实践剧场
TheTheatrePractice
第331部作品
331st production

四马路报
Four Horse Road Times

走进他们的世界，聆听他们的故事。Journey into their world, uncover their stories.

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实践剧场
The Theatre Practice

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实践剧场搬家之夜发生奇异事件

实践剧场正在搬新家，大家帮忙将旧服装、道具、家具及器材等从史丹福艺术中心搬到新场所。几名实践职员与义工意外地撞到一堵旧墙，导致一部分的墙壁塌下，结果发现假墙后方隐藏了一个狭窄的储藏室。室内层层的架子上，摆放着过去曾逗留在这条街的人所遗留下来的物品。这些物品当年被舍弃后，却再也无法物归原主。这时，发生了一件奇异的事，仿佛是时空交错……

Bizarre encounters on the night of The Theatre Practice's moving day

The Theatre Practice (TTP) is moving, and volunteers have arrived just in time to help move all the old costumes, props, furniture and equipment from Stamford Arts Centre to the new premises. In the midst of the chaos, several TTP staff and volunteers accidentally bump into the old wall, causing a section of it to collapse. The gaping hole reveals what seems to be a narrow storeroom that had been hidden behind a false wall. The room is lined with shelves of forgotten items belonging to denizens of the past – things that they left behind and never claimed. At this point, something bizarre happens as time and space seem to warp….

Bizarre encounters on the night of The Theatre Practice's moving day

序幕: 墙后的储藏室
Prelude: The Walled-up Storeroom (2016)

演员 Cast

许和健 Benjamin Koh
郑春良 Donovan Tay
吴坤辉 Gabriele Goh
许孜颖 Natalie Koh
Othman M. Yusof
许照贤 Rennard Ho
陈玮 Victoria Chen

故事灵感来自地点 0 Story is inspired by location 0 ▶ p.14

艺术总监的话
Artistic Director's Message

30年前，实践剧场迁入滑铁卢街，就已被这条街散发的鲜明个性深深吸引。我们在史丹福艺术中心落户，全心投入这幢历史大楼日益浑浊的光辉里，在卖花商贩、学生、庙宇信徒、街头艺人和白鸽的熙来攘往中排练、演出。

2016年，我们从滑铁卢街的一端，搬迁到另一端，重新安顿在54号。那原是一排三间旧店屋：有住家、信封供应商、钟表业公会，还有一家汽车融资公司。如今我们有机会重新塑造这栋楼的身份，将它化为一间艺术中心。而要开启这页新的篇章，有什么比制作一出舞台剧作以发掘滑铁卢街的前世今生来得更恰当呢？

编剧林志坚一语中的：今年我们踏上新征途——为忆念、为考古而戏剧。

撇开剧团跟这条街的缘分，要说新加坡历史悠久的老街，不能不算上滑铁卢街。《四马路》发掘了170多年的新加坡历史，拾回一个个被遗忘的故事、被边缘化的社群和被丢失的空间，让它们在舞台上重新绽放生命。20多位演员以10多种语言和腔调，构拟新加坡多元繁复而色彩斑斓的文化图像，让我们在丰富的构图中理解历史，也让我们琢磨省思"归宿感"的真正意义。

正如本剧目的主题、视角、体裁和语言的多样性，我们所聚集的艺术创作者也同样多元化。当我们一起跟着剧本各色各样的方言和语言寻找方向时，我们也同时在反思多元语言社会的丰富层次。当我们研究和深入发掘自己的过去时，我们每一个人都走上了发现自我的旅途。立足于当代新加坡，我们往往发现这些虚构的历史故事在现今社会中真实的回响。

虽然实践剧场经常接待观众到家里来看演出，却难得有如此之规模。我们诚挚的请您与我们共同为这个新的空间塑造新身份。感谢您走进我们的故事。

我们下一次在"四马路"相会！

郭践红
实践剧场艺术总监及《四马路》导演

When The Theatre Practice (TTP) first moved to Waterloo Street almost 30 years ago, we were captivated by the palpable character emanating from the street. Nestled in Stamford Arts Centre, we immersed ourselves in all its chaotic glory, rehearsing and performing alongside the flower-sellers, school children, devotees, buskers and pigeons.

In 2016, we moved up the street and into our new home on 54 Waterloo Street. These three former shophouses have housed everything from family homes to a myriad of businesses including an envelope company, a watchmakers association and a car finance plan establishment. And now, we have the unique opportunity to once again redefine its identity, this time as an arts centre. What better way to start than with a production that not only explores the identity of the area in the past, but also examines its present!

As our playwright Jonathan Lim so aptly puts it, this year we embark on a new adventure: Theatre as Memory, Theatre as Archaeology.

Aside from our personal connection with the road, Waterloo Street has the distinction of being one of the oldest streets in Singapore. In *Four Horse Road*, we excavate over 170 years of Singapore history and bring back to life forgotten stories, marginalized communities and lost spaces. With a cast of over 20 actors speaking more than 10 languages and accents, it paints of colourful and complex tapestry of Singapore's cultures, thus enriching our understanding of the past and allowing us to reflect on what it truly means to belong to a place.

Fittingly, the group of artists gathered for this project are as diverse as the myriad of themes, perspectives, genres and languages inside the production. As we navigate the script's various dialects and languages, it is a reflection of the complexities of our multilingual society. As we research and excavate our past, we embark on a personal journey of discovery. As we stand here in contemporary Singapore, we are constantly reminded by how these historical fictional stories have real present-day resonance.

While we have often welcomed audiences in our home, it is rarely on this scale. We look forward to having you shape the identity of this new space with us. Thank you for being a part of this story.

With that, I hope to see you again on *Four Horse Road*.

Kuo Jian Hong
Artistic Director of
The Theatre Practice/
Director of *Four Horse Road*

编剧的话
Playwright's Message

我的生命一直围绕着滑铁卢街这个邻里地区而转动。

我在奎因街公教中学两栋校舍度过许多寒窗的日子，记忆中，我曾经在上体育课时绕着圣彼得和圣保罗教堂跑，在食堂隔壁的殡仪馆第一次看到棺材，还因为课室支柱出现裂痕而担心它会坍塌殃及食堂（现为新加坡美术馆8Q分馆）。像天主教书店、上海书局、百胜楼等地方，都助长了我的想象力。

国民服役的日子，让我无法再涉足这个邻里，然而我被派往美芝路的兵营服役，因此我得以重回故地。这个邻里在年轻的岁月里扩大至好几多条街，包括小坡大马路。而严重闹鬼的兵营更引发我对这一带的陈年往事感到加倍好奇。

我从1996年起就在史丹福艺术中心开始参与实践剧场的表演。2001年则开始为当时在滑铁卢街42号的行动剧场创作演出。所以，是剧场把我这个国大学生牵引回到滑铁卢街。2003年，受行动剧场的委约，我把一些童年的记忆改编成鬼故事，编写了一出关于滑铁卢街的剧目，因此感到特别兴奋。

随着年龄的增长，我在进行剧场创作时，对历史的钻研越来越深入。处在一个时刻关注国家未来的国度里，也许只有艺术创作者才能够守护着历史，继续与我们的根保持联结，不断地从先辈身上取得借鉴，并且透过其他人的生命，维持一颗强烈的同理心。

去年年初，当践红向我提出一个创作概念，主题是挖掘滑铁卢街的历史与地理时，我仿佛有回家的感觉。然而这回，我想要把网撒得更远一些，并且往池里更深沉之处收罗故事。这个邻里底下藏着层层叠叠的历史，还有许多生命曾经存在，有些被记起；有些被遗忘。这次，我们能让这些故事发声。

我很感激践红为这些故事打开了一扇门，还有创意与制作团队将那些看不见的过去重现在我们眼前，以及演员们透过他们的才华让这些声音立体起来。不过最重要的是，感谢亲爱的观众们的到来，聆听他们的故事。恳请你们一定要记住他们。

林志坚
《四马路》编剧

My life keeps circling round to Waterloo Street and this neighbourhood.

I spent many school years in the two Catholic High buildings on Queen Street – running around the Church of Saints Peter & Paul for PE class, seeing a coffin for the first time in the funeral parlour next to the canteen, and worrying that our classroom would collapse into the canteen (now SAM at 8Q) because the support beams were cracking. Places like the Catholic bookshop, Shanghai Book Company, Bras Basah Complex – these were the places my imagination grew up in.

National Service took me away and then ironically brought me back. I was posted to Beach Road Camp, and this young man's neighbourhood stretched a few streets wider to include old downtown's First Road. And a heavily haunted camp made me even more curious about the forgotten past of this area.

In 1996, I began my involvement in The Theatre Practice's shows at Stamford Arts Centre. And in 2001, I started creating shows for Action Theatre at 42 Waterloo Street then, so it was theatre that brought this NUS student back to Waterloo. In 2003, I was commissioned to write a play about Waterloo Street for Action Theatre's *Waterloo Stories*, and I was thrilled to be able to transform some of my childhood memories into ghost stories.

As I grow older, I find my theatre-making burrowing deeper into the past. In a country constantly fixated on the immediate future, perhaps it is the artists who can help keep an eye on the past – to keep us connected to our origins, to keep drawing lessons from those who came before us, and to keep empathy alive by reminding us how others have lived.

When Jian Hong approached me early last year with the idea of a play that delved into the history and geography of Waterloo Street, it felt like coming home. But this time, I wanted to cast the net much wider, and catch stories from a much deeper pool. So many layers of history lie under this neighbourhood. So many lives – some remembered, most forgotten. These are the stories we could give voices to this time.

I am grateful to Jian Hong for opening the door to these stories, and the designers and production team for making the unseen past visible again; and the cast for lending their gifts to give body to these voices. And most importantly, thank you dear audience for being here to hear them – and please, please remember them.

Jonathan Lim
Playwright of *Four Horse Road*

疑患精神病男子 教堂闹事毁坏神像

Man suspected to be mentally unsound damages statue

圣彼得和圣保罗教堂 Church of Saints Peter & Paul (2018)

疑患精神病男子 教堂闹事毁坏神像

一名中年男子怀疑患有精神病，闯入奎因街圣彼得和圣保罗教堂内醉酒闹事。男子名叫阿许，41岁，他在教堂内被发现对着一尊圣彼得神像喃喃自语，手里握着一瓶啤酒，身体不停摇晃。当时教堂内有其他人，22岁的法籍修女玛丽泰蕾兹尝试安抚大家，并且劝导男子。男子口操福建话，显得精神恍惚，还不断对修女提出对天主教的质疑。他自称是耶稣的重生，要向世人传播新的福音。

修女对于男子的言论很不以为然，却不得不耐心与他交谈。男子后来企图把神像手上的钥匙敲下来，当成崇拜他的标志。修女加以阻止，与该名男子发生肢体冲突。

历史背景

圣彼得和圣保罗教堂是一座热带改良式的新歌德式宗教建筑，由当时发起建造这所教堂的法国传教士们设计。它拥有1900年代的柚木座椅、华丽的彩绘玻璃作品，以及据说出自法国工匠之手的铸铁设计。

圣彼得和圣保罗教堂是本地第二古老的天主教堂，它与新加坡华人天主教徒的早期发展有关。当时由于越来越多华人与印度人南来并信奉天主教，使得位于奎因街的善牧主教座堂无法应付新信众的语言需求，因此于1869年建立圣彼得和圣保罗教堂，传说建造教堂的部分资金由法国拿破仑三世捐助。教堂曾经拥有一架管风琴，由法国著名管风琴制造者制造，可惜后来由于年久失修而被丢弃。

1888年，随着印度天主教徒转移到露德圣母教堂，不同籍贯的华人就成了教堂的主要信徒。此外许多欧洲传教士被派往亚洲前，尤其是中国，会先到新加坡学习华文和方言。1941年，教堂内发生一起奇异事件，一名患有精神病的中年男子闯入教堂，自称是耶稣的重生，还将圣彼得的神像毁坏。

Man suspected to be mentally unsound damages statue

A drunk middle-aged man, suspected to be mentally unsound, barges into the Church of Saints Peter and Paul and makes a nuisance of himself. Koh, 41, is muttering to himself and tottering in front of the statue of St Peter, with a bottle of beer in his hand. Also in the church is Sister Marie-Therese, 22, calming some parishioners and counselling the man at the same time. Speaking in Hokkien, the man appears disoriented and expresses his scepticism of Catholicism to the nun. He claims to be a reincarnation of Jesus and wants to spread a new gospel.

The nun disagrees with the man's views, but is forced to exercise patience. As they speak, the man attempts to knock the key off the statue's hand to claim as a symbol of worship. While trying to stop him, the nun gets into a scuffle with the man.

Historical Background

The Church of Saints Peter and Paul is a tropical neo-Gothic building. It was designed by the French missionaries who initiated the construction of the church. It has teak chairs from the 1900s, stained glass works, and cast iron works crafted by French artisans.

The history of the Church of Saints Peter and Paul, the second oldest Catholic church in Singapore, is associated with the early developments of the Catholic community in Singapore. With the influx of Chinese and Indian Catholic immigrants to Southeast Asia at the time, the Cathedral of The Good Shepherd at Queen Street could no longer cater to the different linguistic groups. Thus, the Church of Saints Peter and Paul was built in 1869. It is said that part of the building funds was donated by Napoleon III of France. The church had a pipe organ made by a famous organ builder in Paris. Unfortunately, it fell into disrepair and was subsequently discarded.

Following the move by the Indian congregation to the Church of Our Lady of Lourdes in 1888, the Church of Saints Peter and Paul became a parish of Chinese from various dialect groups.

Many European missionaries came to Singapore to learn Chinese and dialects before their postings in Asia, especially China.

In 1941, a bizarre incident occurred in the church; a mentally unsound middle-aged man barged into the church and damaged the statue of St. Peter. He was caught and put on trial, where he claimed to be the reincarnation of Jesus.

神像
The Statue (1941)

人物 Character	演员 Cast
阿许 Koh	蔡德耀 Yeo Lyle
玛丽泰蕾兹 Marie-Therese	李榕華 Frances

故事灵感来自地点 1 Story is inspired by location 1 ▶ p.14

犹太商人协助天主教堂 收藏价值连城花窗玻璃

1942年2月7日，日军入侵新加坡的两天后，犹太人列翁舒曼一家正慌忙地收拾行囊准备逃离。两天前，日军在圣若瑟书院内投下一枚炸弹，造成一些课室和庭院的损毁。修士们决定将书院内最贵重的宝物——教堂里的扇花窗玻璃，一一拆下并准备藏在一个安全的地方，以防万一日军占据了书院，这些花窗玻璃会遭到破坏。

舒曼一家在收拾行囊时，圣若瑟书院的关教师与善牧主教座堂的朱姓修女找上门来，请求他们家协助收藏花窗玻璃。很快的，大家就会发现，选择这户家庭并非偶然……

历史背景

圣若瑟书院的位置原来是新加坡第一所罗马天主教堂的所在地。圣若瑟书院于1855年在同个地点建成，百多年来由喇沙修士会管理。二战期间，不料遭到日军投下一枚炸弹。修士们担心书院还会受到袭击，决定将珍贵的花窗玻璃拆下，并将它们储藏在一个安全的地方，不过这些花窗玻璃在战后丢失了。二战时，书院暂时关闭，被充作红十字医院。1988年，书院搬离，原来的建筑如今成了新加坡美术馆。

滑铁卢街曾经是欧亚人与犹太人的聚集地，基于靠近犹太教堂的原因，许多犹太家庭选择在这条街落户、建造房子。值得一提的是，街上的马海阿布犹太教堂是目前东南亚最古老的犹太教堂之一。

犹太族群移民到新加坡的历史可追溯到19世纪。新加坡的主要犹太族群分为两类，分别是来自欧洲的阿什肯纳兹犹太人，他们主要参与欧洲俱乐部以及与欧洲对应地区有来往的；另一类则是与本地犹太社群有极大分别的塞法迪犹太人，他们来自印度、巴格达或阿拉伯。这些犹太人曾经是商人和地主，可说是相对富有的社群。

在战争爆发和日据时期前，许多犹太家庭已移民至其他国家，仅有少数犹太人留下来。而留下来的犹太人则成为战俘被拘留在日军看守的樟宜监狱或是森路上的监牢。

犹太商人 协助天主教堂 收藏价值连城 花窗玻璃

新加坡美术馆 Singapore Art Museum (2018)

It is 17 February 1942, two days after the fall of Singapore to the Japanese Army. A Jewish man, Levon Shulman, is frantically helping his family pack their belongings as his wife Marin and daughter Rada prepare to flee the Japanese.

滑铁卢街上的旧房子 (左侧)
Low-rise dwellings (left) on Waterloo Street (1982)
From the Lee Kip Lin Collection. Courtesy of the National Library Board, Singapore 2018.

Two days ago, Japanese planes bombed St Joseph's Institution (SJI) and some classrooms and the courtyard were damaged. In anticipation of further damage or if SJI becomes occupied by the Japanese, the priests decided to remove the stained glass panes, the most precious possession of the school, from the chapel, and hide them away.

The Shulman family's packing is interrupted by Brother Kwan from SJI and Sister Choo from the Cathedral of The Good Shepherd, who have decided to approach the family to help to hide away the precious panes among the family's possession. Yet, it is soon revealed that the family was not randomly chosen…

Jew assists Catholic Church in stowing away priceless stained glass panes

Historical Background

St Joseph's Institution (SJI) was built on the site of Singapore's first Catholic Chapel in 1855. The school was founded and managed by De La Salle Brothers for over a hundred years. At the cusp of World War II, the school was damaged by bombings carried out by the Japanese troops. Worried that the school might suffer another attack, the priests decided to remove the precious stained glass panes in the chapel and hide them away for safekeeping. Unfortunately, the panes went missing after the war. During the Second World War, SJI was closed down temporarily and the building functioned as a Red Cross hospital. After the school moved out of the premises in 1988, the building became the Singapore Art Museum.

Waterloo Street was also known for being a Eurasian and Jewish enclave, with many Jewish families building houses and living along this street, likely due to its proximity to the synagogue. It is worth mentioning that Maghain Aboth Synagogue on Waterloo Street is one of the oldest Jewish synagogues in Southeast Asia.

Jewish migration to Singapore went as far back as the late 1800s. There were two ma n kinds of Jews in Singapore, the Ashkenazi Jews from Europe, who predominantly joined European clubs and socialized with their European counterparts, and were seen as largely separate from the local Jewish community, formed of Sephardi Jews from India, Baghdad or Arabia. These Jews were mostly businessmen and landowners and were considered a wealthy community.

Before the outbreak of the war and the Japanese occupation, many families migrated to the other countries and there were few Jews remaining during the occupation itself. The remaining Jews were interned at various stages as Prisoner of War in Changi Prison and Sime Road Camp, under a host of conditions by the Japanese.

花窗玻璃
Stained Glass (1942)

人物 Character	演员 Cast	人物 Character	演员 Cast
列翁舒曼 Levon Shulman	柯逸華 Igor Kovic	朱姓修女 Sister Choo	洪小婷 Ang Xiao Ting
玛欣舒曼 Marin Shulman	Lisa Marie Henderson		陈思敏 Jo Tan
拉妲舒曼 Rada Shulman	陈粹林 Elizabeth Sergeant	关教师 Brother Kwan	刘晋旭 Ric Liu

故事灵感来自地点 2 Story is inspired by location 2 ▶ p.14

三名马抗成员乔装混入酒楼 要挟日军少校释放马抗领袖

Japanese Major Held Hostage In Exchange For Release Of Key MPAJA Leader

当晚，日军大西少校正在酒楼宴请德国党卫队的沃尔曼少校，现场还有多位宾客。不料三名马抗成员——黄敏珍、林茹碧，以及阿里夫，乔装混入酒楼伺机行事。他们暗中安排一个藏了两把手枪的礼盒送到酒楼，并分别掏出手枪指着大西少校与沃尔曼少校，要求他们释放马抗领袖莱特。过去几个星期，莱特被大西少校关起来进行盘问。

正当他们在对峙的时候，侍应生长伊克巴儿与亲日者陆太太劝他们放弃行动，但都不成功。就在他们挟持大西少校准备走出去时，一名越南妇女安月突然冲上前央求他们不要伤害少校，她较早时到酒楼请求少校释放她的丈夫张红。这时，大批军队来到，大西少校反而劝三名马抗成员赶快逃走。

莱特遭到日本宪兵逮捕后不到两个月被释放，并恢复马抗的领袖工作。不过，他后来背叛了抗日伙伴，甚至与日军设下埋伏逮捕多名抗日领袖。

历史背景

关于五月花酒楼

五月花酒楼由日本人经营，它原来是一座歌德式教堂，建于1870至1875年间。1892年，它成了卫理公会女子学校的所在地，并居住了一群土生华人卫理公会派传教士。1894年，马来教堂在此正式成立，是新加坡第一间土生华人卫理公会教堂。教堂于1929年搬离，这里之后充作多种用途，包括日据时期提供中餐的五月花酒楼，以及1950年代的新新摩哆公司与停车厂。毗邻的建筑是一座战前的两层楼洋房，相信曾是一位犹太商人的住家，后来成为提供廉价住宿的大陆旅店。两座建筑最终由于年久失修而废置。1999年，将近十年后，雕塑家孙宇立将它改建成雕塑广场。歌德式教堂是主要展览空间，九公尺高的天花板使它成为摆放大型雕塑的理想场地，隔邻的建筑就充作行政与其他用途。雕塑广场于2014年搬离后，Objectifs摄影及影像中心于2015年迁入。

大陆旅店 Tai Loke Hotel (1982)
From the Lee Kip Lin Collection. Courtesy of the National Library Board, Singapore 2018.

关于莱特

马来亚共产党（马共）及马来亚人民抗日军（马抗），是日本占据马来亚期间组织的抗日部队，莱特是这两党的领导人。他是一名拥有中越血统的越南人，曾经使用张庭福、莱特和张红化名。莱特原先是由英国国安局雇用并在1934年指派渗入到马共。由于他对共产主义有丰富的知识，因此迅速地在党内崛起，顺利地成为了党内的总书记。他为了铲除对手，和英国警察串通，导致对手被警察逮捕。

在日据时期，莱特在日军扫荡时被查获。当时他的同志们都被处刑，他则在拘留几天后就被释放。其他抗日战士并不知情，他为了保命，答应与日本宪兵合作。他透露了马共组织的情报，让日本宪兵把枪头瞄向主要的抗战人物。1942年9月1日，超过100名资深的马共及马抗成员召开秘密会议。日军依靠莱特提供的情报，突袭了这场秘密集会，导致大部分的马共和马抗领导人不是被击毙就是被捕。莱特并没有出席这场会议，称车子在前往会议的途中抛锚。

On this night, Major Onishi of the Kempeitai is hosting a grand dinner for Major Wortmann, a SS officer of the Nazi Party. Unknown to all, three Malayan People's Anti-Japanese Army (MPAJA) resistance fighters, Aarif, Eng Min Chin and Ruby Lam have disguised themselves as a server, a singer and a guest respectively.

To aid their scheme, they have secretly arranged for a gift box hiding two guns to be delivered to the restaurant. The resistance members pull out the guns on Major Onishi and Major Wortmann, demanding for the release of MPAJA leader, Lai Teck, who was earlier detained by Major Onishi for questioning.

During the confrontation, Iqbal the waiter and pro-Japanese Mrs Loke try to persuade the intruders to abort their attempt, but to no avail. As they attempt to force Major Onishi to leave the premise with them, a Vietnamese woman, An Nguyet, rushes forward and pleads with them not to harm the Major. Earlier, she had begged the Major to release her husband, Chang Hong. Suddenly, a group of soldiers approach the restaurant and Major Onishi urges the MPAJA members to abandon their plan and flee instead.

Lai Teck is released less than two months after he was captured by the Kempeitai, and resumes his work as a resistance leader in the MPAJA. But subsequently, he betrays his anti-Japanese comrades by setting up an ambush with the Japanese Army to capture a number of resistance leaders.

Historical Background

About May Blossom Restaurant

May Blossom Restaurant was housed in a Gothic-style chapel erected from 1870 to 1875. In 1892, the chapel became the location of Methodist Girls' School, where a group of Peranakan Methodist missionaries resided. In 1894, the Malay Church was established, the first Peranakan Methodist church in Singapore.

After the church moved out in 1929, the building was home to various businesses including May Blossom Restaurant - a Chinese restaurant during the Japanese Occupation, and Sin Sin Motor Company in the 1970s. The adjacent building was a two-storey bungalow believed to be the residence of a Jewish businessman, but was later converted into the Tai Loke Hotel, a seedy looking budget hotel. After years of neglect, the two buildings were finally left in a dilapidated state.

In 1999, the vision of sculptor Sun Yu-Li turned both buildings into the art gallery, Sculpture Square. The Gothic-style chapel provides the main exhibition space. With its 9-metre high ceiling, the place was ideal for displaying large-scale sculptural works. The building next door functioned as an administrative office and was also used for other purposes. Following the exit of Sculpture Square from Middle Road in 2014, Objectifs - Centre for Photography and Film took over its premises in 2015.

About Lai Teck

Lai Teck was a leader of the Communist Party of Malaya (CPM) and MPAJA, a resistance group formed during the Japanese Occupation of Malaya . He was a Vietnamese of mixed Sino-Vietnamese descent, and had many pseudonyms including Truong Phuoc Dat, Lai Teck and Chang Hong. Lai Teck was initially recruited by the British security services and brought to Singapore in 1934 to infiltrate the CPM. He quickly rose through the ranks and gained party leadership (Secretary General), both because of his vast knowledge of communism, and his removal of rivals, all who were swiftly arrested by his contacts in the British Police.

During the Japanese Occupation of Singapore, Lai Teck was picked up in a Japanese sweep. While many of his comrades were executed, he was freed several days later after his detention. Unbeknownst to the other resistance fighters, this was because he agreed to collaborate with the Kempeitai in order to save his own life. He leaked the organizational chart of the CPM and allowing the Kempeitai to target key resistance figures. On 1 September 1942, more than 100 senior CPM and MPAJA members gathered for a secret conference. However, the Japanese were tipped off by Lai Teck and staged a raid, and most of the leaders of both the CPM and the MPAJA were either killed or captured. Lai Teck failed to show up to the meeting, claiming his car broke down.

到南迪纳照护之家 聆听住民述说故事

Visiting Nantina Home to be regaled with stories by the old folks

坐落在密陀路的南迪纳照护之家，每月一次由不同团体轮流义务筹办茶会，特地为这里的住民而设。今天轮到新加坡中华妇女协会主办茶会。协会主席张女士召集了义工们招呼住民享用茶点，并与他们聊天。每一位住民似乎有说不完的故事。

照护之家的其中一位住民，黄女士，在二战期间曾在日本人经营的五月花酒楼工作。有一晚她下班回家，走到桥北路Polglase桥边时，因为腹泻而躲到草丛间方便。接着她目睹四名日本兵士指示几名华人，在桥底用锄头挖洞，并将两个大包裹埋藏在洞里后离开。她相信它们还在原地，因为当时她将一颗大石头放在埋藏包裹之处，每天走过都会查看，石头未曾被搬移。包裹里藏着什么，如今这仍是一个谜。

另一位住民则是荷兰籍中年男子凡德胡特先生，原本是一名历史与英语教师，后来因为与一名学生的尴尬事件，决定出国旅行。过了若干年，他看到战后的满地疮痍，决定回到新加坡，却赫然发现自己的房子被陌生人占有，自己的家当也都不翼而飞。他不得已搬入南迪纳照护之家暂住，并希望法院能早日裁决归还他的产业。

伊尔万，一位年约30初岁的马来男子，自夸是一个很了解油鬼仔的专家。他叙述当时油鬼仔第一次在教堂附近被人发现它的踪迹后，人们开始会在教堂附近，等待这只鬼魅再次出现。有一晚，伊尔万决定恶作剧。他先将自己浸在摩托黑油里，然后再攀爬教堂的侧墙高处，等待路过的人。但是，他却看到了一个神秘的轮廓，像摩托油那么黑，在一棵树上注视着他。伊尔万吓了一跳，赶快跑回家，暗自希望他的身上的黑油能掩盖他的特征，油鬼仔不会认出他。两天之后，一场神秘的火灾烧毁了伊尔万的家，而他的家人在那场火灾里罹难。无家可归的伊尔万搬进了南迪纳照护之家，但是油鬼仔并没有要放过他的意思。

雅子，一名中日混血女子，阐述她父母的故事。她的父亲是一个专业的日本摄影师，当她的潮州母亲到摄影棚拍照时，他们俩就坠入了爱河，最后结婚有了雅子。居住在以日本人为主的密陀路上，雅子自小在日本文化中成长。但是，当中国与日本之间关系日渐紧张，雅子的世界开始改变。她母亲招来的华人顾客抵制他们，同时母亲的家人也和他们渐行渐远。二战爆发时，雅子的父亲被英国殖民军强行拘留并送往拘留营。当日本人占据后，雅子的父亲被释放，他得以回到家庭，但是父母间的紧张气氛日益加剧，尤其是雅子的华裔叔叔们被日军带走之后。很快的，她的父亲再次被带走，这次是帮日军服务，成为战争摄影师。自此之后，雅子再也没有见到她的父亲。战争结束后，她的父亲因羞愧与自责，并没有回到日本或新加坡，而是选择留在槟城。雅子的妈妈之后因病去世，雅子就成为了一名孤儿。

历史背景

南迪纳照护之家的前身是日本人经营的东洋旅店，战后改名为南迪纳旅店，曾为经由印度返回的欧洲拘留者提供住宿。之后，它由社会福利部接管，并转变成南迪纳照护之家，专门收容老人与贫困者，只要是新加坡居留者，不论国籍。虽然这里的住民大多数是贫困者，不过那些较富有的可以付费享用一些特权，例如个人房。这里也收容一些盲人，并安排点字老师每周来教课。红十字会新加坡分会在这里定期于星期四为住民举行茶会，由不同团体轮流提供茶点，包括扶轮社、中华妇女协会、基督教青年會等。

这里的住民多数是华人与印度人，但也有一些外国人，他们一般身体有残疾而无法在家居住，或是无依无靠的贫困者。其中较为人知的是约翰内斯凡德胡特博士，他离开新加坡11年后返回时，发现自己的家被陌生人占据，家当也都被清空。他最终重新获得另一个产业的合法拥有权而离开照护之家。

南迪纳照护之家停止运作后，新加坡职工总会迁入这栋建筑作为临时地点，直到他们迁移到珊顿道。

The Nantina Home for the Aged and Destitute hosts a monthly tea party for the residents organised by various organisations on a rotational basis. Madam Teo, President of the Chinese Ladies Association plays host today and recruited volunteers to serve tea and chat with the various residents. Almost every resident has their own story to tell.

During World War II, Madam Ng was working in the Japanese-run May Blossom Restaurant. As she was walking home after work one night, Madam Ng had the runs and hid behind some bushes near the Polglase Bridge at North Bridge Road to relieve herself. There, she saw four Japanese soldiers instructing several Chinese men to dig a hole using hoes under the bridge. They then buried two big bags in the hole and left. Madam Ng used a rock to mark the spot and would walk by the spot every day. Years passed and the rock was never moved. What is in the bag remains a mystery to this day.

Another resident at the Home, Mr Van der Hoot, a middle-aged Dutchman, was a teacher who taught History and English. After an embarrassing incident involving a male student, he decided to travel abroad. After years of travelling, during which he saw the damage wrought by the war, he resolved to return to Singapore. But he was shocked to find his house occupied by a family and all his belongings in it had disappeared. He had no choice but to move into Nantina Home temporarily, while hoping for the authorities to make a decision quickly for him to regain possession of his properties.

Irwan, a Malay man in his early 30s, is a self-professed Oily Man expert. He recounts the Orang Minyak scare which recently gripped the city where people would wait near the church where the supernatural creature was first spotted. One night, Irwan decided to play a prank. He dipped himself in motor oil and proceeded to climb up the side of the church, in full view of the waiting people. However, he saw a mysterious figure, black as the motor oil, glaring at him from under a tree. Frightened, Irwan ran home, hoping that his oily state disguised his features from the Orang Minyak. However, two days later, a mysterious fire broke out and burnt down Irwan's house, with his family trapped inside. Homeless, Irwan moved into Nantina Home, but the Orang Minyak does not seem willing to loosen his grip on him.

Masako, a Chinese-Japanese woman, tells the story of her parents. Her Japanese father was a professional photographer, who fell in love with her mother, a teochew woman, when she visited for a studio portrait session. The two eventually got married and had Masako. Living in the Japanese enclave on Middle Road, Masako was raised more Japanese than Chinese. However, her world started to change with the growing tensions between China and Japan. Chinese customers her mother brought in stopped patronizing the businesses and they soon became estranged with her mother's family. When World War II broke out, Masako's father was forcibly detained by the British Colonial Forces and sent away to live in an internment camp. He was released during the Japanese Occupation and briefly returned to the family but tension between her parents continued, especially when Masako's Chinese uncles were taken away by the Japanese army. Soon after, her father was once again taken away, this time by the Japanese army to serve as a war photographer. After this, Masako never saw her father again. When the Occupation ended, her father was in Penang but chose not to return to Japan or Singapore out of shame and guilt. Masako's mother fell sick soon after and passed away, leaving her an orphan.

Historical Background

The Nantina Home was formerly the Japanese-run Toyo Hotel, which was renamed Nantina Hotel, after the war, where it provided accommodation for European detainees returning from India. Thereafter, the Department of Social Welfare took over the building and turned it into The Nantina Home for the Aged and Destitute, housing residents of Singapore regardless of nationality.

Although most of the residents were destitute, the relatively richer ones could pay for special privileges, for instance, a private room. The home also took in blind people, and arranged for a Braille teacher to conduct classes every week. The Singapore branch of the Red Cross organised a regular Thursday tea party where various organisations, including Rotary Club, Chinese Ladies Association and YMCA, took turns to provide refreshments for the residents.

Most of the residents were Chinese and Indians, but there were also some Westerners. The latter were usually handicapped and thus unable to live independently at home, or penniless without a family. Notable among them was Dr Van der Hoot who left Singapore and returned 11 years later to find that his house was cleaned out and occupied by strangers. He managed to leave Nantina Home eventually after regaining legal possession of another smaller property. Following the closure of the home, the residents were moved to other homes around the country and the site was taken over to be the temporary home of the Singapore Trades Union Congress until it moved to Shenton Way.

五月花酒楼 May Blossom (1942)

人物 Character	演员 Cast
大西少校 Major Onishi	黄家强 Johnny Ng
沃尔特曼少校 Major Wortmann	Andrew James Mowatt
	Justin Lee
陆太太 Madam Loke	林佩芳 Lim Poey Huang
樱花 Hanami	吴敏宝 Ng Mun Poh
黄敏珍 Eng Min Chin	叶贞芳 Ethel Yap

人物 Character	演员 Cast
林茹碧 Ruby Lam	沈淑蔚 Sharon Sum
阿里夫 Aarif	Al-Matin Yatim
安月 An Nguyet	陈珮文 Jodi Chan
伊克巴尔 Iqbal	Yazid Jalil
日本宪兵队陆军中尉 Kempeitai Lieutenant	郑春良 Donovan Tay
	吴坤辉 Gabriele Goh

故事灵感来自地点 3 Story is inspired by location 3 ▶ p.14

南迪纳照护之家 Nantina Home (1952)

人物 Character	演员 Cast
张女士 Madam Teo	吴敏宝 Ng Mun Poh
	陈珮文 Jodi Chan
黄女士 Madam Ng	林佩芳 Lim Poey Huang
雅子 Masako	沈淑蔚 Sharon Sum
	叶贞芳 Ethel Yap

人物 Character	演员 Cast
凡德胡特 Van der Hoot	Andrew James Mowatt
	Justin Lee
伊尔万 Irwan	Al-Matin Yatim
护理人员 Caregiver	许和健 Benjamin Koh
	许孜颖 Natalie Koh
	陈玮 Victoria Chen

故事灵感来自地点 4a 4b 4c 4d Story is inspired by location 4a 4b 4c 4d ▶ p.14

元宵节印军叛变 红灯区也不安宁

Sepoy Mutiny on Yuanxiao Festival sent ripples through the red-light district

元宵节印军叛变 红灯区也不安宁

1915年元宵节当天，新加坡发生了一起印度军队叛变事件。在坡底的红灯区，显得异常冷清。

两名高级阿姑（来自中国的欢场女子）阿春与阿兰以及妈妈桑走在街上。她们遇到“南洋姐”（来自日本的欢场女子）爱子与和美及她们的妈妈桑，才知道当天下午发生印度军队叛变，导致街上格外冷清。

苏联欢场女子卡缇儿与她的干爹克里斯多夫也接着出现，后者向她们叙述印军暴动的来龙去脉。闲着无聊的一群女人，由于克里斯多夫叙述故事，当即上演了一段叛变事件。他们先是在亚历山大兵营开始暴动，后来还围攻英军驻新加坡司令部，甚至到东陵兵营释放德国囚犯。

这时，一名日本军官跑来通知大家，印度叛军向大坡攻进来了。

Sepoy Mutiny on *Yuanxiao* Festival sent ripples through the red-light district

It is the 15th day of the Lunar New Year (*Yuanxiao* Festival), and the red-light district downtown, where the Japanese brothels are located, is unusually quiet.

Two senior Ah Kus (Chinese Prostitutes), Ah Chun and Ah Lan, are out walking with their mamasan. They meet Aiko and Kazumi, two Karayuki-san (Japanese Prostitutes) also with their mamasan, and discover the reason for the quiet night – a mutiny by the sepoy soldiers had broken out earlier in the afternoon.

Russian prostitute Katya appear with her Russian daddy, Kristof, who has more information about the mutiny. With Kristof as narrator, the bored women decide to dramatize the mutiny, acting out the events, from the mutineer's initial action at Alexandra Barracks, to the siege on their Commanding Officer's home, to their release of the German prisoners at Tanglin Barracks.

Suddenly, a Japanese officer comes running towards them, shouting that the mutineers are advancing towards town....

历史背景

关于1915印度军队叛变事件

发起暴动的是印度第五轻步兵团的右翼，主要是由回教士兵组成。据说他们对于英军指挥官不满，不料谣传他们将被调到土耳其与回教士兵作战。于是他们发起兵变，来自四个连队的八百士兵开始暴动。暴动从亚历山大兵营开始，且占领了兵营。他们不但杀害了英军，偷取枪械，甚至围攻英军驻新加坡司令部，还到大街上突击来自欧洲的平民。由于是农历新年期间，许多英国军人正在休假，这场叛变起初让英国当局措手不及。然而，他们很快就紧急应对，发动反击，并且很快结束了兵变。

关于新加坡娼妓业

从1870年开始，许多来自偏乡穷苦的年轻中国和日本女子来到新加坡以卖淫为生。当中有些是自愿并为了自由及金钱利益而来的，而有些是不幸被家人给卖了。由于国家潦倒加上当时女性地位低微，家中的长女被当成货物买卖或被迫离开家乡卖淫为生。她们大多数都没受过什么教育，在妓院有如奴隶般被老板与皮条客操控，有时还要面对客人的粗暴待遇。

南洋姐 Karayuki-san
Photo source: Warren, J. F. (1993). Ah Ku and Karayuki-San: Prostitution in Singapore 1870-1940. Oxford New York: Oxford University Press.

当时新加坡也有来自欧洲的妓女，她们的客户大多是居住在新加坡的欧洲和英国人。这些女性中有许多是穷困的俄罗斯人，为了生活不得逃离农村去大城市工作，后来却被骗卖，并偷渡到亚洲卖淫。

Historical Background

About The 1915 Sepoy Mutiny

The Right Wing of the 5th Light Infantry Brigade, a largely Indian-Muslim regiment, revolted on 15 February 1915. Frustrations with their Commanding Officer and rumours that their upcoming transfer would be to Turkey, where they would have to fight against their Muslim brothers, led 800 sepoys from four of eight companies to revolt. The mutineers wrecked havoc, gaining control of Alexancra Barracks, killing British guards, seizing ammunition, and storming their Commanding Officer's home. They later roamed the streets attacking European civilians. The mutiny initially took British authorities by surprise as many men were on leave because of Chinese New Year festivities. However, they soon managed to mobilize and mount a counter-attack and the mutiny soon ended.

About Prostitution in Singapore

As Singapore became a key shipping port, many coolies arrived here for work. As they were bachelors and arrived alone, prostitution became an indispensable part of life and was tolerated by the authorities.

From 1870, droves of young girls arrived from rural China and Japan to become prostitutes in Singapore. Some came willingly, drawn by the financial and personal freedom prostitution gave them, while others were sold by their families. Poor economic conditions, chronically large families and the low social value of females meant daughters were the first to be sold or given away. Most of them were illiterate, and upon reaching the brothel, they were treated poorly and tightly controlled by brothel owners and subjected to abuse by clients.

There were also European prostitutes in Singapore, whose demand came from the European and British residing here. Many of these women were poor exiled Russians who fled their rural villages for work in big cities, and were subsequently tricked into prostitution and smuggled into Asia as stowaways on ships.

红灯区
Red Light District (1915)

人物 Character	演员 Cast
阿春 Ah Chun	刘晋旭 Ric Liu
阿兰 Ah Lan	陈思敏 Jo Tan
阿姨 Ah Yee	李榕華 Frances
妈妈桑 Mamasan	蔡德耀 Yeo Lyle
爱子 Aiko-san	候玮诗 Petrina Kow

人物 Character	演员 Cast
和美 Kazumi-san	洪小婷 Ang Xiao Ting
卡缇儿 Katya	陈粹林 Elizabeth Sergeant
克里斯多夫 Kristof	柯逸華 Igor Kovic
广树 Hiroki	Othman M. Yusof
	许照贤 Rennard Ho

故事灵感来自地点 5 Story is inspired by location 5 ▶ p.14

冰球摊位玩“地甘-地甘” 得奖听滑铁卢街故事

Play tikam-tikam at Ice-ball Stall: Win an anecdote of Waterloo Street

冰球摊位玩“地甘-地甘” 得奖听滑铁卢街故事

在滑铁卢街上有一个独特的摊子，售卖充满童年味道的冰球。顾客只要买一粒冰球，就有机会转一转“地甘”之轮，赢得一个由摊主和她的助手叙述的小故事。

这些故事发生在不同年代，从前殖民地时期到现在。有男童看见一名大叔在42号门前摆摊子时，他的铁箱里冒出白烟的故事；有教堂看管人的妻子深夜遇见油鬼仔的故事；有修道院“希望之门”的故事；还有洋人工程师要将人力车夫当成祭品供养神明的故事。

能听到哪些故事就全靠你的运气咯！

历史背景

滑铁卢街是新加坡最早建造的街道之一，原名漆路(Church Street)。由于莱佛士坊附近也有一条同名的街，英国殖民地政府为了避免混淆，在1858年将这条街改名成为滑铁卢街，同时也纪念英军在滑铁卢（比利时境内）打败拿破仑。除了这个正式的名称，人们也称之为四马路。

滑铁卢街经历多次变化，早期街上有很多卖印度拉茶的小档口，以美味的印度罗惹闻名。后来，从这条街分支出来的几条小巷被永久拆除，包括明水坊（如今的宏利中心）与罗弄克里希那（如今的金隆大厦）。此外，一部分的滑铁卢街于1998年被改建成人行道，以便容纳观音堂及克里斯南兴都庙的人潮。

二战之后，街上属于犹太人的洋楼不是被遗弃就是年久失修。多年后，这些洋房都被保留下来，重修成为各个艺术团体的家，这一带也发展成滑铁卢街艺术带。42号滑铁卢街，现为42新剧中心，曾经一度因为在门口售卖冰球的大叔而著名，顾客每买一粒冰球，还有机会转一转“地甘-地甘”，赢取一份奖品。

在维多利亚街的赞美广场，以前是天主教圣婴女修道院，修道院办了两所学校——圣婴女校与圣尼格拉女校。自从修道院于1854年成立后，单身母亲或妇人因为无法负担养育小孩，就会把婴儿遗弃在修道院门口，也就是“希望之门”。由于昔日社会重男轻女的关系，尤其华人的迷信思想，相信虎年出生的女婴会为家庭带来不幸，因此多数的弃婴都是女生。

修道院后来设立了孤儿院，收养这些弃婴，以及来自贫困或破碎家庭的孩子，让他们接受教育并给予他们一个家。那扇“希望之门”，如今仍矗立在维多利亚街的一侧。

Play tikam-tikam at Ice-ball Stall: Win an anecdote of Waterloo Street

Along Waterloo Street, there is quirky ice ball stall. When customers purchase an ice-ball, they have the chance to spin the tikam-tikam wheel and win a story about Waterloo Street, as told by the stallholder and her assistant.

These tales span several eras, from the colonial times to the present. They include the story of a boy and a mysterious box with cold smoke; an account of the Church caretaker's wife who encountered the Orang Minyak; the "Gate of Hope" at the convent; and finally a rumour that Caucasian engineers were planning to offer Chinese rickshaw pullers as human sacrifice to appease a deity.

Which story you receive depends entirely on your luck.

Historical Background

Waterloo Street, originally named Church Street, is one of the earliest streets in Singapore. However, there was already another street with the same name near Raffles Place. To avoid confusion, in 1858, the colonial government renamed it to commemorate the British victory in the Battle of Waterloo (Belgium) when Napoleon Bonaparte was defeated. Besides the official name, the street is also known colloquially as "Fourth Road" or "*Si Beh Lor*" in Hokkien.

Waterloo Street underwent several transformations. In the early days, the street was lined with sarabat stalls famous for teh tarik and Indian rojak. Lanes that branched out from this street are long gone; they include Beng Swee Place (present-day Manulife Centre) and Lorong Krishna (present-day Fortune Centre). Furthermore, in 1998, a part of Waterloo Street was converted into a pedestrian street to accommodate the human traffic at the Kwan Im Thong Hood Cho Temple and Sri Krishnan Temple.

After World War II, the Jewish bungalows, along the road were abandoned and left in disrepair. Years later, they have been conserved and refurbished to house several arts groups, as part of the Waterloo Street Arts Belt. At one point, 42 Waterloo Street, now Centre 42, was well-known for the ice ball vendor outside the gate. For every ice-ball that one bought, there was a chance to spin the tikam-tikam wheel to win a prize.

CHIJMES at Victoria Street was once the Convent of the Holy Infant Jesus (CHIJ). The convent was made up of two schools – the primary and secondary schools of CHIJ and St Nicholas Girls' School. Since the establishment of the convent in 1854, single mothers or women unable to afford another baby would leave them at the convent's gate, which was known as the "Gate of Hope". Old societal values favoured boys over girls, and thus many of these abandoned babies were girls. Girls born in the year of the tiger were especially vulnerable of the age-old Chinese folklore that suggests that these girls were destined to bring bad luck to their families.

An orphanage was started by the convent, who took in these abandoned babies and children from needy or broken families, giving them an education and a home. The gate remains to this day and can be found on the side facing Victoria Street.

传统冰球 Ice Ball

42新剧中心
Centre 42 (2018)
Photo source: Centre 42

希望之门 The Gate of Hope (2018)

地甘-地甘
Tikam-Tikam (2018)

人物 Character	演员 Cast
May 姨 Aunty May	候玮诗 Petrina Kow
琪琪 Gigi	洪小婷 Ang Xiao Ting
	陈思敏 Jo Tan

故事灵感来自地点 6a 6b 6c Story is inspired by location 6a 6b 6c ▶ p.14

小坡女校疑似出现传闻中的油鬼仔

圣安东尼女校 St. Anthony's Convent (1982)
From the Lee Kip Lin Collection. Courtesy of the National Library Board, Singapore 2018.

小坡女校疑似出现传闻中的油鬼仔

两名圣婴女校的华族学生被罚留在校内清理画笔，正好是傍晚时分，天色渐渐暗了下来。她们不敢下楼，因为她们听到传闻说油鬼仔晚上会在学校出现。不料远处突然传来一个声响，于是她们祷告祈求平安，但是声响再次传来，而且显得更加靠近。她们似乎无路可逃，偏偏在这时又想起这一带的鬼故事，包括圣若瑟书院出现飞行头巾，还有史丹福路操场有个男鬼吊死在篮球场上。接着她们又听到走廊尾端传来声响。

历史背景

油鬼仔是马来民间传说中的鬼。他们的起源有两大说法，一是他们利用巫术与魔鬼崇拜，下诅咒要赢回爱人的心；或者是受到邪恶巫医掌控的怪兽。他们长得就像普通人一样，却全身涂满黑油，使得他们难以被捕捉或追查（因为油无法形成脚印或手印）。他们的主要动机是性侵处女，为的是履行他们与恶魔的契约，或是满足他们的性欲。

根据传闻，有人曾在圣安东尼女校的楼梯间，以及维多利亚街的圣约瑟教堂内见到油鬼仔的踪影。这一区的其它鬼故事还包括一个男鬼吊在圣若瑟书院附近的史丹福路的篮球场篮框上，以及一个飞行头巾，据说属于圣若瑟书院一名印籍看守员的鬼魂，他是在工作岗位上去世的（也许因为他坐着时通常被一堵墙挡住胸部以下，人们只见到他的头巾）。

马来少年劫持新巴巴士车上与司机展开对抗

马来少年劫持新巴巴士车上与司机展开对抗

一名马来少年在大巴窑巴士转换站，偷走一辆新巴巴士。他以为车上没人，却没意识到巴士司机就在后座小睡。少年显得紧张兮兮，快速驾驶着巴士，一路上还不停地望向车后，担心自己被人跟踪。后来巴士急转弯，把巴士司机弄醒。司机感到很困惑，试着了解少年劫持巴士的动机。原来少年不只一次偷窃巴士。不料少年坚持与司机对抗，说这辆巴士上有许多因交通事故而身亡的冤魂。他还说一定要完成他的“任务”，要制造车祸，这些冤魂才能被释放。司机本来不信，以为少年精神有问题，直到那一瞬间，他也可以看到巴士上神秘的乘客们……

历史背景

在过去，时不时会发生有人将巴士车偷偷驾走去兜风的事。在巴士转换站休息的巴士司机经常会将车门打开，将车钥匙插在开关上，万一有紧急状况就能尽快把巴士移开，因此巴士很容易被偷窃。

1978年，一名身份不明的男子从大巴窑车厂将一辆新巴巴士偷走，并向勿拉士峇沙路驶去，还撞破天主教青年会看管人住宿的一堵墙壁。那里曾经是一所监狱的药房，虽然墙壁被撞出一个大缺口，幸好没有造成任何伤亡。根据目击者的说法，劫持者是一名秃头的中年汉，他当时拔腿逃离现场。此外，他被怀疑在一年前偷走另一辆巴士。就在这起事件发生的两个月前，一名少年也从大巴窑车厂偷走一辆巴士。

1970年代的新捷运巴士 An SBS bus from 1970s
Photo source: SBS Transit

油鬼仔 Orang Minyak (1950s)	人物 Character	演员 Cast
	圣婴女校学生甲 Convent Girl A	叶贞芳 Ethel Yap 吴敏宝 Ng Mun Poh
	圣婴女校学生乙 Convent Girl B	陈珮文 Jodi Chan 沈淑蔚 Sharon Sum

故事灵感来自地点 7 Story is inspired by location 7 ▶ p.14

Reported Sighting of Orang Minyak in Convent School at Middle Road

Reported Sighting of Orang Minyak in Convent School at Middle Road

Two Chinese students of CHIJ have been given the detention and are washing paintbrushes as a punishment. It is evening and the sky is turning dark. However, they dare not go downstairs because of rumours that an Orang Minyak or "Oily Man" lurks around the school at night.

Suddenly, the girls hear a sound from afar. Frightened, they begin to pray for protection. They hear another sound, this time closer. With nowhere to run, they start to remember other ghost stories rumoured to have happened in this area, including the sighting of a flying turban at St Joseph's Institution and the ghost of a man who hung himself at the basketball court on Stamford Road. They are interrupted by the sound again, this time right at the end of the corridor.

Historical Background

The Orang Minyak is a Malay ghost legend. The Orang Minyak has two main origin stories: they are either a man cursed in an attempt to win back his love using dark magic and devil worship, or a monster under the control of an evil witch doctor. Its appearance is that of a common man except that it is completely covered in dark and slippery oil, making it very hard to catch and to track (the oil does not form footprints or leave fingerprints). His main motivation is to violate women to fulfil his pact with the devil, or to satisfy his lust.

There were rumours of the Orang Minyak being sighted at the stairwell of St Anthony's Convent and in St Joseph's Church at Victoria Street. Other familiar ghost stories of schools in the area include the ghost of a man who hung himself at the basketball court on Stamford Road near St Joseph's Institution, and the flying turban belonging to the spirit of a Sikh security guard of St Joseph's Institution who died on duty (this particular story probably arouse from the fact that the guard was normally seated and the parapet blocked all of him except his headwear gave rise to the illusionary "flying" turban).

Malay teenager hijacks SBS bus and resists bus driver

Malay teenager hijacks SBS bus and resists bus driver

A Malay teenager steals a Singapore Bus Service (SBS) bus from Toa Payoh Interchange and drives away. However, he does not realise that the driver is actually in the back. The teenager is nervous, speeding and looking back to see if anyone is following him.

As the bus lurches while making a turn, the bus driver is jolted awake. Exasperated, he tries to understand the teenager's motives. It turns out that this is not the teenager's first attempt at stealing a bus. The boy puts up a struggle, claiming that the empty bus is filled with ghosts, all who have died from bus-related accidents. He wants to accomplish his "mission", crashing the bus so that their souls will be released. The driver is in disbelief and thinks the boy is insane, until suddenly he too can see these mysterious passengers...

Historical Background

In the past, there had been incidents of people stealing busses for joyrides. Bus drivers taking a break at bus interchanges often left the bus door opened and the key in the ignition in case of emergencies that necessitated moving the bus away quickly. However, this arrangement made it extremely easy for people to sneak on board and drive away without detection.

In 1978, an unidentified man stole a SBS bus from the Toa Payoh depot, drove towards Bras Basah Road, where he crashed the bus into the wall of the caretaker's lodgings at the Catholic Young Men's Association, formerly a pharmacy of the Bras Basah Gaol. Although the impact left a wide, gaping hole in the wall, no one was hurt. According to an eyewitness, the culprit was a bald, middle-aged man, who fled the scene. It was believed that he was the same person who stole another bus a year ago. Also, two months before this incident, a young boy also stole a bus from the Toa Payoh depot.

劫持 Bus Hijack (1978)	人物 Character	演员 Cast
	巴士司机 Bus driver	黄家强 Johnny Ng
	少年 Teen	Yazid Jalil

故事灵感来自地点 8 Story is inspired by location 8 ▶ p.14

勿拉士巴沙监狱内部及囚犯（年代不详）Convicts and interior of Bras Basah Gaol (Year Unknown)
Photo source: Singapore Memory Project

印度囚犯与男学生 建立非比寻常友情

Indian convict and schoolboy form an unusual friendship

Indian convict and schoolboy form an unusual friendship

In the 1870s, there is a gaol opposite St Joseph's Institution (SJI) that held mainly convicts from India.

A St Joseph's Institution boy befriends a middle-aged Indian convict. In the early hours before school starts, the two engages in conversations across the prison fence. The convict shares personal stories of his imprisonment and his various jobs in the prison, which helped build colonial Singapore that the boy is curious about. Soon, a beautiful friendship blossoms between the two.

One day, the convict tells the boy that the gaol is going to be closed down. Some convicts are given a choice to return to India, or to stay in Singapore. The boy begs the convict to stay, vowing to resume their friendship upon his release but the convict is unsure…

Historical Background

From 1825, batches of convicts were shipped from India to Singapore, until Singapore became the main Penal settlement in the Straits Settlement. A gaol for these convicts was constructed on Bras Basah Road, spanning Bencoolen Street, Bras Basah Road and Waterloo Street.

The gaol was built by the convicts themselves, who received skills training that included masonry, carpentry, metal-forging and painting. After the gaol was built, the convicts were redeployed to other areas of work such as clearing forests, hunting tigers and constructing public structures that included many landmarks - St Andrew's Cathedral, the Istana, Cavenagh Bridge, Horsburgh Lighthouse, Raffles Lighthouse, the bund of Collyer Quay and so on.

Transport of convicts from India ended in 1867 and by 1873, all remaining convicts were either repatriated back to India or pardoned and released in Singapore. The gaol was later used to incarcerate local criminals but was eventually closed down. Parts of the compound were repurposed into other buildings including the Catholic Young Men's Association.

印度囚犯与男学生 建立非比寻常友情

1870年代，圣若瑟书院对面有一所监狱，主要囚禁来自印度的囚犯。一名圣若瑟书院男生结识了一名中年印度囚犯，时不时在上学前的清晨时分，隔着监狱的篱笆门与囚犯聊天。男生对囚犯的一切感到好奇，囚犯除了向男生透露个人的事，也讲述许多他们如何兴建新加坡的故事。他们俩互相关怀，渐渐地彼此建立了友谊。

有一天，囚犯告诉男生监狱就要被关闭了，有些囚犯将被转押至他处，而有些将被释放，选择是否要回去印度，还是留在新加坡。男孩求囚犯留下，希望能和囚犯继续建立这份友谊。但是，囚犯却犹豫不定。

历史背景

自1825年起，大批的印度囚犯被遣送到新加坡，直到新加坡成为海峡殖民地的据点之一。勿拉士峇沙路曾经矗立着一所监狱，主要囚禁这些囚犯，监狱范围延伸到明古连街、勿拉士峇沙路及滑铁卢街。

监狱是囚犯自己盖的，他们在新加坡接受各种各样的技能训练，包括石工、木工、打铁、油漆等。监狱建成后，囚犯被派进行新加坡的建设工作，如开发树林、捕捉老虎、建造新加坡的基础设施等，包括许多建筑地标如圣安德烈座堂、总统府、加文纳桥、白礁灯塔、莱佛士灯塔、克拉码头堤岸等。

囚犯不断地押送到新加坡直到1867年。而在1873年，许多囚犯被转押回印度，也有的被赦免。这所监狱后来囚禁本地囚犯，不过最终被关闭。部分的监狱范围被改造成为其他建筑物，包括天主教青年协会。

囚犯与男生
The Convict and The Schoolboy (1870)

人物 Character
囚犯 Convict
男学生 School Boy

演员 Cast
Shafie
潘嗣敬 Sugie Phua

酒店华人员工闯祸 遇印度庙员工指引

Chinese hotel employee gets into trouble and receives advice from Indian temple worker

酒店华人员工闯祸 遇印度庙员工指引

在克里斯南兴都庙与宜必思酒店之间的后巷里，印度庙员工帕玛正在为明天的仪式准备供品。这时，酒店接待员光从酒店后门冲出来在后巷猛拨电话，显得很焦虑。他私底下让朋友使用酒店客房而闯了祸。光看到帕玛的供品有华人用的金纸时，感到很疑惑，后来才知道印度庙里也供奉观音。两人述说着各自的故事，光近两年刚从中国来新加坡工作，而帕玛的父辈在百多前就来到新加坡。光为了自己在工作上闯下的祸而不知所措，帕玛及时给予他一个指引。

历史背景

克里斯南兴都庙建于1870年，原来是一名信徒在滑铁卢街一棵榕树下所设的神坛，供附近一带的兴都教徒膜拜。庙里供奉克里斯纳神，此神是兴都教主神之一毗湿奴的一个化身。后来它经过多次重大翻修，逐渐扩展至今天五层楼高的建筑，占地约1008平方米，而且被国家文物局列为历史地标，属于受保留建筑。不少华人信徒到邻近的观音堂佛祖庙拜拜之后，顺道到克里斯南兴都庙外烧香礼拜。为了方便华人香客，印度庙不但特地设立了华人庙宇的大香炉，还在庙里设坛供奉观音，展现了新加坡多元宗教与多元种族的和谐共处。2017年，克里斯南兴都庙进行整修，举行了仪式将庙里的神像（包括观音神像）暂时移出主殿暂时迁至别处保管。

宜必思新加坡于2009年建成，从开幕至今未曾改变。

克里斯南兴都庙 Sri Krishnan Temple (2004)

Chinese hotel employee gets into trouble and receives advice from Indian temple worker

In the back alley between Sri Krishnan Temple and Ibis Hotel, Pathma, an Indian temple worker is preparing the offerings for the moving ceremony tomorrow. He sees a visibly distressed Guang, a hotel concierge from the neighbouring Ibis Hotel, dashing into the alley while frantically making calls. It is revealed that Guang is in trouble for letting a friend use the hotel room without a booking. Guang is puzzled to see joss paper among Pathma's offerings, and finds out that the Goddess of Mercy (*Guan Yin*) is also worshipped in the Hindu temple. The two of them recount their personal stories – Guang has recently arrived from China while Pathma's forefathers came to Singapore from India more than a hundred years ago. Guang fears losing his job and feels helpless thinking of the many people relying on him back home and Pathma offers him timely advice.

Historical Background

Sri Krishnan Temple, built in 1870, began its life as a shrine set up under a Banyan tree at Waterloo Street by a devotee, for the Hindus living in the vicinity. The temple is dedicated to Lord Krishna, one of the incarnations of the god Vishnu. After several major renovations, it expanded into the current 5-storey building occupying an area of 1,008 square metres, and has been designated as a historic landmark with conservation status. After praying at the Kwan Im Thong Hood Cho Temple next door, scores of Chinese devotees would walk towards the entrance of Sri Krishnan Temple to offer prayers as well. With the Chinese devotees in mind, the Hindu temple not only put a big Chinese incense burner in place, but also set up an altar inside the temple for worshipping the Goddess of Mercy. This is a testament to the religious and racial harmony in Singapore. The Sri Krishnan Temple underwent renovations in 2017, which was kickstarted by a moving ceremony where the religious statues (including the Goddess of Mercy statue) were moved out of the main temple for safekeeping.

Ibis Singapore was completed in 2009 and has not undergone any changes since it started operations.

寺庙与酒店
The Temple and The Hotel (2017)

人物 Character
帕玛 Pathma
光 Guang

演员 Cast
Shafie
潘嗣敬 Sugie Phua

勿拉士咨沙—武吉士街区地图
Bras Basah.Bugis Precinct Map (2018)

0 实践剧场
The Theatre Practice

1 圣彼得和圣保罗教堂
Church of Saints Peter and Paul

2 圣若瑟书院
St. Joseph's Institution

3 五月花酒楼
May Blossom Restaurant

4a 南迪纳照护之家
The Nantina Home for the Aged and Destitute

4b Polglase桥
Polglase Bridge

4c 善牧主教座堂
Cathedral of The Good Shepherd

4d 日本人学校
Japanese School

5 海南街
Hylam Street

6a 滑铁卢街42号
42 Waterloo Street

6b 希望之门
The Gate of Hope

6c 善牧主教座堂
Cathedral of The Good Shepherd

7 圣安东尼女校
St. Anthony's Convent

8 天主教青年会
Catholic Young Men's Association

9 勿拉士咨沙监狱
Bras Basoh Gaol

10 克里斯南兴都庙与宜必思酒店之间的后巷
Back alley between Sri Krishnan Temple & Ibis Hotel

寻字游戏
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找一找我们创意及制作群的英文名字!
Find the names of our Creative & Production team!

W	G	L	E	N	N	A	N	G	W	Z	V	D	C	O	L	O	F	B	E	M	G	K	K	M	U	L	G	C
W	G	A	A	V	O	J	Z	M	Q	E	E	L	Y	A	R	E	E	R	E	L	A	V	R	I	V	J	J	Q
H	F	P	U	P	I	G	G	N	O	H	N	A	I	J	O	U	K	J	L	Z	Y	C	K	L	D	O	T	A
Q	L	R	G	U	T	W	U	S	G	C	A	E	F	O	D	P	E	T	E	R	C	H	I	N	M	B	Y	S
N	N	O	U	T	W	J	Z	I	A	N	W	A	N	G	W	V	R	F	I	H	J	X	W	A	B	E	Z	Q
Q	Z	H	S	L	Q	R	T	Z	Z	J	K	G	F	R	H	T	F	U	M	N	W	O	S	H	W	L	R	P
S	Y	C	T	Z	F	J	S	C	J	U	G	N	D	P	F	R	S	E	A	P	K	W	L	T	Y	L	D	K
W	Z	X	L	F	I	R	B	E	B	U	F	J	C	J	C	J	V	M	J	N	Y	D	N	A	A	E	N	E
A	J	V	U	Z	P	I	E	R	A	C	H	E	L	O	N	G	N	C	T	Z	G	T	P	N	R	M	F	X
S	K	H	M	C	W	M	C	T	I	H	S	R	W	R	Q	C	Y	J	K	H	P	S	F	O	Y	O	Z	X
H	D	W	A	J	Z	Q	T	V	P	O	C	N	M	O	O	H	K	A	N	I	T	S	U	J	L	K	C	S
L	J	M	L	J	Q	E	B	N	J	S	T	N	O	O	F	E	N	I	M	S	A	J	M	D	N	W	A	T
E	U	M	T	T	N	A	Z	I	R	A	H	H	A	Z	W	A	N	I	J	I	C	I	F	Y	D	E	E	V
Y	X	R	W	G	C	E	C	I	L	I	A	C	H	O	W	N	Y	O	I	U	N	Z	J	B	P	N	K	N
L	X	I	L	O	G	W	I	R	K	I	F	L	U	R	K	H	A	F	D	H	U	M	Z	O	J	G	Y	X
I	L	H	O	K	H	G	I	L	B	A	T	R	L	L	Z	N	E	Y	G	W	L	S	K	Z	X	Y	T	R
M	V	F	N	W	I	V	P	A	E	E	L	E	E	L	N	A	H	C	Q	E	A	X	C	P	S	I	E	H
M	M	J	T	I	E	P	U	R	K	Y	Q	T	F	A	T	K	T	I	O	Y	I	G	E	D	M	I	R	J
O	A	O	Q	E	L	W	V	I	S	I	G	B	O	Y	A	T	A	R	D	N	A	S	P	Y	L	Z	N	W
H	G	H	A	T	R	I	L	P	N	R	Y	N	L	P	B	E	F	Z	R	N	H	I	E	U	N	Z	E	F
N	C	G	Q	Q	B	Q	L	G	E	A	G	N	E	M	T	B	K	U	X	N	X	C	V	T	K	E	N	D
H	J	N	K	U	D	C	U	O	L	W	H	B	A	F	W	C	G	N	E	H	C	Y	E	O	J	L	B	U
O	X	D	F	E	E	E	B	E	E	B	E	E	L	T	I	L	P	F	J	P	G	B	I	T	M	C	T	W
L	D	O	B	K	A	G	H	I	L	T	K	S	X	G	U	A	C	W	O	A	J	G	V	M	P	Y	G	E
I	E	Q	X	N	Y	L	L	E	G	N	A	O	E	T	H	X	O	A	X	K	T	I	E	G	I	F	L	F
Y	G	L	A	I	J	I	N	G	W	E	N	D	M	N	O	I	D	U	F	Q	W	Q	N	P	H	T	G	Z
I	S	R	G	U	N	X	O	G	F	O	S	P	A	U	S	M	S	L	G	H	T	N	E	W	D	F	Z	P
Q	E	T	H	E	M	A	K	E	U	P	R	O	O	M	V	P	W	Y	Q	M	D	U	G	Q	L	S	O	L
G	W	P	U	S	R	D	A	Z	E	N	G	S	Z	E	K	E	E	L	O	S	X	A	T	F	W	S	B	R

创意群 Creative Team

导演 Director
郭践红 Kuo Jian Hong

编剧 Playwright
林志坚 Jonathan Lim

作曲及编曲 Composers & Arrangers
林海贤 August Lum
李佳敏 Jamie Lee

布景设计 Set Designers
王月灯 Ong Guat Teng
莫詠仪 Jobelle Mok Weng Yi

服装设计 Costume Designer
王宪平 Ian Wang

灯光设计 Lighting Designer
白静怡 Genevieve Peck

音响设计 Sound Designer
郑吉钦 Sandra Tay

发型设计 Hair Designer
林忠华 Ashley Lim

彩妆设计 Makeup Designer
The Make Up Room

道具设计及布景设置 Props Designer & Set Dressing
曾梨莉 Chan Lee Lee

制作群 Production Team

监制 Producer
周紫靜 Cecilia Chow

技术总监 Technical Director
李美美 Lee Bee Bee

制作经理及舞台监督 Production Stage Manager
黄诗淇 Eng Sze Kee

助理制作经理 Assistant Production Manager
郑與莹 Joey Cheng

助理舞台监督 Assistant Stage Managers
何俐仪 Ho Li Yi
符策敏 Jasmine Foo

制作助理 Production Crew
郭艾烽 Guo Ai Feng
翁纬霖 Joanna Ong Wei Lin
邱珮珊 Justina Khoo
赖靖汶 Lai Jing Wen
Muhd Fahkrul Fikri Bin Zainudin
Nazirah Hazwani Binte Samad
徐英杰 Peter Chi
翁秋云 Rachel Ong
陳亦愷 Tan Yi Kai
张丽芳 Teo Angelly
张俐霖 Teo Li Lin

服装主管 Wardrobe Supervisor
吴汭蓉 Glenna Ng

服装助理 Wardrobe Assistants
Tabligh Koh
李欣芮 Valeree Ray Lee
杨馥碧 Yeo Fu Bi

创意群
Creative Team

郭践红
Kuo Jian Hong
导演 Director

身为实践剧场艺术总监、剧场导演、灯光与舞台设计、影视导演与制作人，践红是一位全方位的艺术创作者。她以《天冷就回来》、《老九》音乐剧、《聊斋》开拓了本地华语音乐剧的新气象，也执导了《我要上天的那一晚》和《小问号和探险家》等适合亲子共赏的剧场作品。她还推出《儿歌新唱计划》，希望让本地孩童体会华语儿歌的魅力。她的实验作品《空转》2017年受邀到世界舞台美术展（台北）上演，并获得国际观众的青睐。最近，她带领一组国际性艺术团队，为滨海艺术中心华艺节执导首出本地委约作品《六根不宁》。

Artistic Director of The Theatre Practice, award-winning theatre director, lighting and set designer, film/television director and producer, Jian Hong has always taken on multi-faceted creative roles within the arts. She is best known for the high-quality staging of local Mandarin musical productions including *"If There're Seasons...", Lao Jiu: The Musical*, and *Liao Zhai Rocks!*. Her advocacy for the development of theatre for young audiences has led her to direct critically acclaimed family-friendly works such as *Day I Met the Prince* and *The Wee Question Mark series*. Also, she has spearhead *The Nursery Rhymes Project* which seeks to rejuvenate the love for Mandarin nursery rhymes amongst children. Her experimental work *Blank Run* was invited to the World Stage Design in Taipei, and received highly favorable responses. Most recently, she led an international team of artists for *I came at last to the seas*, the first full commission by a local theatre company for Huayi - Chinese Festival of Arts by the Esplanade.

Photo by Ric Liu

林志坚
Jonathan Lim
编剧 Playwright

志坚是本地鬼才导演、演员和编剧，毕业于澳洲国立戏剧学院。新加坡最长寿的讽刺喜剧《Chestnuts》出自他的手笔。他编写过音乐剧、哑剧、舞台剧与单人剧，包括实践剧场多语剧目　　。他也编写电视电影《+65》及邱金海的情色电影《无限春光27》，还为陈子谦的作品《CUT》填词。此外，他担任本地英语情景喜剧《Meet the MP》的剧本顾问，目前为该剧第二季亲自操刀。他最近编导了LOVE 97.2FM最爱频道《梁Ju:梁山伯Loves Juliet》音乐剧，并正筹备该台8月的音乐喜剧。

Writer, director and actor Jonathan Lim is a graduate of Sydney's National Institute of Dramatic Art (NIDA), and is the creator/writer of Singapore's longest-running live parody sketch show *Chestnuts*. His playwriting credits range from musicals like *Women on Canvas* and *H Is For Hantu*; W!LD RICE's pantomimes *Oi! Sleeping Beauty!!* and *Aladdin*; and plays like *People Say Got Ghost*, his one-man show *On This Emerald Hill*; and the multilingual *The Bride Always Knocks Twice* for The Theatre Practice. He was a screenwriter for the telemovie *+65* and Eric Khoo's erotic feature film *In The Room*, and he also wrote the lyrics to Royston Tan's *CUT*. In addition, Lim played a pivotal role as a script consultant for the sitcom *Meet the MP*. His recent works include *梁Ju The Musical* for LOVE 97.2FM and *Diva to the Death*. He is currently writing for season 2 of *Meet the MP* as well as the upcoming LOVE 97.2FM musical comedy in August.

林海贤
August Lum
作曲及编曲 Composer & Arranger

海贤对于能够参与实践剧场这个意义非凡、引人入胜的舞台剧，兴奋不已。他是一位多产的作曲家和编曲家，作品形式跨越多种媒介与曲风。他为动画短片《小提琴》而作的曲子荣膺2016年阿波罗"最佳音乐作品奖"。他也曾为动画、真人电影、主题公园景点、游行庆典、舞台剧、音乐会和各种典礼、商业发行活动等创作音乐和背景音乐。

August is thrilled to join The Theatre Practice on this meaningful and fascinating production. He is a prolific composer and arranger whose works span multiple mediums and genres. His composition for the animated short *The Violin* won "Best Music Composition — Full Length" at the 2016 Apollo Awards. He has created music and soundscapes for animated and live-action films, attractions at theme parks, parades, theatrical productions, concerts and ceremonies, and commercial releases.

李佳敏
Jamie Lee
作曲及编曲 Composer & Arranger

佳敏在十指帮剧目《Maxx The Cat》中初次尝到了舞台音乐作曲和声音设计的魅力，对于这次能参与《四马路》的制作，十分欢喜。佳敏为乐队The MadHatter Project写曲演奏，是鼓和音箱背后的灵魂人物。2017年5月在国家艺术理事会"闹吧！新加坡"（Noise Singapore）奖项下，该乐队演出结合音乐、视觉艺术与诗歌的作品《For The Time Being》，制作人就是佳敏。佳敏最爱吃印度煎饼，热爱埃佛顿足球队，也关心世界局势。

Jamie is delighted to be part of *Four Horse Road*, having had a taste of theatrical composition and sound design with The Finger Players' *Maxx The Cat*. Typically the force behind the beats of the drums or the cajon, Jamie plays and writes for The MadHatter Project, with whom she produced *For The Time Being* – a full-length showcase featuring musical performances, visual arts and poetry – in May 2017, under the National Arts Council's Noise Singapore Award. She can also be found in various Prata shops across the island, discussing the fortunes of the world and her all-time support for Everton Football Club.

王月灯
Ong Guat Teng
布景设计 Set Designer

月灯是平面设计专业出身，一直以来，不断地在舞台设计、装置设计、皮革工艺和家具作品等多个项目中探索跨媒体的设计形式。

A graphic designer by training, Guat Teng has been exploring cross-disciplinary forms of design through multiple projects on stage designs, installation designs, leather craft and furniture pieces.

莫詠仪
Jobelle
Mok Weng Yi
布景设计 Set Designer

詠仪是充满创新精神、热情洋溢的视觉和图形设计师，力图通过美学设计创造，将创意理念转化为体验。詠仪的设计原则是不断挑战自我，走出自己的舒适区。她认为设计师能透过平面印刷品、空间和体验来发声，并揭示那些在视觉和听觉上不受注意的东西。闲暇之余，詠仪喜欢阅读、绘画和摄影。这些爱好帮助她在各种题材探索不同形式、不同角度的表达，让她的作品风格千变万化。

Jobelle is an innovative and passionate Visual and Graphic Designer that strives towards creating aesthetic designs that seek to translate her creative concepts into experiences. Her design principle is to always challenge herself and to go beyond her comfort zone. She believes that as a designer, she wields the power of having a voice – a voice that exists in print, space and in experiences. She believes that a designer has the power to expose what is unheard and unseen. During her free time, Jobelle enjoys reading, painting, and photography. These hobbies allow her to explore different forms of expressions and perspectives in various subjects, enabling her to be versatile towards her style of work.

王宪平
Ian Wang
服装设计 Costume Designer

宪平在2005年以最佳毕业生的优异成绩，完成南洋艺术学院服装设计课程。2013年再度以最佳毕业生的佳绩，获英国埃塞克斯大学颁授戏剧艺术本科学历。他曾在新西兰"世界艺术服装设计大赛"中获奖。凭他在时装设计、舞台服装设计、舞台设计、道具设计与摄影的专业训练，宪平从2014年开始为拉萨尔艺术学院的音乐剧设计和制作服装，并自创服装品牌　"IanWang"。2016年，宪平与飞艺娱乐合作，其团队勇夺2016年市场推广大奖之"最佳商对商营销活动奖"。

Graduated in 2005 from NAFA in Fashion Design as Best Graduate of the year, Ian was awarded with "Turners and Growers First-Time Entrant Award" in the World of Wearable Art Awards Show, New Zealand. In 2013, he was also awarded with the Best Graduate of Bachelor in Theatre Arts, in University of Essex, England. With his profession rooted in Fashion Design, Costume Design, Set Design, Props Designs and Photography, Ian has designed and produced costumes for musical performances at LASALLE College of the Arts since 2014 and started his own label *IanWang*. In a recent 2016 collaboration with FLY Entertainment, Ian and his team was also awarded with "Best Event - B2B" in The Marketing Events Award 2016.

郑吉钦
Sandra Tay
音响设计 Sound Designer

吉钦自1998年入行，从录音技师做起，是本地土生土长的音响设计自由工作者，接受过专业录音工程和音乐制作训练。多年来，她为多项活动、学校演出、剧场和国际巡回表演进行录音、混音以及音响设计的工作。与实践剧场合作的作品包括：《天冷就回来》、《她门》、《都是当兵惹的祸》、《傻姑娘与怪老树》、《隔离嘅大母鸡》、《阿Q后传》以及《樟宜村姑妮妮》。

Sandra is a home-grown audio professional who began her career as an audio technician and operator in 1988. Trained in audio engineering and music production, she has mixed, engineered and designed for events, school shows, theatres and international touring productions over the years. Her collaboration with The Theatre Practice includes a wide array of productions – *"If There're Seasons...", The Bride Always Knocks Twice, The Soldier and His Virtuous Wife, The Silly Little Girl and the Funny Old Tree, The Mother Hen Next Door, The Story After Ah Q* and *Nini in Changi Village*.

白静怡
Genevieve Peck
灯光设计 Lighting Designer

静怡于2012年毕业于英国皇家中央演讲与戏剧学院（剧场实践学士学位），主修灯光与投影设计。其设计作品包括实践剧场的《聊斋》（2016）与《天冷就回来》（2014）；新典现代舞蹈团的《Sides》（2016）；2015年亚细安残疾人运动会开幕与闭幕礼；《着迷·陈洁仪》演唱会；戏剧盒的《六点九》及《傻姑娘与怪老树》；湘灵音乐社的《九歌·意象》与《望远行》；新加坡专业剧场的《Made in Singapore: Double Bill》与《小红帽》。

Genevieve graduated from The Royal Central School of Speech and Drama, London in 2012 with a BA (Hons) in Theatre Practice, specialising in Lighting and Projection Design. Design credits include *The Effect* (Pangdemonium), *Liao Zhai Rocks!* 2016, *"If There're Seasons..."* 2014 (The Theatre Practice), *Sides* 2016 (Frontier Danceland), ASEAN Para Games 2015 Opening and Closing Ceremonies, *Kit Chan Spellbound Concert, sixpointnine, The Silly Little Girl and The Funny Old Tree* (Drama Box), *Soul Journey - Nine Songs, Moving Horizon: A Nanyin Journey* (Siong Leng Musical Association), *Made in Singapore: Double Bill, Little Red Riding Hood* (Singapore Repertory Theatre).

林忠华
Ashley Lim
发型设计 Hair Designer

忠华于1986年开始发型设计工作，为了能致力于发展发型设计事业，尤其是剧场的发型设计，他创立了Ashley Salon。他参与过的本地与国际戏剧作品超过300部，其手艺被本地剧场界备受赞赏。他最令人印象深刻的作品包括新加坡专业剧场《慈禧太后》及野米剧场《西游记》的头饰。最近他参与设计的作品，有《孟姜女》、张泰洋的《新兵小传2》、实践剧场的《聊斋》、梦剧院的《百老汇阿明：十周年演唱会》等。他近期更获得由新传媒颁发的终身成就奖。

Ashley started his hairstyling career in 1986 and set up Ashley Salon in 1999 to further pursue his dedication towards the art of hairdressing, especially for the theatre. Since 1987, he has worked on over 300 productions locally and abroad. He is privileged to be widely recognised by the local theatre community as a veteran in his artistry. Some of Ashley's most memorable creations include his headpieces for *Forbidden City* and *Monkey Goes West*. Recent credits include *The Great Wall*; SRT's *Forbidden City*; Michael Chiang's *Army Daze 2*; W!LD RICE's *Boeing Boeing, La Cage Aux Folles* and *HOTEL*; The Theatre Practice's *Liao Zhai Rocks!* and Dream Academy's *Broadway Beng: 10th Anniversary Concert*. He recently took home the Lifetime Achievement Award for Theatre, presented by Mediacorp.

The Make Up Room
彩妆设计 Make Up Designer

由彩妆师黄洲弥和罗珏慧成立的The Make Up Room，过去20年来参与了许多本地剧场的制作，包括实践剧场的《老九》音乐剧、野米剧场的《波音波音》与《酒店》、梦剧院的《百老汇阿明！》、新加坡专业剧场的公园演出《罗米欧与朱丽叶》、Toy肥料厂的《鸠摩罗什》、2016年国庆庆典，以及2016年新加坡国际艺术节的多项节目。她们也提供婚礼彩妆服务，并通过专业课程分享彩妆知识与技艺。

Founded by Bobbie Ng and Low Jyue Huey, The Make Up Room has been involved in local theatre productions for the past 20 years. Some of their theatrical credits include The Theatre Practice's *Lao Jiu: The Musical* (2017), W!LD RICE's *Boeing Boeing* and *Hotel*, Dream Academy's *Broadway Beng!*, Singapore Repertory Theatre's Theatre in the Park *Romeo and Juliet*, Toy Factory's *Kumarajiva*, as well as National Day Parade 2016 and various shows at Singapore International Festival of Arts 2016. Their makeup artistry expands to wedding makeup, as well as an academy where they share their skills and knowledge with women and aspiring makeup artists. In small and big ways, The Make Up Room never ceases to grow and develop their artistry.

曾梨莉
Chan Lee Lee
道具设计及布景设置 Props Designer & Set Dressing

梨莉毕业于新加坡国立大学，多年来积极参与戏剧制作。除了制作管理之外，也醉心于道具设计及制作。近年参与过的剧目包括Toy肥料厂的《雨季》、《881》、《搭错车》音乐剧；实践剧场的《天冷就回来》、《老九》音乐剧、《聊斋》；新加坡专业剧场的《炒饭天堂》及《光耀建国路》；彭魔剧团的《The Rise》、《Fallen of Little Voice》；九年剧场的《谁怕吴尔芙》、《十二怒汉》，以及李迪文执导的音乐剧《美世界》等等。

A graduate of National University of Singapore, Lee Lee has been actively involved in productions with various theatre companies. She is also passionate about props design and creation. Her recent production credits include *881, Glass Anatomy* with Toy Factory Productions Ltd; *"If There're Seasons...", Lao Jiu: The Musical* with The Theatre Practice; *Fried Rice Paradise, The LKY Musical* with Singapore Repertory Theatre; *The Rise and Fall of Little Voice* with Pangdemonium; *Who's Afraid of Virginia Woolf, Twelve Angry Men* with Nine Years Theatre; and *Beauty World* directed by Dick Lee.

演员
Cast

Al-Matin Yatim
演员 Cast

Al-Matin　考获跨文化戏剧学院的跨文化戏剧（演艺）专业文凭。他参与的剧目包括《Main-Main》（视野剧团）、《美狄亚》（Cake剧场）、《Hawa》（Hatch剧团/新加坡戏剧节2016/布里斯本戏剧节2017）、《Family Secrets》（必要剧场），《卍虎》（何子彦/德国戏剧节2016）、《Between Consciousness》（剧艺工作坊）、《Ma' ma Yong》　（纳吉梭曼）等。Al-Matin凭《在不久的将来：坟场》（戏剧盒2015年新加坡国际艺术节）与另一剧目《The Blind Age》共同提名为2016年"生活！戏剧奖"最佳群戏表演和最佳制作。

Al-Matin graduated from the Intercultural Theatre Institute with a Professional Diploma in Intercultural Theatre (Acting). His theatre acting credits include *Main-Main* (Teater Ekamatra), *Medea* (Cake Theatrical Productions), *Hawa* (Hatch Theatrics / Singapore Theatre Festival 2016 / *Brisbane* Theatre Festival 2017, Brisbane) , *Family Secrets* (The Necessary Stage), *Ten Thousand Tigers* (Ho Tzu Nyen / Theatreformen Festival 2016, Braunschwieg), *Between Consciousness* (TheatreWorks), *Ma'ma Yong* (Najib Soiman / Esplanade – Theatres on the Bay), *It won't be too long: The Cemetery* (Drama Box / Singapore International Festival of Arts 2015) which he shares the nomination of Best Ensemble, and *The Blind Age* (Chowk Production), which received Best Production of the Year at the *2016 Life! Theatre Awards*.

Andrew James Mowatt
演员 Cast

Andrew是出众的演员和演技导师，1999年从英国移居新加坡并活跃于本地剧场。近期参与Asylum剧团剧目《死亡陷阱》（42新剧中心项目）以及《Merchant》。热爱艺术教育的Andrew是南洋艺术学院的全职讲师，也曾在本地学校和大专学府授课。这是Andrew第一次与实践剧场合作，他十分期待与团队擦出火花。

Andrew is an accomplished actor and acting teacher. Hailing from the United Kingdom, Andrew relocated to Singapore in 1999 and has since appeared in many theatre productions in Singapore. Some of Andrew's recent credits include Asylum Theatre's *Deathtrap* (Centre 42 project) and Merchant. As someone who is passionate in educating arts, Andrew works as a full time lecturer at the Nanyang Academy of Fine Arts and has also worked as a drama teacher in local schools and tertiary institutions. This is his first project with The Theatre Practice and as such, he is beyond thrilled to be a part of the team.

洪小婷
Ang Xiao Ting
演员 Cast

小婷是实践剧场的实践艺术工作者以及"实堂"节目策划员，拥有英国兰卡斯特当代艺术学院（LICA）的荣誉学士学位。小婷作为演员的代表作品包括：滨海艺术中心的《小皮厢说故事》（2018）、实践剧场的《小问号和没名字》（2017）、《空转》（2017）、《我要上天的那一晚》（2016）。演员兼导演的代表作包括：Chop Chilli Chop剧团的 《圆圆包》（2017）和《食色》（2016）。在2018年的华艺节，她担任实践剧场《六根不宁》的导演助理，也参与戏剧结构的创作。

Xiao Ting is currently an associate artist at The Theatre Practice and the programmer for Practice Tuckshop. Her performing credits include: Esplanade PIP's *PLAYbox Storytelling* (2018), The Theatre Practice's *The Wee Question Mark and the Nameless: A Family Musical* (2017), *Blank Run* (2017), *Lao Jiu: The Musical* (2017), *Day I Met The Prince* (2016), *Liao Zhai Rocks!* (2016), Sing Song Club's *The Lieder Festival* (2016). Her acting and directing credits include: Chop Chilli Chop's *Round Round Buns* (2017) and *#FoodPorn* (2016). Most recently, she was Assistant to the Director and Co-dramaturg in *I came at last to the seas*, an Esplanade commission for Huayi – Chinese Festival of Arts 2018. Xiao Ting holds a Bachelor's degree in Theatre Studies (Hons) from Lancaster Institute of Contemporary Arts (LICA), Lancaster University, UK, under the NAC Undergraduate Scholarship, where she received the LICA prize for Outstanding Achievement in Theatre.

许和健
Benjamin Koh
演员 Cast

和健是一名南洋艺术学院的准毕业生，修读剧场专业文凭课程，主修英文戏剧。他在南艺饰演过的角色包括：《仲夏夜之梦》的Demetrius、《逃亡》中的儿子以及《求婚》中的Stepan Stepanovitch Tschubukov。

和健也是新加坡专业剧场旗下的The Young Company戏剧团成员，他曾参演过：《俭子手》的Mooney，《亚姆的玫瑰》中的Richard Sydall以及《胖侣》的Tom。

Benjamin is a graduating student of NAFA's Diploma in Theatre programme majoring in English Drama. His acting roles at NAFA include: Demetrius in *A Midsummer Night's Dream*, Son in *Fugitives* and Stepan Stepanovitch Tschubukov in *A Marriage Proposal*.

Benjamin is also a member of Singapore Repertory Theatre's The Young Co. where he has played Mooney in *Hangmen*, Richard Sydall in *Roses of Eyam* and Tom in *Fat Pig*.

郑春良
Donovan Tay
演员 Cast

春良目前是南洋艺术学院（南艺）戏剧课程毕业班学生，刚完成自编自导自演的《单人故事剧》毕业作品。他在学校的演出中初试啼声，还参与了新加坡青年节。他喜欢踢踏舞与现代舞。他曾参演话剧《厨房》、另类音乐节目《夜店》（新加坡国际艺术节"大众学堂"）以及南艺的"Flagship Genius featuring Angkor Wat II"展览。

As a final-year student of Theatre Arts programme at Nanyang Academy of Fine Arts (NAFA), Donovan has recently completed his *Solo Flight* performance which he has written, directed and acted in. He first appeared in a school production competing in the Singapore Youth Festival. He enjoys doing tap and contemporary dance. He has appeared as Peter in *The Kitchen* by Arnold Wesker and a performer in *Project Dondang, Club Malam* (O.P.E.N) and *Flagship Genius featuring Angkor Wat II* (NAFA).

陈粹林
Elizabeth Sergeant
演员 Cast

粹林于2016年终从跨文化戏剧学院毕业后，开始在现实生活里寻找演艺的真谛。这位戏剧界新贵先后参与了舞蹈《from: The Platform》以及儿童剧《The Dog Who Goes Woof Woof》的演出。《四马路》是她参与的第三部专业舞台剧、第一部多语剧！从小就被误认为华族的粹林已经开始学习华语。往后，她希望从事跨文化多语艺术制

作，享受克服困难之后的成就感；还希望策划儿童剧，参与面具制作，到处游历寻求合作伙伴，提高舞艺和太极造诣。而玩杂耍则是她第一嗜好。

Elizabeth graduated from the Intercultural Theatre Institute end-2016, and has since been exploring the definition of acting in the real world. A new face in the theatre scene, she has since found herself rubbing shoulders with dancers in *from: The Platform*, and entertaining children in *The Dog Who Goes Woof Woof!*. *Four Horse Road* is her third professional undertaking and first multilingual production. Though frequently mistaken as a Chinese since her younger days, she's slowly working on her Mandarin.

In the future, she hopes to continue this intercultural multilingual slant of art-making, as she feels it's both difficult and rewarding. She also hopes to curate a children's show, engage in mask work, travel about in search of collaborators and continue training in dance and Tai Chi. Elizabeth is also an avid juggler – an important hobby of hers.

叶贞芳
Ethel Yap
演员 Cast

贞芳是英华剧场（2006）、国大戏剧系（2011）与伦敦皇家中央演讲与戏剧学院（音乐剧场硕士2012）校友。近期演出作品包括：《最后的五年》（Yellow Chair Productions）、《杰克与豆芽》（野米剧场）、《罗密欧与朱丽叶》（Toy肥料厂）、《亲爱的诺拉》（Our Company）、《部落》（彭魔剧团）、李迪文的《美世界》、《天冷就回来》、《聊斋》与《老九》（实践剧场）、以及 《孟姜女》（Glowtape）。影视作品包括：Okto频道的《放学后》、 第五频道的《Code of Law》与电影《新四千金》。贞芳也是一位创作歌手，她在2017年发行了她的首张同名专辑。

Ethel is an alumnus of ACSian Theatre (2006), NUS Theatre Studies (2011) and London's Royal Central School of Speech and Drama (Masters in Musical Theatre, 2012). Her recent stage credits include Yellow Chair Productions' *The Last Five Years*, W!LD RICE's *Jack and the Beansprout*, Toy Factory's *Romeo and Juliet*, Our Company's *Dear Nora*, I Theatre's *Hop and Honk*, TNS' *Untitled Women*, Pangdemonium's *Tribes*, Dick Lee's *Beauty World*, The Theatre Practice's *"If There're Seasons…"*, *Liao Zhai Rocks!* and *Lao Jiu: The Musical*, as well as Glowtape's *The Great Wall: One Woman's Journey*. Her television and film credits include OKTO's *After School*, Channel 5's *Code of Law*, and feature film *Our Sister Mambo*. Ethel is also a singer-songwriter and recently released her debut self-titled EP in late 2017.

李榕华
Frances
演员 Cast

榕华于2014年毕业自拉萨尔艺术学院表演课程，2016年荣获时尚平台styleXstye年度"Trailblazer Awards"最佳新人奖。她凭《胖侣》（彭魔剧团）获提名"生活！戏剧奖"最佳女主角，并以李迪文的《美世界》与《最后的公牛》（凯门剧场）获提名最佳女配角。她参演的《普通班》（凯门剧场）与《部落》（彭魔剧团）也被提名最佳群戏表演奖。其它作品包括：《百老汇阿明》10周年演唱会（梦剧院）、《Jacques Brel is Alive and Well and Living in Paris》(Sing' Theatre)、《聊斋》（实践剧场）。《四马路》是她第二度与实践剧场合作。

Frances graduated from LASALLE College of the Art's BA Acting Programme in 2014. She clinched the 'Best Newcomer of 2016' in styleXstyle's annual Trailblazer Awards. She was nominated a few times in *Life! Theatre Awards*, including Best Actress for her performance as Helen in Pangdemonium's *Fat Pig* (2014), Best Supporting Actress for her portrayal of Rosemary Joseph in Dick Lee's Beauty World (2015), and in Checkpoint Theatre's *The Last Bull* (2016). Other nominations include Best Ensemble for her work in *Tribes* (Pangdemonium) and *Normal* (Checkpoint Theatre). On TV, she plays the role of the effervescent Miss Priscilla in OKTO's *Whoopie's World - Season 2* (Verite Productions). Other theatre credits include Broadway *Beng: 10th Anniversary Concert* (Dream Academy); Jacques Brel is *Alive and Well and Living in Paris* (Sing'Theatre); *Liao Zhai Rocks!* (The Theatre Practice). *Four Horse Road* marks Frances' second production with The Theatre Practice.

吴坤辉
Gabriele Goh
演员 Cast

坤辉毕业于国立大学剧场研究与文学系，目前是一名自由剧场工作者，从事表演、导演、编剧与戏剧教学工作。作品包括《芽笼》（新加坡戏剧节2016）、《Pintu Pagar》（土生华人艺术节2015）、《Project Understudy》（42新剧中心The Vault 2016）、《白鸟》（2016）、《混杂》（东南社理会与剧艺工作坊协作，2017）等。他是野米剧场第三代青年剧团young & W!LD的成员之一，同时也参与国家艺术理事会的导师计划，向剧作家郑茵学习。

Graduated from NUS with a BA in Theatre Studies and Literature, Gabriele is a freelance theatre practitioner involved in acting, directing, playwriting and drama education. Some of his noteworthy projects include: *Geylang* (Young & W!LD 2015, Singapore Theatre Festival 2016), *Pintu Pagar* (Peranakan Arts Festival 2015), *Project Understudy* (Centre 42—The Vault 2016), *White Bird* (2016), *Mixed* (a collaboration between Southeast CDC and Theatreworks, 2017) as well as *Four Note Opera* (L'arietta Productions 2017). He was part of the 3rd cohort of W!LD RICE's youth training programme, young & W!LD, under the stewardship of Rodney Oliveiro and Serena Ho. He was a mentee under playwright Jean Tay as part of NAC's Mentor Access Project.

柯逸華
Igor Kovic
演员 Cast

逸华是一位塞尔维亚裔法籍演员，20年来定居台北。他从巴黎表演艺术学校毕业后，在巴黎各地演出戏剧及喜剧，剧目包括鲍里斯·维安(Boris Vian)、尚·达迪厄(Jean Tardieu)等名家作品。他曾在地中海度假村工作三年，几乎每天在舞台上演出。1992年逸华踏足台湾，展开异域文化的表演艺术交流，他的风格对台湾戏剧是种新风味。除了接拍电视广告，他也演出话剧及偶像剧。逸华很荣幸参与了由赖声川执导、王伟忠制作的经典舞台剧《宝岛一村》的演出。

Igor is a French actor of Serbia descent who has lived in Taipei for the last 20 years. He graduated from the Paris New Actor School at 18. He was on stage across theatres in Paris where he participated in different productions from *Boris Viant to Moliere* and even stand-up comedy. For a period of three years joining Club Med, Igor performed on stage almost every night. In 1992, Igor went to Taiwan and made it his home. His involvement with Taiwan's show business and theatre production has allowed him to immerse himself in the art of acting in a different cultural setting across a variety of genres – like TV commercials, theatre performances and idol dramas. He was also privileged to have worked with influential award winning playwright and theatre director Stan Lai and renowned television producer Wang Wei-chung in the iconic theatre work *The Village*.

陈珮文
Jodi Chan
演员 Cast

珮文于英国埃克塞特大学获得她的戏剧实践硕士学位。从中学时期开始，她在多位导师的启蒙下接触了表演，并爱上了戏剧，更希望能够透过自己的力量为本地剧场做出小小的贡献。珮文非常荣幸能够参与实践剧场的制作。

Jodi graduated from the University of Exeter, United Kingdom, with a Master of Arts degree in Theatre Practice. Her affinity with the stage began in secondary school, where she first performed under the guidance of various inspiring teachers and drama instructors. Since then, she has been determined to pursue her passion in theatre and contribute to the local arts scene. Jodi is extremely honoured to be part of The Theatre Practice's exciting production!

黄家强
Johnny Ng
演员 Cast

家强是本地杰出的相声、影视、剧场演员。四十年来参与过无数的舞台演出，值得回味的重要演出有：《金银花》，荣获1982年戏剧节最佳演员奖；相声《口吐莲花》，1990年荣获首届金牡丹杯相声公开赛最佳逗哏奖及全场冠军；本地戏剧家郭宝崑力作《棺材太大洞太小》、《郑和的后代》、《老九》、《伊索质疑》等；以及曹禺名著《家》、《雷雨》、《原野》。

Veteran actor Johnny is a familiar face in the Singapore crosstalk, television and theatrical scene. For the past 40 years, he has acted in numerous theatre productions. Some of his memorable works include *Jin Yin Hua*, best actor in 1982 Drama Festival; crosstalk *Kou Tu Lian Hua*, champion in 1990 Golden Pheony Cup National Xiang Sheng Open Competition; *The Coffin is Too Big for the Hole*, *Descendants of the Eunuch Admiral*, *Lao Jiu*, and *Aesop Queried* by local theatre doyen Kuo Pao Kun; *The Family*, *Thunderstorm* and *The Wilderness* by renowned Chinese playwright Cao Yu.

陈思敏
Jo Tan
演员 Cast

思敏是精通多语的舞台及电视演员。本地以外，有幸在纽约、康城、伦敦、韩国丽水市和北京参与不同剧团的演出。2017年她在《Frago》（凯门剧场）的演技给予她角逐今年"生活！戏剧奖"最佳女配角的机会。思敏曾荣获国家艺术理事会奖学金前往巴黎拜戏剧大师菲利普·高利埃为师。剧本写作是她另一才华，首部多幕剧《Forked》今年年初上演，并在十指帮"Watch This Space"编剧园地继续发展。思敏也能唱，被誉为"现场点唱机"。她还经常与梦剧院的点心宝贝合作。

Jo is a multilingual stage and screen actor whose work has been seen in various cities including New York, Cannes, London, Yeosu and Beijing, and no doubt, Singapore. She has been privileged to work with numerous companies – notably her performance in Checkpoint Theatre's *Frago* in 2017 that earned her a nomination for Best Supporting Actress at this year's *Life! Theatre Awards*. Her acting was primarily trained at Ecole Philippe Gaulier in Paris, to which she was awarded a residency by the National Arts Council. She also writes scripts including her first full length play *Forked* which premiered earlier this year and is continually being developed under The Finger Players' "Watch This Space" initiative. Jo also sings, and besides being a live jukebox at events and featuring in various musicals, she regularly collaborates with the Dream Academy's Dim Sum Dollies as well.

林佩芳
Lim Poey Huang
演员 Cast

佩芳自1960年代开始投身舞台演出至今近50年，参与过不少经典与大型演出，包括：《72家房客》、《求婚》、《夜店》（艺术剧场）、《老九》（剧艺工作坊）、《原野》、《家》、《日出》（艺联剧团）、《12金钗》、《1加1=3》（戏剧盒）、《人间有情》、《爱情观自在》、《明天》、《生仔日记》（实践剧场），以及《红色的天空》（九年剧场）等等。佩芳曾在多所学校指导戏剧班，目前全职担任新加坡福建会馆文化艺术团之编课及教学工作。

Poey Huang is a local theatre veteran, having performed on stage since the 1960s in many iconic and popular theatre productions. These included *The House of 72 Tenants*, *The Proposal and The Lower Depths* by Singapore Amateur Players; *Lao Jiu* by TheatreWorks; *Savage Land*, *Home and Sunrise* by Yi Lian Drama Troupe; *Twelve Dames* and *1+1= 3* by Drama Box; *Where Love Abides*, *Love Au Zen*, *Tomorrow* and *A Midwife's Diary* by The Theatre Practice, as well as *Red Sky* by Nine Years Theatre. She has also taught Speech and Drama at many local schools and is currently a full-time teacher and course coordinator at the Singapore Hokkien Huay Kuan Arts and Cultural Troupe.

Lisa
Marie Henderson
演员 Cast

在英国出生，香港成长的Lisa就在香港奠定了演艺事业的发展。从英国巴斯斯巴大学演艺系毕业后，她前往纽约电影学院深造，其后在英国和香港两地的舞台和电影圈发展。她刚在舞台剧《麦克白》中担纲演出麦克白夫人，并在劲爆电影《血斗淑女》中饰演一角。Lisa精于传授梅斯纳戏剧方法，喜欢骑马，最近更爱上特技和武术。

Born in the United Kingdom (UK), Lisa spent her growing years in Hong Kong (HK) where she first began her acting career. After graduating in Performing Arts at Bath Spa University in UK, she moved to New York and continued her training at the New York Film Academy. Since then, Lisa has continued to work in theatre and film between the UK and HK. Her most recent work includes a theatre production of *Macbeth* as Lady Macbeth and a feature role in the voltage production of *Lady Bloodfight*. Lisa's skills involve the Meisner Technique Training and well as horse riding. More recently, she is developing her skills in stunts and martial arts.

许孜颖
Natalie Koh
演员 Cast

孜颖于2015年毕业于拉萨尔艺术学院剧场技术与制作管理课程，这三年来，她积极参与舞台与电视制作的表演。2016年，她加入野米剧场属下的青年剧团young & W!LD，并参与演出《Crossings》及《秃头女高音》。她也同其他本地团体合作，包括Andsoforth、印度戏剧团体Ravindran Drama Group，与儿童戏剧团体 ACT 3 International。对于能参与《四马路》的演出，她既感激又兴奋。

Nat graduated from LASALLE College of the Arts with a Diploma in Technical & Production Management (2015). Since then, she considers herself very lucky to have spent the last three years immersing herself with working in both film and theatre productions as an actor. In 2016, Nat became a part of young & W!LD, a youth division under W!LD RICE and had the opportunity to present two public showcases, *Crossings* and *The Bald Soprano*, with them. She has also worked with local theatre companies including Andsoforth (*Dinner In Wonderland*, *Disco David*) and Ravindran Drama Group (*Mother Goddess*). Nat has also done several interactive museum shows with ACT 3 International. This is Nat's first time working with The Theatre Practice as a performer. She is extremely grateful and excited to be a part of *Four Horse Road*!

吴敏宝
Ng Mun Poh
演员 Cast

敏宝是实践剧场的驻团艺术工作者，参与演出和教学工作。自2014年开始接触剧场以来，参演了多部制作，包括《天门决》、《樟宜村姑妮妮》、《小问号和探险家》、《小问号和没名字》、《我要上天的那一晚》、《一桌二椅实验系列》等；另外也于2014至2016年投入实践演员实验室的演员训练，作品有《裸画室》、《从头开始》及《到此一游》。在排练、演出、教学的过程中，她不断探索自己与周遭的人事物。

Mun Poh is an artist in residence with The Theatre Practice and is involved in various performances and teaching stints. Since 2014, she was actively seen in many productions including *Legends of the Southern Arch*, *Nini in Changi Village*, *The wee Question Mark and the Adventurer*, *The wee Question Mark and the Nameless*, *Day I Met the Prince*, and *1 Table 2 Chairs Experimental Series* among others. Between 2014 and 2016, Mun Poh was trained under The Theatre Practice's Actor's Lab. Lab productions during this period include *The Nude*, *Upstream!*, *Uproot*. She continuously explores her inner-self with respect to other individuals, affairs and things in her engagement at all levels of rehearsals, teaching and performing.

Othman M. Yusof
演员 Cast

Othman以自由身份从事表演工作，目前是南洋艺术学院"戏剧专业文凭"（英语戏剧）毕业班的学生。之前，他完成国家工艺教育局糕点与烘培证书课程。他曾于2016年及2017年获颁福建会馆文化艺术奖，并于2015年获颁陈延谦艺术奖。他曾参演的作品包括：《朱古力》（南艺，2018）、《厨房》（南艺，2017）、《夜店》（新加坡国际艺术节"大众学堂"，2016）、《Space》（Volumes制作，2015）以及《Becoming Home Musical》（新加坡工艺教育学院，2015）。

Othman is a freelance actor. He is currently graduating from Diploma in Theatre (English Drama) at Nanyang Academy of Fine Arts (NAFA). Previously, Othman graduated with a NITEC in Pastry and Baking from Institute of Technical Education (ITE). He was a recipient of Hokkien Huay Kuan Arts and Cultural Award in 2017 and 2016, and Tan Ean Kiam Arts Award in 2015. His theatre credits include: Son/Father/Uncle Murtu in *Chocolate* (NAFA, 2018), Ghazi/Fredrick in *The Kitchen* (NAFA, 2017), Roger in *The Murder Mystery of Twicknam Vicarage* (NAFA, 2016), Tribe Member in *Club Malam* (O.P.E.N. Singapore International Festival of Arts, 2016), Ismail in *Space* (Volumes Productions, 2015) and Ensemble in *Becoming Home Musical* (ITE, 2015).

侯玮诗
Petrina Kow
演员 Cast

玮诗是本地首位语音专业训练课程Fitzmaurice Voicework®的合格导师。她目前在拉萨尔艺术学院及新加坡艺术学院担任兼职导师，并为个人教授语音与讲演课程。此外，她是一名配音演员及节目主持。她曾参演大型歌舞剧《疯狂的圣诞节》（2008、2013、2015），凭音乐剧《伙伴们》的特出演绎而获提名"生活！戏剧奖"，并参演了实践剧场的《老九》音乐剧（2017）。她对于能够与实践剧场再度合作，并演出她的首部特定场域演出，感到异常兴奋。

Petrina Kow is the first Singaporean to be certified as a Fitzmaurice Voicework® Teacher. She teaches part-time at LASALLE College of the Arts and School of the Arts, and coaches clients privately in voice, accents and presentations. She is also a voice actor, and an emcee for events. She acted and sang in *Crazy Christmas* (2008, 2013, 2015), was nominated for a Life! Theatre Award for her role as Amy in Stephen Sondheim's *Company*, and was most recently seen in *Lao Jiu: The Musical* (2017). She's thrilled to be working with The Theatre Practice again in her first site-specific show.

许照贤
Rennard Ho
演员 Cast

照贤是南洋艺术学院"戏剧专业"（华语戏剧）三年级学生，自7岁开始就在舞台上表演。他原先想当一名新闻工作者，后来发现表演艺术才是他生命的推动力。他正努力计划让自己成为更优秀的演员，同时加强歌唱与创作歌曲的能力。他相信演员的最高境界是精准地掌握步调、节奏与情绪，而丰富的生活阅历能大大地提升演员的演绎功力。他在学校参加过各种演出，但这是第一次投入专业制作，并自我期许在过程中能尽量学习。

Rennard is a third-year Chinese Theatre Arts student at Nanyang Academy of Fine Arts, and has been involved in stage acting since he was seven years old. Once a budding journalist, he decided that acting was what really spurred him on in life, now spending his time figuring out steps on becoming a better actor, while working on his singing and song-writing abilities. He believes that the highest level of acting involves precise control of tempo, rhythm and emotion, and that vast life experiences can help greatly improve an actor's abilities. He has also done a variety of performances in school, but this is his first venture into professional theatre - with The Theatre Practice - and he hopes to learn the most he can.

刘晋旭
Ric Liu
演员 Cast

晋旭是一名歌手、演员、摄影师及设计师，2010年获颁国家艺术理事会特项奖学金到法国菲利普·高利埃戏剧学校接受表演训练。他曾参演过《天冷就回来》、《都是当兵惹的祸》、《聊斋》、《郑和的后代》、《阿Q后传》、《老九》音乐剧、《一堂课》、《天门决》、《BODY X一乡音》等。晋旭也是新加坡音乐组合"梦飞船"和"The Lilac Saints"的创团成员。由他主唱的英语歌曲《Should I Stay》曾登上电台98.7FM流行歌曲排行榜的榜首。

Ric Liu is a singer, actor, photographer and designer. He was awarded the École Philippe Gaulier Residency Award by National Arts Council in 2010 to study Theatre Performance in France. He had acted in *"If There're Seasons…"*, *The Soldier and His Virtuous Wife*, *Liao Zhai Rocks!*, *Descendants of the Eunuch Admiral*, *The Story After Ah Q*, *Lao Jiu: the Musical*, *The Lesson*, *Legends of the Southern Arch*, *BODY X - The Rehearsal*, etc. Ric is also one of the founding members of Singapore music groups, Dreamz FM and The Lilac Saints. *Should I Stay*, a song sang by Ric with Dreamz FM, was top hit of the local charts on 98.7FM.

Shafie
演员 Cast

Shafie也许只是业余舞台剧演员，但这个患有阅读障碍的全职白领却坚信形体艺术所讲求的是实力。他在南洋理工大学副修戏剧与表演艺术，毕业以来参与了好几部演出，如Cake 剧场的《美狄亚》和《Studio 6》，还有Noor Effendy Ibrahim执导的《Si Woof Woof》与《Si Ti Kay》，后者是2015年曼谷艺术与文化中心以及2017年M1艺穗节的演出。此外，他也活跃于淡米尔剧场演出。

Shafie is a full-time white collared worker and a part-time theatre actor. Having graduated from Nanyang Technology University with a Minor in Drama and Performance, Sheriff has acted for several performances such as *Medea* and *Studio 6* (Cake Theatrical), *Si Ti Kay* (M1 Fringe Festival, 2017), *Si Ti Kay* (Bangkok Arts and Culture Centre, 2015), *Si Woof Woof* directed by Noor Effendy Ibrahim and other Tamil language theatre performances. Shafie strongly believes in the prowess of physical theatre especially as an individual with dyslexia.

沈淑蔚
Sharon Sum
演员 Cast

淑蔚是拉萨尔艺术学院音乐剧一等荣誉学士，热爱表演、歌唱和各类舞蹈，如芭蕾、踢踏和爵士舞。淑蔚13岁参加学校的戏剧组，从此爱上舞台，认为舞台丰富了演出和观众的人生经验。在拉萨尔期间参演的音乐剧包括：《婚礼歌手》、《睡衣仙舞》，并在《魔法黑森林》中饰演小红帽，在《歌厅》中饰演租客弗劳林·福斯特。首场专业演出为梦剧院的原创音乐剧《Detention Katong》，

近期在新加坡专业剧场旗下小剧团的华语版《小红帽》中饰演小红帽。

Having graduated from LASALLE College of the Arts with a BA (Hons) Musical Theatre and with First Class Honours, Sharon has been pursuing her passion for acting, singing and various dance styles such as ballet, tap and jazz. The theatre bug first bit Sharon when she joined her school's drama club at a tender age of 13. She enjoys how theatre has allowed her to expand the human experience and extend that same experience to her audience. Her LASALLE musical theatre credits include *The Wedding Singer*, *The Pajama Game*, Little Red Riding Hood in *Into The Woods*, and Fraulein Kost in *Cabaret*. She made her professional theatre debut in Dream Academy's brand new musical *Detention Katong* and was last seen as Red Riding Hood in the Mandarin production of *Red Riding Hood* by The Little Company under Singapore Repertory Theatre.

潘嗣敬
Sugie Phua
演员 Cast

年轻与充满活力的嗣敬是多年前U频道"绝对Superstar"里的决赛选手之一。之后参加了"超级星光大道"再次肯定了的歌唱天分。此外，嗣敬的主持与演艺功力也不容忽视。近年来，他频频出现在本地剧场里。参与作品包括《聊斋》、《老九》音乐剧、《搭错车》、《西游记》、《雨季》等。今年，他也参与了华艺节委约作品《六根不宁》的演出。

Young and vibrant Sugie was one of the male finalists for *Project Superstar*, Channel U's mammoth singing contest where he was an audience favourite. Sugie's talent in singing was once again reaffirmed when he came out top 7 in international singing competition *One Million Star*. In addition, Sugie is talented in hosting and acting. In recent years, he has been very involved in local theatre, performing in productions like *Liao Zhai Rocks!*, *Lao Jiu: The Musical*, *Glass Anatomy*, *Monkey Goes West* and *December Rains*. This year, he acted in *I came at last to the seas*, a commission for Huayi – Chinese Festival of Arts.

陈玮
Victoria Chen
演员 Cast

陈玮刚毕业于苏格兰皇家音乐学院，最近加入马来现代舞社 Bhumi Collective 成为驻团艺术家，并参演了舞社制作的《查理》，赢得爱丁堡学生艺术节最佳演绎奖。此外，她最近在苏格兰珀斯剧院演出圣诞童话剧《阿拉丁》。她对于能够重返新加坡剧场并参与《四马路》的演出，感到特别兴奋，同时也期待着带领观众行走一趟奇妙之旅。

Vic recently graduated from the Royal Conservatoire of Scotland. She was recently named an Associate Artist with transnational company Bhumi Collective, with whom she won the Edinburgh Student Art Festival's Best Performing Artist Award for her performance in *Charlie*. Vic recently performed as Princess Jasmine in the Christmas pantomime *Aladdin* in Perth Theatre, Scotland. She is thrilled to return to Singapore's theatre scene with *Four Horse Road* and looks forward to bringing the audience on this incredible journey.

Yazid Jalil
演员 Cast

Yazid毕业自本地跨文化戏剧学院（前身为剧场训练与研究课程），随后荣获国家艺术理事会奖学金前往巴黎师从菲利普·高利埃。除了戏剧，他也是形体艺术工作者和跨源流表演者。近期参演剧目包括《The Malay Man and His Chinese Father》（2018年，喀拉拉邦国际戏剧展）、《圣域》（2017年，必要剧场/范宙游泳）、《from: The Platform》（2017，印度艺术节）、《在不久的将来：坟场》（2015，新加坡国际艺术节/戏剧盒）等等。Yazid的下一个目标是今年到伦敦修读形体导演与教学的硕士课程。

Yazid graduated from the Intercultural Theatre Institute (formerly known as the Theatre Training and Research Programme). He also trained in France at the École Philippe Gaulier as part of a National Arts Council residency programme. He freelances as an actor, movement artist and multidisciplinary performer. Some of his recent notable theatrical works include *The Malay Man* and *His Chinese Father* (2018, International Theatre Festival of Kerala), *Sanctuary* (2017, The Necessary Stage/Hanchuyuei), *from: The Platform* (2017, Esplanade's Kalaa Utsavam Festival/Chowk Productions), *Fatimah and Her Magic Socks* (2017, Esplanade's PLAYtime!), *Itsy The Musical* (2017, The Finger Players), *It Won't Be Too Long: The Cemetery* (2015, Singapore International Festival of Arts/Drama Box), and *Charged* (2010, Teater Ekamatra). He seeks to pursue a Movement: Directing and Teaching MA degree in London later this year.

蔡德耀
Yeo Lyle
演员 Cast

德耀从事表演、导演与戏剧教育工作。毕业于国立台湾艺术大学戏剧系与新纪元学院戏剧与影像系。作为创作者，他不断探索创作与生活的关系，并试图刺探生命的无感地带，从而创造出确切的艺术形式。演出作品有《死亡纪事》、《赤鬼》、《剑鱼。妾》、《聊斋》、《老九》音乐剧等。

Yeo Lyle works as a theatre director, actor and drama educator. He graduated from National Taiwan University of Arts and New Era College Drama and Visual Department. As a creator, he constantly explores the connection between creative work and life, to unearth the hidden side of the human condition and create art that reflects reality. His acting credits include *Chronology of Death*, *Red Demon*, *"Swordfish, Then the Concubine"*, *Liao Zhai Rocks!* and *Lao Jiu: The Musical*.

Justin Lee
演员 Cast

Justin自1994年开始活跃于本地戏剧工作，曾从事戏剧指导、演员及电视台编剧。他近期参与的舞台剧作品包括Ravindran Drama Group 的《Mother Goddess》以及由Izzara Productions呈现并即将开演的《Hayavadana》。Justin的影视及配音阅历丰富，曾扮演过如骗子、商人、杀气十足的外交官等角色，而在《四马路》首次扮演的纳粹角色正好成了他所扮演过的众多恶人角色之一。但比起恶人的形象，大家对Justin的最深刻印象应该是他在一个有名的床垫广告中被人泼水的场景。

Justin has been working in Singapore as a Drama Instructor, actor and TV Writer since 1994. His recent stage work includes Ravindran Drama Group's *Mother Goddess* and the forthcoming *Hayavadana* for Izzara Productions. On camera and through Voice Over work, he has played a whole host of con-men, businessmen, murderous Diplomats and other ne'er-do-well's. This is his first time playing a Nazi, which he can now add to the Rogues Gallery of characters he seems to be developing. Despite playing a host of villains lately, Justin is probably best remembered for having water poured over his head in a popular mattress commercial.

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关于实践剧场
About The Theatre Practice

实践剧场由戏剧家郭宝崑及舞蹈家吴丽娟于1965年创立，是新加坡历史悠久的专业双语剧团。

实践剧场由戏剧家郭宝崑及舞蹈家吴丽娟于1965年创立，是新加坡历史悠久的专业双语剧团。

在现任艺术总监郭践红的带领下，实践剧场本着核心理念：客观地批判生活、尊重地娱乐民众、无休止地寻求创新。透过持续在艺术上的实践，塑造新加坡的文化与艺术蓝图。

50多年来，实践剧场公演剧目超过330部，当中不乏蕴含本土多元文化的经典剧作，还有深受普罗大众欢迎的华语音乐剧，以及探索剧场另类美学的实验性作品。我们也推出了全新的创意游乐园——实堂，一个聚集民众的社区空间及实验的平台。实践剧场也是最早在新加坡提供艺术教育的戏剧团体。作为剧场艺术节的资深制作团体，我们呈献高品质的本地与海外作品的当儿，实践剧场也扮演着将华语剧场推向国际并站稳脚步的角色。

有了丰富的经验贯穿以及渴望为大众的生活带来积极正向的价值观，实践剧场不断的挑战极限，制作多样性、激发思考及易亲近的剧场作品。

实践剧场是一个属于大家的艺术空间。

实践剧场是国家艺术理事会主要拨款赞助的艺术团体（2017 - 2020），也是新华剧体的成员之一。

The Theatre Practice (TTP) is Singapore's longest-standing professional bilingual theatre group.

Formed in 1965 by theatre doyen Kuo Pao Kun and dancer/choreographer Guo Lay Kuan, The Theatre Practice (TTP) is Singapore's longest-standing professional bilingual theatre group.

Under the leadership of current Artistic Director Kuo Jian Hong, TTP continues to shape the cultural and artistic landscape of Singapore through the practice of the arts, while being guided by our core principles: critiquing life objectively, entertaining respectfully and exploring new frontiers in art unceasingly.

In the last five decades, we have presented and collaborated in over 330 productions, broadly ranging from classics embodying Singapore's diverse cultural backgrounds, to lauded Chinese musicals, to experimental works exploring an alternative voice in theatre. We launched a new creative playground in the form of Practice Tuckshop – a community space and testing ground for all. TTP is also one of the earliest theatre group to offer arts education in Singapore. Finally, as a veteran producer of theatre festivals showcasing quality local and overseas work, TTP has also played an active role strengthening the foothold of Chinese theatre on an international scale.

Informed by our rich heritage and motivated by a desire to contribute positively to life, TTP makes theatrical works that push boundaries, embrace diversity, provoke thought and maintain accessibility.

TTP is an art space for all.

TTP is supported by the National Arts Council under the Major Company Scheme for the period of 1 April 2017 to 31 March 2020, and a member of the Singapore Chinese Language Theatre Alliance (SCLTA).

Centre 42 is a non-profit theatre development space opened in 2014. We incubate original writing for production development, provide space for artists and new work creation, and develop a functional archive documenting the histories and processes of Singapore theatre.

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实践之友 实践剧场 TheTheatrePractice

成为实践之友，成为新加坡剧场的一份子
Be a Friend of Practice, Be a Part of Singapore Theatre

衷心感谢我们的实践之友 A big THANK YOU to our Friends of Practice

人践人爱 Practice Love	一践钟情 Practice Passion	不践不散 Practice Harmony	践义勇为 Practice Courage	尚有许多匿名捐助者，我们不胜感激。 We would also like to thank all other donors who wish to remain anonymous.
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加入实践之友，除了可以获得我们的第一手消息，更能享有其它优惠福利！
Join us as a Friend of Practice to stay up to date with our events and productions, receive exclusive privileges, and discounts!
www.practice.org.sg/supportus/friendofpractice

首次到访《四马路》您可能会错过其中不为人知的秘密。我们欢迎您旧地重游，或许可以发掘新的故事…

到SISTIC柜台出示您的《四马路》票券，购买下一场演出就能享有15%折扣！

The secrets of *Four Horse Road* may not always reveal themselves on the first visit. Journey back in time again and you might just discover a new scene or two...

Present your ticket stub at SISTIC to enjoy 15% off the next show!

你的意见对我们来说很重要，欢迎告诉我们！

Your feedback is important to us, we want to hear your thoughts!

www.practice.org.sg/feedback

M1 Patch!

A Festival of Artful Play

01 – 31.08.2018
实践剧场
The Theatre Practice

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Tickets available at SISTIC from 16 April onwards. Present your *Four Horse Road* ticket stub to enjoy up to 15%* discount!
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"实践空间"是实践剧场的黑箱剧场。这是一个首要的表演场地，也是孕育出新作品的场所。实践空间是一个灵活的空间，能够容纳120位观众，并拥有多种设备和配置，满足您的需求。

The Practice Space is The Theatre Practice's black box theatre space. It is a premier performance venue and an incubation ground for new works. The 120-seater black box is an intimate and flexible performance space that offers a variety of equipment and configurations to meet your needs.

场地适合 Practice Space is suitable for:

- 剧场/音乐演出 Theatre/Music Performances
- 工作坊 Workshops
- 座谈会 Dialogues/Talks
- 排练 Rehearsals
- 发表会 Launches

欲知详情，请与我们联络
For more information, please email:
space@practice.org.sg

2018 学校节目 School Programmes

实践剧场 TheTheatrePractice [教育工程 Education Project]

故事擂台
Story Challenge

课程、工作坊
Courses/Workshops

学校讲座
School Talks

校园演出
School Performances

- 儿歌新唱计划：我们的儿歌说故事
  The Nursery Rhymes Project: Imagine Our Songs
- 我要上天的那一晚
  Day I Met the Prince
- 魔奇的空间
  The Magic Space

www.practice.org.sg/ttpep/schoolprogrammes
TTPeducation@practice.org.sg
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更多实践剧场周边商品及书籍，请到前台询问详情。
Please approach our staff for more information on other TTP books and merchandise.

The Nursery Rhymes Project
儿歌新唱计划

我们的儿歌画故事
Paint Our Songs

$20 each

请向前台工作人员询问详情
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我们的儿歌唱故事
Sing Our Songs

旧时儿歌加入新的曲风，由本地歌手演唱！

Old childhood classics spiced up with new arrangements, performed by local talents!

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我们的儿歌说故事
Imagine Our Songs

迷你音乐剧——重新演绎耳熟能详的儿童歌曲！

A mini jukebox musical – A re-invention of classic nursery rhymes!

私人或学校订场 For private or school bookings:
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实堂 Practice Tuckshop

"实堂"是一个创意游乐园。希望藉此空间结合饮、食，以及创意故事和邻里朋友们共襄盛举。

Practice Tuckshop is a creative playground, bringing the community together through programmes that marry food and drinks with storytelling!

欢迎来做客! Be our guest!

24.03 – 29.04.2018
10am – 5pm (Tue – Sat)
10am – 2pm (Sun)

您正在寻找一个灵活有趣的空间举办活动吗？欢迎和我们接洽！
Looking for a space for an event? Speak to us!
tuckshop@practice.org.sg

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实宴 THE PRACTICE GALA

13.07.2018
欣艺坊
The Joyden Hall

实践剧场将再次举办"实宴"筹款晚宴！聚集实践剧场的新朋友和老朋友，参与今年的实宴和我们一起回顾我们过去的路程，并展望未来！

The Practice Gala returns this July! Bringing together old and new friends of TTP, the gala is a celebration of our journey from our humble beginnings until today, and a hopeful look into the future.

欲知更多关于晚宴席位或其它支持与捐款的方式，请联系齐优。
To enquire, donate or to extend any other forms of support for the event, please contact Chee Yew.

Venue Sponsor THE JOYDEN HALL 欣艺坊

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philippe gaulier
master class 大师班

CLOWN 小丑

27 – 31.08.2018
实践空间
Practice Space

6月份开放报名。详情请留意实践剧场的Facebook！

Registration opens in June. Stay tuned to our Facebook for more details!

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