guat Kian won "Best Actress" at the 6th Life! Theatre Awards with her performance in *Between The Devil and The Deep Blue Sea* by The Finger Players.



毕业于香港演艺学院—戏剧学院。2003年，获香港戏剧协会颁发香港戏剧奖学金到新加坡修读“剧场训练与研究课程”（现为跨文化戏剧学院）。曾在多个国家演出自编自导自演的作品，也参与不同剧团的制作，其中《隔离嘅大母鸡》（台湾EX-亚洲剧团）获第3届台北艺穗节年度首奖及第9届台新艺术奖表演艺术类提名。2011年，她加入实践剧场任驻团演员和戏剧导师，参与《阿Q后传》（第1届华文小剧场节、第14届台北艺术节）、《老九》音乐剧和《隔离嘅大母鸡·十年祭》（新加坡、第5届台北艺穗节、第12届澳门艺穗节）等。



洪节华  
Hung Chit Wah Felix

Wahwah graduated from The Hong Kong Academy for Performing Arts (Drama). In 2003, she was awarded a scholarship by the Hong Kong Theatre Association to study at Theatre Training and Research Programme (Singapore), now known as Intercultural Theatre Institute. As a creator and performer, her works have been staged in various countries. Among her works, *The Mother Hen Next Door* (EX-Theatre Asia, Taiwan) clinched the highest accolades at the Taipei Fringe Festival and was nominated for the 9th Taishin Arts Award (Performing Arts). In 2011, Wahwah joined The Theatre Practice as Resident Artist and drama teacher. Her works include *The Story After Ah Q* (Chinese Theatre Festival 2011 and the 14th Taipei Arts Festival), *Lao Jiu: The Musical*, and *The Mother Hen Next Door • A Tribute* (Kuo Pao Kun Festival 2012, the 5th Taipei Fringe Festival, and the 12th Macau Fringe Festival).



吴美箬 Judy Ngo

美箬是一名全职的艺术工作者兼戏剧老师。她也是1N THE ACT（一个利用即兴剧场和论坛剧场来教学的小团体）的创始人。她毕业于国立大学戏剧系，也曾跟许多本地剧团合作。但合作最多的应该是实践剧场。深信不断训练的她曾上过多位国际知名剧场工作者的课，例如 Philippe Gaulier（法国），Anne Bogart（美国），Keith Johnstone（加拿大）及郭庆亮（新加坡）。

Judy Ngo is a freelance director, actor and drama educator. She also founded 1N THE ACT, a small company which focuses on drama education through the use of Forum theatre and Theatresports. She holds a degree in theatre studies and has worked with various Singapore based theatre companies. This is her 23rd time working with The Theatre Practice and she is glad to continue this exploration and learning process. Judy also believes in constant training and has attended courses conducted by international artists such as Philippe Gaulier (France), Anne Bogart (USA), Keith Johnstone (Canada) and Kwok Heng Leun (Singapore).

住在新加坡也好长一段时间了，和剧场的关系也好长一段时间了。想想，觉得自己还是幸福的。教教书、演演戏、教教书、演演戏... ..

Chun Ying has lived in Singapore for many years, and is an active member of the local theatre scene. She considers herself extremely lucky to be teaching and acting.



苏君英 Su Chun Ying

我的名是陈慧娟。我是个演员。有时候，我的导演会叫我烂演员。我不介意。

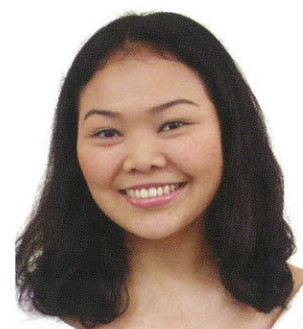
Karen has had the privilege of working with practically every theatre company in Singapore - what this probably means is that her career has gone on for far too long.

*The Bride Always Knocks Twice* is Karen's first production with The Theatre Practice. She wishes that she had mentioned earlier that she really loathes playing games, but is grateful to have since learned not to be knocked unconscious by a ball.

Karen believes that we all can learn to treat strangers with greater respect and grace.



陈慧娟 Karen Tan



Siti Khalijah Zainal

Siti 首次作为一个全职剧场演员登台，是在她参加了“必要剧场”2003年举办的一整年的青年剧场计划之后。她的表演作品包括必要剧场的年度演出《Those Who Can't》，《Teach》，《Model Citizens》，《Good People and Gemuk Girls》。她也出演了野米剧团的《Hansel & Gretel》和《Boeing Boeing》；I剧团的《Rainbow Fish》；Cake剧场的《Desire At The Melancholic String Concert》和《Nothing》；Panggung Arts的《Hero》；Dream Academy的《Happy Ever Laughter》；还有The Presenting Company的《Army Daze》。她曾凭借《Model Citizens》中的一角获得2011年“生活！戏剧奖”最佳女演员奖，也曾凭必要剧场的《Gemuk Girls》，还有Teater Ekamatra的《How Did The Cat Get So Fat?》及《Nadirah》被提名同样奖项。

Siti made her debut as a full-time theatre actress after she attended the year-long Theatre for Youth Ensemble programme in 2003 held by The Necessary Stage.

Some of her acting credits include The Necessary Stage's main season productions like *Those Who Can't*, *Teach*, *Model Citizens*, *Good People and Gemuk Girls*. She has also acted in *Hansel & Gretel* and *Boeing Boeing* by I Theatre, *Desire At The Melancholic String Concert* and *Nothing* by Cake Theatre, *Hero* by Panggung Arts, *Happy Ever Laughter* by Dream Academy and *Army Daze* by The Presenting Company.

She has won Best Actress for her role in *Model Citizens* at the LIFE! Theatre Awards 2011, and has been nominated under the same category for her roles in *Gemuk Girls* by The Necessary Stage, *How Did The Cat Get So Fat?* and *Nadirah*, both by Teater Ekamatra.

Her work has allowed her to travel to Malaysia, Indonesia, India, Australia, Scotland and Russia where she performed and/or assisted in forum theatre workshops.

她的作品带她去了马来西亚、印尼、印度、澳大利亚、苏格兰和俄罗斯，在这些国家参与表演和剧场工作坊。



## 场次 SCENE BREAKDOWN

## 8个女人的问答题

### QUESTION-AND-ANSWER TIME WITH THE 8 WOMEN



失踪MISSING



失踪MISSING



失踪MISSING



失踪MISSING

## 场次 Scene Breakdown

### 第一幕 Act 1

- |                |   |
|----------------|---|
| 第一场<br>Scene 1 | 第七个人<br>The seventh person  |
| 第二场<br>Scene 2 | 换房<br>Changing rooms  |
| 第三场<br>Scene 3 | 换一个灯泡需要几个女人?<br>How many women does it take to change a light bulb? |
| 第四场<br>Scene 4 | 血迹<br>Bloodstains   |
| 第五场<br>Scene 5 | 男人的味道<br>The smell of men   |
| 第六场<br>Scene 6 | 游戏之夜<br>A night of games  |
| 第七场<br>Scene 7 | 那个来了<br>It's here   |
| 第八场<br>Scene 8 | 又会是谁?<br>Who is it this time?                                       |

### 第二幕 Act 2

- |                  |                              |
|------------------|------------------------------|
| 第九场<br>Scene 9   | 新娘归来<br>The bride returns    |
| 第十场<br>Scene 10  | iPad                         |
| 第十一场<br>Scene 11 | 对质<br>Confrontation          |
| 第十二场<br>Scene 12 | 警察来咯<br>The police arrives   |
| 第十三场<br>Scene 13 | 围攻<br>Interrogation          |
| 第十四场<br>Scene 14 | 现场重现<br>Re-enactment         |
| 第十五场<br>Scene 15 | 重归平静<br>Tranquility restored |



失踪MISSING



失踪MISSING



失踪MISSING



失踪MISSING

## 你眼中的她 About the role

**詹文倩:** 新娘有着一个很大的秘密,对她来说是个沉重的负担。对我来说,她很神秘,我很乐意有机会认识、了解她。

**Isabella Chiam:** The bride has such a huge secret, and it's really a big burden for her to have to carry. She is pretty much a mystery to me, and I am glad for the chance to know and understand her!

**陈慧娟:** 我觉得白领很孤独,而且常常因为待在这里太久而感到愧疚,她自己的问题并不太糟糕。但她大概是这里最快乐的一个。

**Karen Tan:** I think the administrator is very lonely and often feels guilty for being in this space as her problems weren't "bad" enough. But she's probably the happiest here.

**徐山淇:** 按摩女郎很自卑,但是强烈掩盖。

**Mia Chee:** The masseuse suffers from inferiority complex, but she tries very hard to hide it.

**洪节华:** 我常常问自己:“红头巾,一个漂洋过海的女人,花了一辈子留在这里,如果换成是你,你愿意吗?”我,不知道。但是洪节华演红头巾,这个红头巾一定红遍新加坡了!哈哈!

**Hung Chit Wah:** I often ask myself: A Samsui woman travelled a long way from home and many never returned. Will I be willing to do that? I have no answer but this I know - playing the role of the Samsui woman, I will surely make a name for myself! Haha!

**吴悦娟:** 尼姑看见“她们”在圈圈里逃不出,弄到遍体鳞伤,庆幸自己不是她们。殊不知,自己也在圈圈里,连逃的勇气也没有了。

**Goh Guat Kian:** The nun sees the women trapped in the cycle of trying to escape and getting hurt in the process, and thinks that she is the lucky one. Little does she realise that she is in the same position, albeit without the courage to even try.

**Siti Khalijah Zainal:** 我挺开心可以演出妃子的角色,因为我终于能够为此这个历史人物说话了。她已经沉默了太久,现在是时候听听她的故事了。

**Siti Khalijah Zainal:** I am quite happy to be playing the role of the concubine, because I finally managed to give this historical character a voice. She has been quiet for far too long and it's time to finally hear her side of the story.

## 你的性别意识是? What's your gender identity?

**陈慧娟:** 我绝对是个易装皇后。

**Karen Tan:** I am definitely a drag queen.

**洪节华:** 活在现代的我,我没有。男女各有不同,各有长短,只要放下固执与偏见,何来界线,何需认同?

**Hung Chit Wah:** Living in the modern era, there are no gender differences. Both genders have their strengths and weaknesses. If we are able to put aside our pride and prejudice, there would be no boundaries, and no need for identification with either one gender.

**吴悦娟:** 只要能活着,“他”或“她”都不重要了。

**Goh Guat Kian:** As long as one is alive, the notion of "he" or "she" loses its importance.

**吴美箬:** 我一直感觉我是个男孩。

**Judy Ngo:** I have always felt like a boy.

**苏君英:** 性别没有界限,正如死亡。在死亡面前,所有一律平等,无处可逃。

**Su Chun Ying:** Gender knows no boundaries, just like death. When faced with death, everyone is equal, and there's no escape.

**徐山淇:** 女性。

**Mia Chee:** Female.

## 想过消失? Have you ever thought of disappearing?

**詹文倩:** 一直、一直、一直。

**Isabella Chiam:** All the time. All the time. All the time.

**陈慧娟:** 最接近消失的一次是我减掉8公斤体重的时候...

**Karen Tan:** The closest I've come to disappearing is when I lost 8 kg...

**洪节华:** 当然有想过!悄悄地告诉你,其实我常常练习。所以,如果有一天你们找不到我,就代表我已经成功达到人间蒸发的最高境界“消失天与地”!哈哈!记得,别想我喔!

**Hung Chit Wah:** Of course! I have been practicing so if I were to disappear one day, that would mean that I have already succeeded in disappearing from the face of earth! Hahaha! Don't miss me!

**吴悦娟:** 当你无法再给身边的人一个微笑,你就已经在人群中消失了。

**Goh Guat Kian:** When you can no longer manage a smile to those around you, you have already disappeared in the crowd.

**Siti Khalijah Zainal:** 想过,有时候我真希望能够暂时消失。当做是一种逃脱,在我想独处,远离人世的时候。

**Siti Khalijah Zainal:** Yes, at times I do wish I have the power to disappear temporarily. As a form of quick escape whenever I want to be alone and away from everything and everyone.

**吴美箬:** 一直有,特别是一整天的疲劳过后。

**Judy Ngo:** All the time, especially after a long and tiring day.

**徐山淇:** 有!

**Mia Chee:** Yes!



# 屋外大事记 MOMENTS IN HISTORY

苏丹王妃  
Sultan's Concubine



他们只用耳朵听，从不用心听。

They listened only with their ears, not with their hearts.

1819

尼姑  
Nun



我完全不记得了  
.....

I cannot recall a thing...

1942

红头巾  
Samsui Woman



我没老公，还要嫁给一只鸡。

I have no husband, and have to marry a rooster.

1945

明星  
Movie Star



我的人生本来就是一场戏。

Drama is my life.

1965

白领  
Administrator



珊顿道，岛上最美的街道。

Shenton Way. The most beautiful street on this island.

按摩女郎  
Masseuse



什么时候轮到我投票？

When can I vote?

新娘  
Bride



全都是谎言。

It's all a lie.

警察  
Police



是的，长官，我就在这里。不是，长官，我哪里也不会去。

I'm here Sir. No Sir, I'm not going anywhere.

2013

苏丹王朝  
The Sultanate of Malacca

英属殖民地时期  
Singapore under the British Rule

二战时期  
World War Two

后二战时期  
Post World War

新加坡共和国  
The Republic of Singapore

14世纪 Century  
Sultan Iskandar Shah 建立名为 Singapura 的拓居地  
Sultan Iskandar Shah founded the settlement of Singapura

1819  
莱佛士登陆新加坡  
Arrival of Sir Stamford Raffles

~ 1826  
现代新加坡的建立  
Founding of modern Singapore

1836  
华人口超过马来原住民  
Chinese population exceeded that of indigenous Malays

~ 1867  
海峡殖民地时期  
The Straits Settlements

1909  
以方言为主体的华校，被“国语”学校取代  
Chinese schools changed medium of instruction from dialect to Mandarin

1920s  
繁荣之城 Boom Town  
新加坡城市建设的黄金时期，红头巾功不可没  
Samsui women contributed enormously to the golden period of Singapore's urbanisation

~ 1942  
直辖殖民地时期  
Crown Colony

1931  
人口达50万人，当局加紧移民管制  
Population reached 500,000. Government Immigration policies tightened

1942  
新加坡战役  
Battle of Singapore

1945  
日军投降  
Surrender of the Japanese

1952  
新加坡妇女评议会成立  
Singapore Council of Women (SCW) formed

1954  
陈翠端成为第一位进入立法议会的女性  
Chan Choy Siong became the 1st woman to be elected into the Legislative Assembly of Singapore

1955 - 1962  
新加坡自治时期  
Internal Self Government

1959  
人民行动党提出把四种语文源流的教育给予平等对待  
The People's Association Party (PAP) proposed giving parity to the four main languages of Singapore

1963  
加入马来西亚联邦  
Merger with Malaysia

1961  
妇女宪章开始实行一夫一妻制。  
The Women's Charter Act provided for the institution of monogamous marriages

1965  
新加坡独立  
Independence of Singapore

1966  
实施“双语教育”  
Implementation of "Bilingual Education"

1967  
城市复兴运动由新加坡城市重建局负责规划  
The Urban Redevelopment Authority (URA) took charge of Singapore's city planning

1960s - 1980s  
“两个就够了”生育政策  
"Stop at Two" family-planning campaign

1979  
讲华语运动  
Speak Mandarin Campaign

1985  
新加坡妇女行动及研究协会成立  
Association of Women for Action & Research (AWARE) formed

1996  
新加坡不再是发展中国家  
Singapore ceased to be a developing country

2000  
人口普查 Population Census  
新加坡人口突破400万公民只占74%  
Singapore population exceeded 4 million. Singapore citizens made up 74% of population

1997  
亚洲金融危机  
Asian financial crisis

2005  
新加坡异族通婚情形比10年前增加一倍。  
Inter-racial marriage doubled over the past decade

2010  
移民与关卡局允许异族通婚的家长选择跟随母亲的种族  
Children of mixed parentage can choose to follow the mother's race

2012  
女性劳动参与率只有57.7%。  
Employment rate of women stood at 57.7%

2013  
《人口白皮书》  
Population White Paper  
政府估算我国人口到2030年时会介于650万和690万之间，引起人民反弹  
Singapore population in 2030 est. 6.5 - 6.9 million. Figure sparks debate

2013  
哈莉玛雅各布委任为首位女性议长  
Halimah Jacob appointed as Singapore's 1st woman Speaker of Parliament



## 创意群

### Creative Team

编剧 Playwright  
林志坚 Jonathan Lim  
刘晓义 Liu Xiaoyi

导演 Director  
郭践红 Kuo Jian Hong

助理导演 Assistant Director  
傅正龙 Rei Poh

舞台设计 Set Designer  
陈似凤 Chen, Szu-Feng

服装设计 Costume Designer  
曾丽莎 Theresa Chan

灯光设计 Lighting Designer  
陈伟文 Gabriel Chan

音响设计 Sound Designer  
郑吉钦 Sandra Tay

发型设计 Hair Designer  
林忠华 Ashley Lim

M.A.C 创意彩妆师 M.A.C Creative Artist  
Beno Lim

## 演员

### Cast

徐山淇 Mia Chee

詹文倩 Isabella Chiam

吴悦娟 Goh Guat Kian

洪节华 Hung Chit Wah Felix

吴美箬 Judy Ngo

苏君英 Su Chun Ying

陈慧娟 Karen Tan

Siti Khalijah Zainal

## 制作群

### Production Team

制作经理 Production Manager  
曾梨莉 Chan Lee Lee

技术经理 Technical Manager  
李美美 Lee Bee Bee

舞台监督 Stage Manager  
符恺玲 Fu Kailing

助理舞台监督 Assistant Stage Managers  
莊婳妮 Chong Wee Nee  
吕霖轩 Lv Lin Xuan

舞台助理 Stage Assistants  
李愷 Lei Hoi  
Christopher Yadao  
杨馥碧 Yeo Fu Bi

道具设计 Props Master  
曾梨莉 Chan Lee Lee

服装管理 Wardrobe Mistress  
曾丽莎 Theresa Chan

服装助理 Wardrobe Assistant  
萧丽恩 Lauren Ann Seow

发型助理 Hair Assistant  
梁丽燕 Neo Lay Yan

字幕翻译 Surtitles Translator  
王连声 Wang Liansheng

翻译员 (马来语/英语)  
Translator (Malay/English)  
Najib Soiman

字幕操作 Surtitles Operator  
陈慧玲 Melissa Chin

平面设计 Graphic Design  
许诗丽 Hui Shi Li  
蒋立衡 Jiang Liheng

宣传片剪辑 Video Editor  
Sam Nai





## 关于实践剧场 / 职员

### ABOUT THE THEATRE PRACTICE / STAFF

实践剧场成立于1965年，比新加坡还年长一月有余，是本地戏剧界和文化界历史最久、最为重要的组织之一。走过半个世纪，历经几代努力，踉踉跄跄、风风雨雨。

多年来，实践剧场以其双语的优势，以“扎根本土、放眼世界、求同存异、追求和谐”为理念，不断介绍经典作品，却又鼓励原创；不断注入本地色彩，却又放眼全球。自成立以来，实践剧场便以艺术教育为己任，更将无数课程和演出带到校园，熏陶了几代的新加坡人。

迈入新的世纪，实践剧场面临新的开始和挑战，努力以叫好叫座的演出，以不计回报的创新，尝试为新加坡剧场添砖加瓦。如今翘首未来，叫人无不期待！

Established in 1965 and slightly older than Singapore by more than a month, The Theatre Practice has etched out a pivotal and long-cherished spot in local theatre and cultural history. We have painstakingly ridden out the storms of the last half-century, found ourselves indebted to the staggering contributions of generations gone by, and emerged stronger than ever.

Through the years, The Theatre Practice has marched forward upon the strength of our bilingualism, while pursuing the ideals of “staying firmly rooted to the local, expanding our awareness of the world at large, seeking commonalities yet accepting differences, and embracing one and all in harmony”. We continually introduce classic gems, while also encouraging original creations; we strive to inject local flavour in our pieces, while also keeping ourselves open to the infinite possibilities in the global arena. From the very beginning, The Theatre Practice has been a pioneer in Arts Education, bringing countless workshops and performances into schools, and nurturing several generations of Singaporeans.

Forging into the new century, The Theatre Practice awaits fresh beginnings and challenges. We will spare no effort in presenting highly acclaimed quality productions, and see no limits in exploring original, experimental works – as we aim to steadily build upon the foundations of Singapore theatre. Let us welcome the future in eager anticipation, for there is much to look forward to!

实践剧场 The Theatre Practice Ltd.

155 Waterloo Street #02-08 Stamford Arts Centre Singapore 187962  
电话 Tel: 6337 2525 | 传真 Fax: 6337 0779 | 网站 Website: www.practice.org.sg  
电邮 Email: ttp@practice.org.sg | 部落格 Blog: blog.omy.sg/ttp  
f 实践剧场 thetheatrepractice

想与我们分享观后感或意见吗?

Share your thoughts and comments about our performances with us.

JOINTTP<space>EMAIL<space>NAME<space>FEEDBACK

请以上列格式发送简讯到 9010 2322。Send your SMS to 9010 2322.

## 董事 Board of Directors

联合主席 Co-Chairman  
吴维奋 Daniel Goh  
萧丁明 Samuel Seow

黄燕如 Wong Yen Yee

柯思仁 Quah Sy Ren

郭践红 Kuo Jian Hong

## 职员 Staff

联合创始人 / 艺术顾问  
Co-Founder / Artistic Advisor  
吴丽娟 Goh Lay Kuan

艺术总监 Artistic Director  
郭践红 Kuo Jian Hong

实验室总监 Lab Director  
刘晓义 Liu Xiaoyi

教育与拓展顾问 Education and Outreach Advisor  
黄美兰 Wong May Lan

驻团导演 Resident Director  
吴熙 Wu Xi

驻团演员 Resident Artists  
洪节华 Hung Chit Wah Felix  
吕霖轩 Lv Lin Xuan

制作经理 Production Manager  
李美美 Lee Bee Bee

舞台监督 Stage Manager  
符恺玲 Fu Kailing

剧团经理 Company Manager  
林明凤 Jo Lim

节目经理 Programme Manager  
林秀伟 Cell Lim

助理节目经理 Assistant Programme Manager  
杨馥碧 Yeo Fu Bi

教育研究员 Education Researcher  
魏施敏 Wei Shimin

教育与拓展执行员  
Education and Outreach Executive  
林沁汉 Kenny Lim

市场行销 Sales and Marketing  
莫静云 Karen Boo

行销传播 Marketing and Communications  
陈秋桦 Jeanne Tan

宣传 Publicist  
果雄 Guo Xiong

平面设计 Graphic Designer  
许诗丽 Hui Shi Li

文学研究 Literary Researcher  
黄素怀 Huang Suhuai



CHRISTINA ANNE  
SERGEANT

1955 – 2013

Thank You



# 实践 教育 工程

THE THEATRE PRACTICE  
EDUCATION PROJECT

询问 Enquiries

6337 2525 | [www.practice.org.sg](http://www.practice.org.sg)  
TTPeducation@practice.org.sg

## 故事擂台 Story Challenge Series

《故事擂台校园大挑战》巡回演出  
The Great Campus Story Challenge Performance

“故事擂台”校园工作坊  
The Great Campus Story Challenge Workshop

全国“故事擂台”比赛  
National Story Challenge Tournament

“故事擂台量身订制”课程  
Customised Story Challenge Courses

## 巡回演出 School Performances

《借东风》  
Calling the East Wind

《宇宙光年》  
I Saw You Across The Light Years

《课本故事屋》  
Textbook Storytelling

## 课程和工作坊 Courses & Workshops

课外活动 - 长期戏剧训练  
Long Term Drama Training (CCA)

强化班 - 短期戏剧课程  
Short Term Drama Course (Enrichment)

强化班或融合课程中 - 舞台上的华文课  
Textbook Drama Course (Enrichment or in-Curriculum)

“形体表达”工作坊  
Body-Mind Movement Workshop

“量身订制”课程  
Customised Courses for Students

教育戏剧老师培训课程  
Drama in Education Training Course for Teachers

## 学校讲座 School Talks

“谁是郭宝崑?” 讲座  
“Who is Kuo Pao Kun?” Talk



## 以孩子为本的艺术教育 A Child-oriented Arts Education!

每逢星期六上课, 以华语进行

Classes conducted every Saturday in Mandarin

艺术游戏 Play In Arts  
(4 - 6 岁 years old)

故事银行 Story Banq  
(7 - 9 岁 years old)

戏剧表演课 Drama Class  
(10 - 12 岁 years old)

报名与询问 Enquiries & Registration

6337 2525 | [www.practice.org.sg](http://www.practice.org.sg)

155 Waterloo Street #02-08 Stamford Arts Centre S(187962)



**Hotel Royal Queens**  
For reservations, please call **64260128**

**Hotel Royal Penang**

**Hotel Royal Kuala Lumpur**

欢迎 Like 我们的 **facebook**  
www.facebook.com/uweeklysg

**喜获龙子**  
孙燕姿荣升人母 踏入人生另一个阶段!  
TVB月历 陈豪+胡杏儿 独领风骚!

Health: 知心护心 张维祥医生“谈心”  
Lifestyle: 7道甜点食谱 Dessert Recipes 武吉班让精选美食 大学生兼差 当肚皮舞娘  
Sabah 沙巴加雅岛 潜水度假天堂  
娱乐圈奉子成婚 权相宇+木村拓哉+陈奕迅  
Don't Miss! 送林有嘉演唱会门票+电影《寒战》戏票

全岛各大书局、报摊、便利商店、超级市场、buzz售报亭均有出售。每逢星期日出版, 每本只售\$2。

健康生活源于茶

借问香茗何处有  
牧童遥指白新春

PEK SIN CHOON PTE LTD. 36 Mosque Street, Singapore 059514. Tel: 63233238 Fax: 63233005  
Email: Psc1925@gmail.com

新茶春莊 SINCE 1925

# Go Mobile with omy.sg on iPhone and Android FREE DOWNLOAD!

To download, scan QR code or visit [WWW.omy.sg](http://WWW.omy.sg)  
News at your fingertips, presented in a multimedia (vodcasts, podcasts, articles), bilingual-friendly (Mandarin and English) format.

## omy News

Latest news, Local news, World News, omy presents, Lifestyle, Eat Recipes, Eat Reviews, Eat Treats & Events

## omy Showbiz

E-News, Movie Review, MV Online, Celebrities Vodcasts, Celebrities Pictures, Events & Activities

### Features:

- \* Share stories on Facebook, Twitter, Google+
- \* More story genres, including video listings
- \* Add stories to your Favourite list
- \* Text-to-speech feature (have news read out to you in Mandarin)
- \* 'define' feature (iOS5) enables quick dictionary search

Available on the iPhone  
App Store



omy News



omy Showbiz

ANDROID APP ON  
Google play



omy News



omy Showbiz



UFM 是生活  
100.3



# 《不给口叮!》

DON'T GIVE A DAMN

最独家! 最爆笑! 最生活!

(小猪) (文鸿) (丽梅)  
星期一至五, 06:00AM TO 10:00AM

“有一天我不小心转到这个台就上瘾了!” — 冰来只新英文电台的 Kenny  
“每天我都被地铁上的人呛! 因为你们太想笑啦, 我忍不住!” — Cindy, 上班族  
“你们什么都敢讲! 佩服! 佩服!” — xxxx 3349

DOWNLOAD THE UFM 100.3 MOBILE APP NOW!

UFM 100.3 IS PART OF SPH RADIO NETWORK

U ALWAYS! LIKE US ON FACEBOOK/UFM1003 | FOLLOW US ON TWITTER@UFM1003 | WWW.UFM1003.SG



SPOT OUR PASSION.  
**MAC**  
OFFICIAL MAKEUP SPONSOR





@iKnow  
We Make A Difference

# 智领科技

## iKnow与你共创网络新人生



**無敵CD 568S**

特价: **\$348**

(原价: \$498)

- 4.3" 彩色手写屏幕, 全萤幕多字手写
- 收录《牛津高阶英汉双解词典》第七版, 《大英简明百科全书》, 中英对照
- 收录《现代汉语规范词典》第二版, 及《新编学生实用辞典》
- 收录《十四国辞典》及《会话大全》, 新收录马来文



**Shinco 9.7"**  
**Tablet 1089D Dual Core**

特价: **\$299** (原价: \$399)

- Android 4.1的操作系统, 1GB DDR3
- 9.7英寸的多点触摸屏 (1024 x 768像素分辨率)
- 双镜头摄像头
- 内置WiFi和G-传感器
- 支持多种音频, 视频和电子书格式
- 支持3D游戏



**MagicScan T4ED**

随身扫描机

特价: **\$199** (原价: \$249)

- 可单独操作或与电脑连接
- 随时扫描文件或照片并储存成300/600/900dpi的JPG或PDF档案
- 备有Picture Direct和Optical Character Recognition (OCR) 软件, 能将扫描的档案转换成可供编辑的文字档案
- 可支持高达32GB Micro SD卡

天冷就回来  
It There're Seasons...

**2014**

@iKnow  
We Make A Difference



### iKnow Concept Stores

- AMK Hub #B1-78
- POPULAR @ SIM #03-03/04
- Funan DigitalLife Mall #04-K2
- POPULAR @ Singapore Polytechnic (Food Court 5)
- Funan DigitalLife Mall #04-23
- 101 Lorong 23 Geylang
- Jurong Point #02-K4
- Prosper House #01-03 Tel: 6841-1066

### POPULAR

- POP@Central (Bras Basah Complex)
- IMM Building
- Bukit Panjang Plaza
- Jurong Point
- Bishan Junction 8
- Kovan Heartland Mall
- Causeway Point
- Marine Parade Central Blk 86
- Compass Point
- Lot One
- Hougang Mall
- nex
- Northpoint
- Tampines Mall
- The Clementi Mall
- Tiong Bahru Plaza
- Toa Payoh HDB Hub

Find us on  
**Facebook**  
www.facebook.com/iknow.fb



# 编剧操练营

## PLAYWRIGHTS' BOOT CAMP

**快写! 快排!  
快演! 快看!**

历时4周的操练营采用游戏的概念——首先由3位编剧根据规定题目创作; 1周内编剧们交上“作业”, 之后再由3位导演阅读剧本, 挑选演员; 然后演员们在当天的6小时内进行排练; 最终在当晚进行演出, 接受观众的检验。

**JUST WRITE! JUST REHEARSE!  
JUST PERFORM! JUST WATCH!**

Throughout the 4 weeks of Boot Camp, the guiding principle is that of “play”. Playwrights will pen scripts based on a given topic and have 1 week to hand in their “assignments”. Thereafter, within 1 day itself, 3 directors will read through the scripts, pick from a pool of actors, rehearse for 6 hours, and perform, under the intense scrutiny of a live audience that same evening. The very next week, the whole process starts all over again!

### 作品呈现 Performance

**20/05/2013 – 10/06/2013** 每逢星期一, 晚上8点 Every Monday, 8pm  
实践剧场, 第4室 The Theatre Practice, Studio 4 (155 Waterloo Street, Stamford Arts Centre, Level 2)

**即将开放订位。敬请留意!**

Registration will commence soon. Stay tuned for details!

鸣谢

ACKNOWLEDGEMENT

Presented by



Official Credit Card



Official Makeup



Official Hotel



Legal Consultant



Official Radio



Official Magazine



Official Online Partner



Official Privilege Card



Official Graphic Design



Official Printer



With support from

郭宝崑基金会  
Kuo Pao Kun Foundation

金基氏李  
Lee Foundation

佛觀  
祖音  
廟堂  
KWAN IM THONG  
HOOD CHO TEMPLE

PROMOTE  
MANDARIN  
COUNCIL  
推广华语  
理事会



The Theatre Practice is a recipient of the National Arts Council's Major Grant 2012/2013.

**Special Thanks to:**

刘晋旭 Ric Liu  
蔡竟聪 Edward Choy  
Sam Nai

捐助者、各大媒体与所有义工 Donors, Media and Volunteers



# 华小剧 节

Chinese Theatre Festival  
2013

飛人集社·小孩也可以看系列  
•一睡一醒之間 首飾曲

La Naissance  
{初生}



29.08 - 01.09

当兵啦娘

花木兰

MULAN

30.08 - 08.09



行者  
悟空

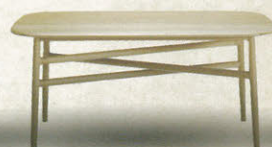
Wanderer-Seeker

七个关于理想生活的日常片段  
A trek around my room

12 - 22.09

1+1+1

=  
?



26 - 29.09

