

A JOURNEY THROUGH
FORGOTTEN WORLDS
FOUR HORSE ROAD

走进被遗忘的世界
《四马路》

A Message From
The Artistic Director
艺术总监的话

Four Horse Road Stories
发生在“四马路”的故事……

#FHRoadConstruction
#建设四马路

Credits
创作团队

The Theatre Practice Team
实践剧场团队

About Practice
关于实践剧场

Ticket Holder Privileges
观众福利

Acknowledgements
鸣谢



A MESSAGE FROM THE ARTISTIC DIRECTOR

24 MARCH 2020. 7:30PM.

WHERE WERE YOU?

I was standing at the car porch when the messages started pouring in. Walking into the dressing room, the bustle of the pre-show preparations went silent.

In two days, venues islandwide would go dark. *Four Horse Road* would be the last live theatre show Singapore would see in the foreseeable future.

26 March 2020

THE STRAITS TIMES

Coronavirus: All entertainment venues in Singapore to close, gatherings outside work and school limited to 10 people



Days later, we returned to 54 Waterloo Street. By then, the tents were already down – big sheets of plastic crumpled on the ground. In that moment, it felt like we lost everything.

24 JULY 2023. 3:50AM.

WHERE WAS I?

Our first run-through ended only hours ago when I got the call. A fire at The Theatre Practice. Racing to the theatre, my head spun with questions: How serious was it? Was anyone hurt?

My hands gripped the steering wheel; they never stopped trembling. The fire was out by the time I arrived.

All that was left was a building in black smoke, front porch gushing water and the flashing of red and blue lights. Did we lose everything?

trending | life |

TUESDAY, JULY 25, 2023 | THE STRAITS TIMES |

More than \$200,000 in damage

Fire at The Theatre Practice shophouse in Waterloo Street

Shawn Hoo

A fire which broke out at a heritage shophouse at 56 Waterloo Street after midnight on Monday has caused more than \$200,000 in damage to the occupant, The Theatre Practice (TTP).

Kuo Jian Hong, artistic director of TTP, said she was alerted to the fire slightly before 4am and was the second person to arrive on the scene.

The Singapore Civil Defence Force was alerted to the fire on Monday at about 4am and extinguished it quickly. The fire was confined to a small area in a storeroom on the first floor, and preliminary investigations indicate that it was likely caused by an electrical source from the storeroom.

There were no reported injuries, although the adjacent buildings

that TTP occupies at 54 and 58 Waterloo Street were filled with soot and existing sets and props were badly damaged.

The theatre company will soldier on with the Aug 4 opening of *Four Horse Road*, a walking theatre show around Waterloo Street which uses the affected units as its theatre set.

"The show must go on," says Kuo, emphasising that the company is determined to get the show on the road, given that its last planned run in 2020 was scuppered when *Four Horse Road* became the first casualty of the Covid-19 pandemic shutdown of theatre in Singapore.

The three consecutive and adjoined apartments in Waterloo Street were constructed in the early 1900s. TTP, which was founded by Cultural Medallion recipients Kuo Pao Kun and Goh Lay Kuan in 1965, moved into the residence in 2016.

The financial cost of the fire is in addition to the \$650,000 loss the company suffered in 2020 for *Four Horse Road*, a show which Kuo Jian Hong told *The Straits Times* has never made any financial sense.

"There is no question that everyone has to work doubly hard now," she says, adding that "all we can do now is to buckle up and hunker down and get everything cleaned up".

"It was a very long night because we just had our run-through of all the scenes on Sunday night. The night ended on a high note for the entire company working on *Four Horse Road*. The real work is just getting harder," she says.

shawnhoo@sph.com.sg

• Those who want to donate to TTP can go to www.giving.sg/theatrepractice



A fire broke out in a storeroom on the first floor of The Theatre Practice's heritage shophouse at 56 Waterloo Street (left and above) after midnight on Monday. The theatre company's adjacent buildings at 54 and 58 Waterloo Street are filled with soot (below) and existing sets and props have been badly damaged. PHOTOS: THE THEATRE PRACTICE

Filled with forgotten stories and imagined realities, *Four Horse Road* looks beyond history painted in broad strokes, to the seemingly inconsequential individuals within.

This production is an act of placekeeping; to acknowledge that these people existed, and to sustain their memory. Having collectively emerged from a pandemic, and now faced with this newest tragedy, it's interesting to wonder: like the denizens of *Four Horse Road*, which of our stories will be remembered? Judged? Embellished? Forgotten?

Theatre as memory.

Theatre as archeology.

Theatre as possible futures.

For Practice, *Four Horse Road* is symbolic. In 2020, we persisted, not just for ourselves but for everyone else. With new responsibilities and priorities, none of us would dare to assume the production would return. For a devastating fire to hit just 1.5 weeks before the opening show of our restaging – it felt like a massive blow.

But as we all know, staging any theatrical production is never easy.

Standing by us is a village of Jian Rens, ready to roll up their sleeves and get to work. They stepped into rooms blackened by fire, and emerged soot-stained but undaunted. More than anything, this production represents the deep responsibility we feel to our fellow artists to honour their blood, sweat and tears; a commitment we make to art.

Three years later, a new chapter is about to begin. Thank you for joining us and being a part of the *Four Horse Road* story.

Kuo Jian Hong

Artistic Director, The Theatre Practice

*At the time of writing, the affected spaces are still under repair. However, *Four Horse Road* is expected to proceed as planned.



艺术总监的话

2020年3月24日，晚上7点30分。

你在哪里？

我站在剧团的车棚前，讯息纷至沓来。走进演员化妆室，正忙着准备演出的大家，同时停下了手边动作。

两天过后，这座岛屿上的所有剧院都将暂时熄灯。在当时我们所能预见的未来中，《四马路》将成为新加坡最后一场“现场”演出。

冠状病毒19 →

早 zaobao

生活 | 文化艺术

限制10人社交活动 本地艺术节目纷纷喊停

卞和，王一鸣 / 联合早报

发布 / 2020年3月26日 03:30 AM



几天之后，我们再次回到滑铁卢街54号。那时，帐篷都已经被拆了下来，大块的塑料布皱巴巴地铺在地上。那一刻，我们仿佛失去了一切。

2023年7月24日，凌晨3点50分。

我在哪里？

刚结束了一夜的排练，电话另一头传来“起火”的警报，我立刻跳上车，直奔剧团。在我的脑海中，是各种可怕的臆测——火势有多严重？有没有人受伤？

我没有意识到这一路上我抓着方向盘的手，不停在颤抖。

到了现场，火势已经被扑灭，我只能看到一栋笼罩着黑烟的建筑、积满水的车棚，还有红蓝相交的灯光。

这一刻，我不知道是不是会失去一切。

下周即将公演 实践剧场发生火患

发布:24/07/2023 19:43 更新:24/07/2023 19:43 ☆收藏



在《四马路》的世界里，充满了被遗忘的故事和虚构的现实。它不以寻常的方式，用宏观的视野描绘历史；而是将目光聚焦在那些看似微不足道的个体。

这部作品是一个“地方保存 / 场域保存”的具体行动——认同这些人物的存在、存续他们的历史记忆。在过去疫情的那段期间，我们都共同经历了一个影响巨大的事件；而今年突发的火灾事故，也再次在“践人”们的记忆中，画上一道十分深刻的印记。

假设我们也是《四马路》的居民，哪些故事会被后人铭记？身为故事中的角色，我们会受到严厉评判？过度美化？或是就此被遗忘呢？

**剧场可以是记忆，可以是考古的一种手段；
剧场也可以是未来，带我们描绘未来可能的形态。**

对于实践剧场而言，《四马路》是一部具有重要象征意义的作品。2020年，我们坚持到最后一刻，不仅是为了自己，也是为了他人。面对新的责任和不同优先顺序，我们没有人敢肯定这部作品一定会回归。而当我们鼓起勇气，准备迎接2023年的再登场时，这场大火，像是劈头淋下来的一盆冰水，让人忍不住感到一阵挫败。

但是，我们都知道，从来没有一出戏是简单的。

也许伫立在《四马路》之前的是一道高耸的墙；但准备跨越这堵墙的，是一个具备各式各样能力的“践人甘榜”，有着一群会在第一时间卷起袖子，走入被大火熏黑的房间，不怕自己双手沾满煤灰的“践人”。

《四马路》是实践剧场对同行艺术工作者最深切的责任和承诺；也是我们对他们的心血、汗水，以及我们自己对艺术创作，最诚挚的敬意。

三年后，新的篇章即将开始。感谢您加入我们，成为《四马路》的一部分。

郭践红

实践剧场艺术总监

*截至截稿前，受到火灾影响的
空间均尚未复原；但我们坚信，
演出一定会如期登场。



FOUR HORSE ROAD STORIES

发生在“四马路”的故事……

Click on
the title
to jump to
story

点击标题，
跳转到指定
故事

2023 PROLOGUE 序幕

2017 THE TEMPLE AND THE HOTEL
寺庙与酒店

1987 WATERMELON GARDEN 西瓜园

1978 BUS HIJACK 劫持

1958 ORANG MINYAK 油鬼仔

1954 NANTINA HOME 南迪纳照护之家

1948 SYCE 马夫

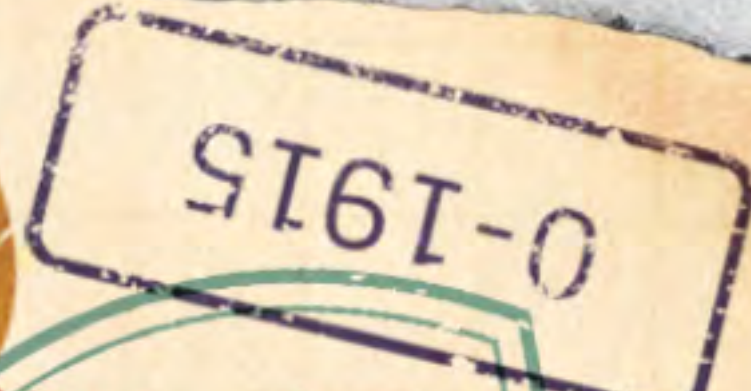
1945 FUJI-GO 美丽的村庄

1942 MAY BLOSSOM 五月花酒楼

1915 RED LIGHT 红灯区

1870 THE CONVICT AND THE SCHOOLBOY
囚犯与男生

Image Credits
图片授权来源





**Prologue:
Welcome
to the Show!**



**序幕：
欢迎来看戏!**

2023



The Temple and The Hotel

寺庙与酒店



Bring Pathma jasmine flowers for offerings
提醒：带茉莉花给帕玛当作供品

Synopsis 故事大纲

Guang, a hotel concierge, is in trouble with the management. His heated phone call interrupts Pathma, a volunteer from the Sri Krishnan Temple. Swapping family histories, Guang speaks about moving from his native home in China to find work here while Pathma tells the story of his great-great-grandfather's transport to Singapore as convict labour. Just as he is about to leave, Pathma offers Guang some valuable advice...

酒店接待员阿光在工作上闯了大祸，为了和当事人理论，他冲到后巷猛打电话。剧烈的争执声，打断了克里斯南兴都庙的志工帕玛准备供品的动作。萍水相逢的两人，从自己慢慢聊到各自的家庭——来自中国的阿光，为了赚钱到新加坡做工；而帕玛的曾曾祖父，则在一百多年前被移送到新加坡监狱。就在他们的对话即将结束时，帕玛决定向阿光说一说他的想法……



Great-great-grandfather:
transported to Singapore
in 18...?

曾曾祖父：在19世纪时
被送到新加坡？





Sri Krishnan Temple and
Kwan Im Thong Hood Cho Temple (1990s)
克里斯南兴都庙与观音堂佛祖庙 (1990年代)

Background
故事背景

The Sri Krishnan Temple was first established in 1870. Catering to the large Hindu community living around Bras Basah, it began as a simple makeshift altar before it eventually expanded into a five-storey historical landmark. Devotees from the Kwan Im Thong Hood Cho Temple next door would frequently light joss sticks at the Sri Krishnan Temple, leading to the Hindu temple installing an altar of Guan Yin, the Buddhist Goddess of Mercy, within the grounds. In 2017, the temple underwent renovations and all religious statues were moved out of the main area for safekeeping.



克里斯南兴都庙建于1870年。它原先只是一座简单的神坛，提供勿拉士峇沙区的印度教信徒膜拜；但因为香火鼎盛，而逐渐扩建成现在这栋五层楼高的历史建筑。长年下来，有许多华人信徒在邻近的观音堂佛祖庙拜拜后，也会顺道前往克里斯南兴都庙烧香礼拜。印度庙的管理层因此决定在庙前设置香炉，并在庙里设立观音菩萨的神坛。

在2017年时，为了要进行整修，印度庙里的所有神像都被移出主殿，迁至他处暂时保管。



Temple Ceremony (1993)
膜拜仪式 (1993年)



Watermelon Garden

西瓜园 (1987)

Synopsis 故事大纲

It is Watermelon Garden Night Club's final night of operations. Chor Lian, a bar hostess, performs a dance number as one of her regular customers, Robert, looks on. The two share drinks and bicker goodnatureedly through the evening, reminiscing about the good times spent at the bar. As Chor Lian is about to perform her final song, Robert interrupts with one last request...

今晚过后，夜总会“西瓜园”就要熄灯关门。舞女楚莲在熟客罗伯特的注视下，尽兴地唱歌、跳舞。他们一边喝酒，一边开玩笑拌嘴，聊着他们对西瓜园最初的记忆，以及在这里度过的美好时光。当楚莲准备表演最后一首歌时，罗伯特却上前中断了歌曲……



Still from *Wild Wild Rose* (1960)
《野玫瑰之恋》电影画面 (1960年)



Background 故事背景

Chinese hostess bars were popular in the 1960s and 1970s amongst the working class, but faded out of fashion in the 1980s with the introduction of KTV lounges and Thai discos. Sin Ma Mid-Nite Bar (also known as Melon Garden Night Club) was located at the Victoria Building in the 1980s. The bar was remembered by many students in the area



Exterior of Sin Ma Mid-Nite Bar
(Melon Garden Night Club)
蜜瓜园半夜大酒厅的外观

for its eye-catching mural of women dressed in bikinis and holding melons in their arms, dancing in the middle of a melon field.

在1960至1970年代，以华裔舞女为主的夜总会在工人阶级中备受欢迎；直到80年代出现了KTV酒廊和泰国迪斯科舞厅之后，才逐渐式微。

1980年代，位于维多利亚大厦的“蜜瓜园半夜大酒厅”，因为外墙一幅引人注目的壁画——手捧蜜瓜的比基尼女郎，在蜜瓜园中手舞足蹈——让在周边求学的学生对这间夜总会的印象特别深刻。



Bus Hijack 劫持 1978



SYNOPSIS 故事大纲

As a bus driver naps in the back of his parked bus, a teenage boy sneaks on board and drives off. The driver wakes up startled, and tries to reason with the boy, to no avail. The boy claims the seats are filled with ghosts, victims of past bus accidents, and that he must help them move on to the afterlife...

一位少年偷偷潜入停驶的巴士，把它开上路。在后座打盹的司机惊醒后，试图劝阻少年；但少年坚称巴士上载满了因为交通事故而身亡的冤魂，他必须帮助他们投胎转世……

Joy-ride bus theft boy in court

THE 15-year-old boy who stole a bus on Sept 18 and crashed it into a tree after a joy-ride, was produced in a juvenile court yesterday for the submission of his psychiatric report.

He was released on bail on Oct 3 pending sentence by the court, but was brought back by his parents the day after following the theft of another bus that morning.

The second stolen bus had crashed into the Catholic Young Men's Association in Bras Basah Road.

The magistrate, Mr. Yong Yung Kiong, yesterday ordered the boy to be remanded at the Singapore Boys' Home until Tuesday pending a probation report for sentence in connection with the theft of the first bus.

The boy had pleaded guilty to stealing the bus belonging to the Singapore Bus Service from Toa Payoh depot on Sept 18 and crashing it into a tree.

COURT NOTE: No reference was made to the second stolen bus in court yesterday.

JOY-RIDE BUS THEFT
BOY IN COURT
The Straits Times,
19 October 1978

偷巴士男孩出庭受审
《海峡时报》，1978年
10月19日





THE DESTROYED BUILDING
被巴士撞毁的建筑物

BACKGROUND
故事背景

It used to be common practice for bus drivers to leave the doors open and the keys in the ignition while taking their break at the bus interchange. This made it easy for people to sneak on board and drive off, leading to many instances of stolen buses. In 1978, a 15-year-old boy was charged for stealing public buses for joy rides on two separate occasions, with the second bus crashing into the Catholic Young Men's Association on Bras Basah Road.



THE INCIDENT
案发现场

从前，巴士司机在转换站休息时，通常会直接把车门打开、车钥匙插在点火器上。而让许多有心人士容易趁机潜入巴士，把巴士偷偷开走，酿成多起巴士窃盗案件。

在1978年，有一位15岁的男孩因为两度偷窃巴士，更在二次行窃时，把巴士撞进勿拉士峇沙路上的天主教青年会，而被控上法庭。



ORANG MINYAK

油鬼仔

1958

Synopsis 故事大纲

It is dusk. Two students are packing up in the school's art room when they hear a loud sound in the distance. They are reminded of their school's urban legend: the mysterious Orang Minyak, who roams the halls after dark. Their terrified prayers are interrupted by the sound again, this time... just outside the door.



Group photo of CHJ Girls (1950s)

圣婴女子学校的学生合照 (1950年代)

在傍晚的美术教室里，有两位学生被罚在放学后留下来整理画具。突然，远处传来一声巨响，她们立刻想起流传在校园中的恐怖故事——骇人的油鬼仔会在天黑之后游荡在校园里。就在她们惊惶不安试图祷告祈求平安时，奇怪的声音再次响起，而这一次，“它”好像就在门外……

Background 故事背景

The Bras Basah area was home to many schools including the Convent of the Holy Infant Jesus, a girls' school founded in 1931.





Many movies were inspired by the Orang Minyak, like *Serangan Orang Minyak* (1958)

当时，油鬼仔成为许多电影的灵感来源，如：《*Serangan Orang Minyak*》(1958年)

The Orang Minyak (translated as "Oily Man") is a Malay folk legend, who appears as a man covered in dark and shiny crude oil (reflecting the local industrial advancements at the time). The supernatural creature is known for attacking and raping young women, as part of his pact with the devil. During the 1950s, an Oily Man scare gripped the city, with sightings of a mysterious black figure along Middle Road, Victoria Street and Queen Street.

勿拉士峇沙路一带设有许多学校，其中，就包含创立于1931年的圣婴女子学校。

马来民间传说的“油鬼仔”，是一种有着人形，但却全身覆盖黑油的鬼怪（反映出当时本地工业进步的景况）。据说，这个诡谲的生物和恶魔缔结了契约，而会攻击、性侵处女。1950年代，有许多人声称在密驼路、维多利亚街和奎因街一带，看到油鬼仔的踪影，令全岛人心惶惶。

OILY MAN SCARE IN CITY

A LARGE crowd of excited spectators braved yesterday's rain to view "oily man" at the roof of the Cathay building in Singapore.

Cries of "Orang Minyak" brought more people out and one of them rushed across the road to the theatre lobby to dial 999.

But it was only a stunt man of the Cathay Keris Film Production publicising the new Malay release of "The Oily Man" which opens tomorrow at Cathay.

Oily Man Scare in City

Singapore Standard, 1958

全城陷入油鬼仔恐慌

《星洲虎报》，1958年



Nantina Home 南迪纳照护之家

1954

Synopsis 故事大纲

It's the Chinese Ladies Association's monthly tea party at the Nantina Home for the Aged and Destitute. Led by the association's president Madam Teo, volunteers are asked to spend time with the home's residents.

今天，是南迪纳照护之家每月一次的茶会。为此，主办这次茶会的中华妇女协会主席张女士，特别召集了来自各地的志工来和住户们聊聊天。



Irwan's Story 伊尔万的故事

During the Orang Minyak scare, a mischievous Irwan dressed up as an Orang Minyak to frighten the onlookers gathered at Middle Road. However, he was soon frightened off by a dark figure glaring at him from the shadows. Two days later, his family home burnt down with his family still trapped inside...

在社会还充斥着对油鬼仔的恐慌时，有一天，伊尔万决定要恶作剧假扮成油鬼仔，去吓唬那些聚集在密驼路周遭，想要“抓鬼”的人。然而，他却突然看到有一个神秘的轮廓在阴影中瞪着他，吓得他落荒而逃。两天后，当伊尔万回到家里，却发现他的家已经被烧毁，而他的家人仍受困其中……

Madam Ng's Story 黄女士的故事

Madam Ng witnessed a group of Japanese soldiers and Chinese men bury two large bags under the Polglase Bridge on her



way home. After they left, she placed a large stone to mark the spot. Years passed, but the stone remained untouched...

某一天，黄女士在回家的路上，无意间撞见了一群日本士兵，正指示着几名华人，在波格拉西桥下挖洞，埋了两个大包裹。等到那群人离开之后，她偷偷把一颗大石头放在他们埋藏包裹的位置上。经过多年，那颗石头还是在原地，没有被动过……

Tanaka Masako's Story 田中雅子的故事

Masako's father was a Japanese photographer and her mother was his Chinese patron. The family was separated when her father was sent to an internment camp at the outbreak of World War II. He was released during the Japanese Occupation and served as a war photographer. He eventually left Singapore and never returned again...

雅子的爸爸是日本摄影师，妈妈则是他的华人顾客。当第二次世界大战爆发时，雅子的爸爸被强制送往拘留营，一家人被迫分离；直到日占时期，才被释放出来。但不过几天，他又被日军征召，以摄影师的身份随军。在这之后，他就离开了新加坡，再也没有回来过……



Van der Hoot's Story 凡德胡特的故事

Former schoolteacher Van der Hoot left his home in Singapore to travel around Asia, where he witnessed firsthand the impact of the war and its aftermath. Returning to Singapore 11 years later, he is shocked to find his home stripped of its contents and occupied by a new family...

曾经担任教师的凡德胡特，在离开了新加坡之后，前往亚洲各地旅行，亲眼见证了战争所带来的影响。11年后，当他再次回到新加坡时，却发现他的房子被陌生人占据，家当也被洗劫一空……



but were later repatriated back to Japan after the surrender. Only a few Singaporean women were allowed to join their Japanese husbands.

A retired schoolmaster and physician, Dr Johannes van der Goot

briefly stayed in Nantina Home after he discovered his Singapore home had been stripped of its belongings and allocated to another family.



DR JOHANNES VAN DER GOOT, A DUTCH RESIDENT
荷兰人住户，约翰内斯·凡德古特博士

由社会福利部管理的南迪纳照护之家，是一间男女混合的疗养院，主要服务的对象是年长者和贫困人士。如果有任何新加坡居民遇到困难，也都可以申请入住。每个星期四，会有不同的组织机构，像是扶轮社和中华妇女协会等，为照护之家的住户们举办定期茶会。

1954年，整座城市笼罩着对“油鬼仔”的恐慌。有一天，圣约瑟教堂管理员的妻子惊见一个全身油腻腻的男人站在教堂的院子里，紧接着，他就跳过了紧邻奎因街的围墙。自那之后，每天晚上就有许多人聚集在周围，希望能够亲眼目睹这个超自然生物。

Sixth night of fear as oily man scare grips Chinatown

BY SEE YIN FONG
A MOOR swept through Singapore's Chinatown last night that the 'oily man' was in fact a vampire who chose women for his victims. Terrified Chinese women and girls bolted the doors and



SIXTH NIGHT OF FEAR AS OILY MAN SCARE GRIPS CHINATOWN
The Singapore Free Press, 1 June 1954

油鬼仔恐慌笼罩牛车水的第六夜
《新自由西报》，1954年6月1日



1973年，有一位老妇人声称，她在日占时期看到有人把几个箱子藏在河岸边，吸引许多人聚集在波格拉西桥下进行寻宝活动。然而，最终还是没有人找到任何宝藏。

An elderly lady sparked off a frantic dig for buried treasure on the bank of the canal underneath the bridge, after realising how while hiding under the bridge during the Japanese occupation, she had witnessed Japanese soldiers forcing some civilians to bury what she thought was gold there. I am not sure if anything was found. See
Yours

POLGLASE BRIDGE URBAN LEGEND

波格拉西桥的都市传说

战前，日本人的社群主要围绕在密驼路周遭，除了照相馆、牙科诊所、家具制造商，还有各式各样的零售商。当第二次世界大战爆发时，日本居民都被逮捕送往印度的拘留营。等到日占时期，才有一些人以文职人员的身份返回新加坡；直到日军投降后，再被遣送回日本。当时，只有少数的新加坡妇女获准和她们的日本丈夫同行。

荷兰人约翰内斯·凡德古特博士，是一位退休教师兼医生。多年后，当他再次回到新加坡时，意外发现自己的家被分配给另一个陌生的家庭居住，他的家当也都被清空，而不得不暂时居住在照护之家。



CONFIDENTIAL

**POLICE
REPORT**

Syce
马夫(1948)

Station of Origin
Waterloo Street
Singapore

| | | | |
|-----------------------|------------|-------------------|---------------|
| Particulars of Victim | Full Name | HASSAN | |
| | Occupation | Sex | Age |
| | Syce | M. | 17 |

Details (including date, time and place of which the offense occurred).

SYNOPSIS 故事大纲

Ushered into separate rooms at the Central Police Station, Victor and Janet Mendoza are questioned about the mysterious death of their syce, ~~Hassan~~, who was found dead in Victor's car. Both claim to know nothing. However, once the Mendozas are reunited, threats and accusations begin to fly as they discuss the events of that fateful night...

警方在维克多·门多萨的车子里，发现司机哈桑的尸体。为此，警方传唤维克多和他的妻子珍妮特，到中央警察局接受侦讯。抵达警局后，两人被带入不同房间，彼此声称对此一无所知。当他们再次聚首时，却开始互相指责并出言威胁对方。而这一切，全都是因为那个致命的夜晚.....



Mystery Of Dead Syce In Car

Mystery surrounds the death of a young Malay syce who was discovered lying stretched across the driving seat of a private car near the junction of Bras Basah Road and Bencoolen Street yesterday.

The discovery was stated to have been made by Mr. V. J. Mendis, the Singapore lawyer, when he was about to enter the car shortly before midnight after an evening with friends at the Cathay.

The police are investigating.

**Mystery of Dead Syce in the Car
Malaya Tribune, 2 September 1948**

**司机陈尸车内的神秘事件
《马来亚论坛报》，1948年9月2日**

BACKGROUND

Syces were grooms who took care of horses. They were typically Boyanese and lived in pondoks in Kampong Boyan and Kampong Kapor. When private transportation shifted from horses to automobiles, they became personal drivers. In September 1948, the syce of prominent lawyer and future Singapore Labour Party founder, Victor J. Mendis, was found dead in the front seat of his car at the junction of Bras Basah Road and Bencoolen Street. The death was later ruled as natural.



故事背景

英语单词 "syce"，泛指马夫或车夫。他们通常是波央人，居住在甘榜伯言和甘榜加卜的临时住所。当人们的私人交通工具从马匹逐渐转为汽车时，他们也逐步转职为私人司机。1948年9月，知名律师维克多·孟迪斯（新加坡工党创党人）的司机，在勿拉士峇沙路和明古连街的交叉口，被发现卧尸于汽车前座。过后，警方判定他的死因为自然死亡。



Sir Franklin Gimson and the President of the Singapore Ceylonese Association, Mr. Victor Mendis, at the Ceylon Independence Day dinner held at the Sea View Hotel, Singapore, on Wednesday night.

Victor J. Mendis in 1948 (Right)
The Straits Times, 6 February 1948

维克多·孟迪斯（1948年，右）

《海峡时报》，1948年2月6日



RETURN IN 6 DAYS
IF NOT DELIVERED

FIRST CLASS MAIL

Name

FUJI-GO

Street

美丽的村庄

City

State

1945



Bahau settlers
at work
在工作中的马口居民



SYNOPSIS 故事大纲

It is the vigil of the late Bishop Devals. Mamoru Shinozaki, the Chief Welfare Officer of the Syonan Municipal Office, arrives to pay his respects but is accosted by a furious widow. Susan blames him for the suffering faced by her community at Fuji-Go, a farming settlement initiated by Mamoru and the Bishop. At the same time, Mamoru challenges Susan's lack of faith. The two continue to argue until..

这天，是已故主教德瓦斯的守夜。昭南市政厅的首席福利官筱崎护前来吊唁；然而，寡妇苏珊却当众发难，斥责筱崎护欺骗欧亚人，让她的同胞在他们发起的农业定居点“富士村”受苦受难。筱崎护对苏珊的信念提出质疑，两人争执不休，直到……



POSTAL TELEGRAPH COMMERCIAL CABLES



TELEGRAM

From The Office of Bishop Devals To Shinozaki

Postal Telegraph-Cable Company (Incorporated) transmits and delivers this message subject to the terms and conditions printed on the back of this blank
COUNTER NUMBER. | TIME FILED. 8.08 AM. | CHECK.

the following message, without repeating, subject to the terms and conditions printed on the back hereof, which are hereby agreed.

BISHOP DEVALS THANKS YOU FOR
YOUR KIND SYMPATHY AND GOOD WISHES AND
HOPES TO MEET YOU AGAIN.

HIS CONDITION HIGHLY IMPROVED.

Telegram from Bishop Devals to Mamoru Shinozaki,
text reported in Syonan Shimbun

德瓦斯主教发给筱崎护的电报示意图（引用《昭南新闻》的新闻报导）

BACKGROUND

Against a backdrop of food scarcity and rising discontent, the Japanese administration created agricultural settlements in Malaya to promote self-sufficiency. One such settlement was the Eurasian and Chinese-Christian populated Fuji-Go, set up by Bishop Adrien Devals and Chief Welfare Officer Mamoru Shinozaki.

Located at Bahau, Fuji-Go was plagued with unsuitable agricultural conditions, water shortages, malaria and a lack of free movement and self-governance. At least 300 to 1,500 settlers died over two years, including the Bishop himself. The Bishop's body was returned to Singapore and his wake was held at the Cathedral of the Good Shepherd.



In on the
house

故事背景

面对粮食匮乏和民众日益高涨的不满情绪，为了促进自给自足，日本政府选择在马来亚建立农业定居点。由阿德里安·德瓦斯主教和首席福利官筱崎护所建立的“富士村”即是其一，该聚落主要是由欧亚裔和华裔基督徒所组成。

富士村位于现在马来西亚森美兰州的马口，因为当时缺乏先天的农业条件和水资源，再加上疟疾肆虐、居民行动受到限制，以及缺乏自治等问题，短短两年内，就导致至少300至1,500人死亡，当中就包含主教德瓦斯。在主教不幸逝世之后，他的遗体被运回新加坡，并于善牧主教座堂举行守夜仪式。



Eurasian women working the fields
欧亚妇女在农地中耕种

NIPPONESE INJUNCTION TO LOCAL EURASIANS Protection In Return For Faithful Co-operation

ADDRESSING members of the Eurasian community who had assembled on the padang outside the Syonan Recreation Club on Tuesday, the Chief of the Syonan Defence Headquarters declared:

Nipponese Injunction To Local
Eurasians - Protection In Return
For Faithful Co-operation
Syonan Shimbun, 1942

日本对本地欧亚人发出的禁令——
忠诚合作换取政府保护。
《昭南新闻》，1942年

Handwritten signatures and scribbles in ink, including a prominent red circular stamp with intricate patterns.



May Blossom 五月花酒樓



Synopsis 故事大纲

Major Onishi of the Kempeitai East District Branch is hosting a banquet for Major Wortmann, a visiting SS officer of the Nazi Party. Also present are three MPAJA resistance fighters disguised as a server, a singer and a guest. The fighters capture Major Onishi, intending to use him as a bargaining chip to free their leader, Lai Teck.

They are interrupted by An Nguyet, who has arrived to beg for the release of her husband, Chang Hong. She is shocked to discover the identity of Lai Teck and Chang Hong...

这天晚上，日本宪兵队东区支部的大西少校，在酒楼宴请德国纳粹党党卫队的沃尔曼少校。三名马来亚人民抗日军的成员，分别伪装成服务生、歌手和宾客，企图挟持大西少校，要求日军释放马抗领袖莱特。

然而，他们的行动却被一名越南妇女安月打断。她独自一人前来，只为了恳求大西少校释放她的丈夫张红。直到她发现张红的真实身份，其实和莱特脱不了关系……



Background 故事背景

May Blossom Restaurant (also known as Satsuki Restaurant) was a Chinese restaurant which opened during the Japanese Occupation. The original site was a 1870s Gothic-style chapel which housed the Methodist Girls' School and Singapore's first Peranakan Methodist church. After the war, it was converted into a car repair shop.



May Blossom Restaurant (also known as Satsuki Restaurant) Opening Notice
Syonan Shimbun, 26 September 1942

五月花酒楼 (又名皋月酒楼) 开业公告
《昭南新闻》, 1942年9月26日

Lai Teck, alias Chang Hong, was a leader of the Communist Party of Malaya (CPM) and the armed resistance group, the Malayan People's Anti-Japanese Army (MPAJA). He was also a British spy recruited to infiltrate and undermine the CPM.



During the occupation, he was detained by the Japanese but was freed after making a deal with Major Onishi Satoru to collaborate with the Kempeitai. On 1 September 1942, more than 100 senior CPM and MPAJA members gathered for a secret conference arranged by Lai Teck. At daybreak, Japanese soldiers staged a raid – killing 92 members of the resistance including most of the party leaders.

五月花酒楼（又名皋月酒楼）是一间在日占时期开业的中餐馆。酒楼的原址是一座建于1870年代的哥特式教堂；在酒楼开张前，曾是卫理公会女子学校，以及新加坡第一间土生华人卫理公会教堂的所在地。战后，则被改建为汽车维修厂。



Lai Teck 莱特

莱特，化名张红，是马来西亚共产党（CPM，马共）和武装组织马来西亚人民抗日军（MPAJA，马抗）的领导人。但实际上，他是被英国国安局雇佣的间谍，为了渗透并瓦解马共，而潜入其中。

进入日占时期后，莱特在某一次的日军扫荡行动中被捕；经过与大西悟少校的交涉，达成与日本宪兵队合作的协议后获释。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。黎明时分，日军发动突袭，杀害了92名成员，其中包含多名高级领导。



Red Light 红灯区 (1915)

SYNOPSIS 故事大纲

It is the last day of the Lunar New Year and the streets are quiet. A group of Karayuki-san and Ah Kus have gathered along Hylam Street, swapping gossip about a sepoy mutiny rumoured to have happened earlier in the day. They are soon joined by Katya and Kristof. With Kristof as narrator, the bored women decide to playfully reenact the mutiny. However, things take a serious turn when stray gunshots are heard...

那是一个异常安静的元宵节，海南街上格外的冷清，一群南洋姐和阿姑聚在一起，聊着当天早些时候发生的军队叛变。不久后，卡缇儿和克里斯多夫也加入了闲聊的行列。好奇的女士们央求克里斯多夫说明叛变的始末，并由她们饰演涉事的军官和士兵。直到远处传来零星的枪声，他们才意识到大事不妙.....



A brothel along
Hylam Street
(Now Bugis Junction)
海南街沿街的妓院
(现在的白沙浮商业城)



Poverty

PROSTITUTION in Singapore was inextricably linked to economic factors in rural China and Japan. Congenital poverty, weak family economies, and rising economic expectations created a vast source of supply of Chinese and Japanese women and young girls for international traffic.¹

Among the early migrants in Singapore were women from China and Japan who worked as prostitutes
在新加坡的早期移民中，有来自中国和日本的妓女



A Cantonese Ah Ku
广东籍阿姑

Photo of karayuki-san by G.R. Lambert & Company in the 1890s.
唐行小姐（南洋姐）的合影
（新加坡南末公司摄，1890年代）



远处传来零星的枪声



BACKGROUND 故事背景

1915
AIR MAIL

The 1915 Sepoy Mutiny took place on 15 February 1915 and involved the Right Wing of the 5th Light Infantry Brigade, a largely Indian-Muslim regiment. Frustrated with their commanding officer, and alarmed by rumours of a transfer to Turkey (where they would have to fight against Muslim soldiers), the sepoys revolted. The mutiny lasted nearly seven days and resulted in many deaths.

From the late 19th century until World War II, the area around Middle Road, Hylam Street and Malay Street was a bustling Japanese enclave known for its brothels of Karayuki-san, impoverished young women trafficked from Japan to serve as sex workers overseas. Their Chinese counterparts were known as Ah Kus and operated in the area around Smith Street.

“1915年印度军团叛变”发生于当年2月15日，发起暴动的是印度第五轻步兵团右翼阵营（主要由印裔回教士兵所组成）。这群士兵在来到新加坡后，对英国指挥官有诸多不满；再加上军中谣传他们将被调往土耳其，与当地的回教士兵对战，激化他们累积已久的负面情绪，而爆发了兵变。这场叛乱持续了将近七天之久，造成了多人死亡。

从19世纪末到第二次世界大战期间，密驼路、海南街和马来街周围地区，是一片繁华的日本聚落，以“唐行小姐”（又称南洋姐）而闻名。这些出身贫困的年轻女性，多数都是从日本被卖到海外从事性工作。而来自中国的性工作者，则被称为“阿姑”，主要聚集在史密斯街一带。

Portrait of a karayuki-san
taken by G.R. Lambert &
Company in 1890

唐行小姐（南洋姐）的肖像照
（新加坡南末公司摄，1890年）



THE CONVICT

AND THE SCHOOLBOY

囚犯与男生

1870

SYNOPSIS

故事大纲

Loitering outside the Bras Basah Gaol before school, a young boy befriends one of the convicts inside. After that fateful first meeting, the two gather everyday to chat, with the convict regaling the boy with tales of hunting tigers and drafting plans for new buildings. However, their budding friendship is interrupted by news of the gaol's impending closure...

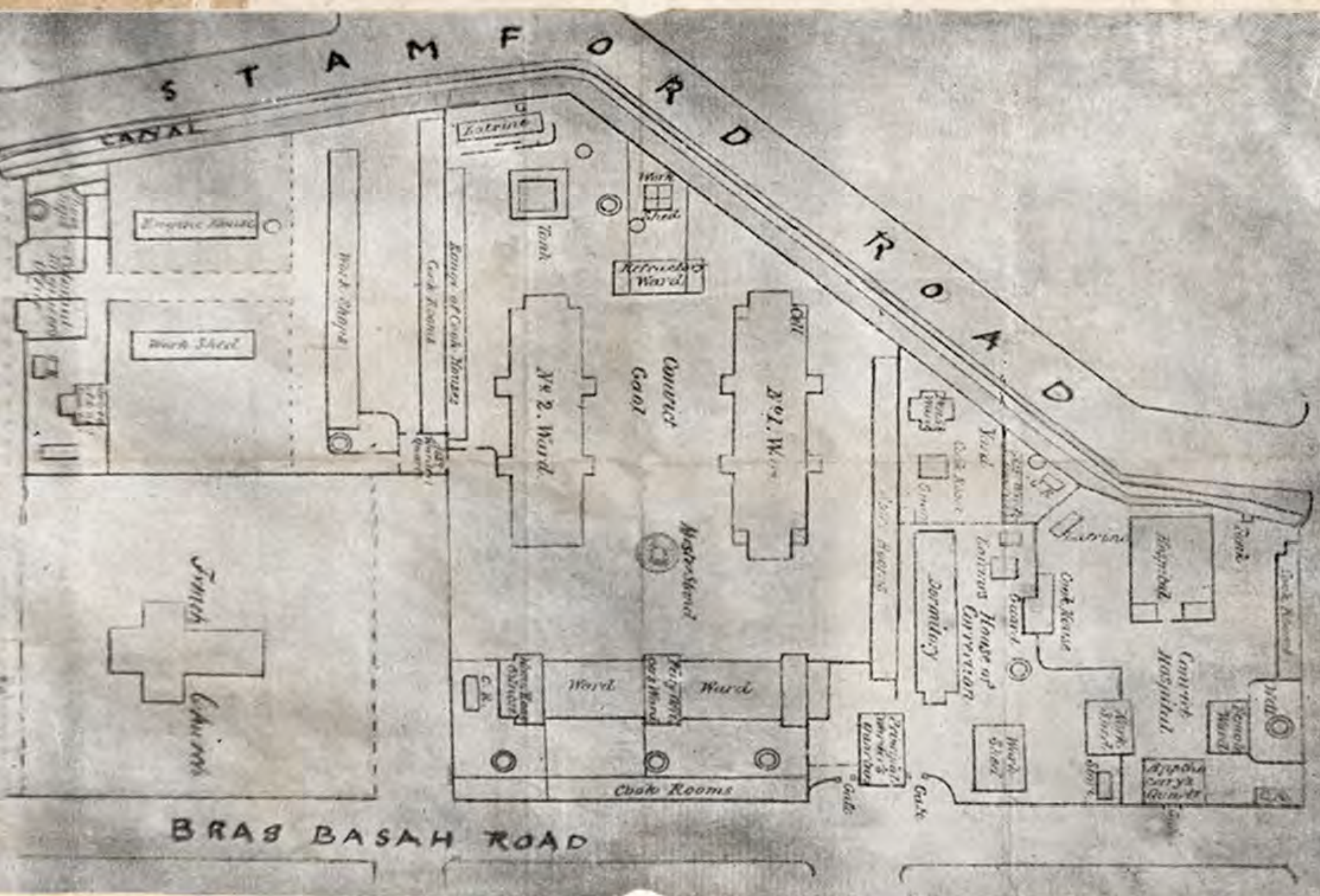
上学前，男孩在勿拉士峇沙监狱外溜达，意外结识了一名囚犯。从那天起，这两位忘年之交每天都会见面、聊天。囚犯跟男孩分享了他们去狩猎老虎的故事，以及新建筑的建设计划。直到某一天，监狱传来即将关闭的消息……



View of the Bras Basah Gaol (1870)

勿拉士峇沙监狱的全景(1870年)





Distribution of jail buildings
监狱平面图

BACKGROUND 故事背景

Founded in 1852, St Joseph's Institution (SJI) was a free school for boys and stood directly opposite the Bras Basah Gaol.

As the fastest growing colony in the Straits Settlement, Singapore received Indian convicts from British India to assist with its development requirements, and became the region's main convict station by the 1830s. Housed at the Bras Basah Gaol, the convicts did everything from clearing forested land and construction, to rattan work, weaving and more. Transport of convicts ended in 1867 and the gaol was officially closed in 1873. Convicts were either sent to other colonies, repatriated or given freedom to settle in Singapore.



成立于1852年的圣若瑟书院，是一所提供免费教育的男校，矗立于勿拉士峇沙监狱的正对面。



St Joseph's Institution (1900s)
圣若瑟书院 (1900年代)

作为海峡殖民地中发展最快速的地区，新加坡关押了许多来自英属印度的囚犯，以协助进行城市的发展和建设。在1830年代，成为海峡殖民地中囚禁犯人的主要据点。这些囚犯们被拘押在勿拉士峇沙监狱，被指派去进行各式各样的建设工作，如：开垦林地、兴建基础建设、编织及加工藤制品等。直到1867年，英国政府才停止遣送印度囚犯到新加坡，并在1873年正式关闭勿拉士峇沙监狱。囚犯们或被移送至其他殖民地，或被遣返回印度；但也有部分囚犯被赦免，留在新加坡定居。



Government House Garden
constructed by convict labour
由囚犯建造政府官邸花园



HOW DID WE BRING THE WORLD
OF FOUR HORSE ROAD TO LIFE?

想要知道我们是如何把《四马路》
的世界呈现在你的眼前？

CHECK OUT #FHROADCONSTRUCTION ON
INSTAGRAM FOR A BEHIND-THE-SCENES
LOOK AT OUR CREATION PROCESS!

前往 INSTAGRAM 搜寻 #建设四马路，
深入探索我们的创作过程！



INSTAGRAM

#FHROADCONSTRUCTION

#建设四马路



四马路 Four Horse Road®



RETURN TO FOUR HORSE ROAD!

One journey is not enough to discover the secrets of *Four Horse Road*.

Enjoy 10% off your next visit with:

promo code

RETURNTOFHR

欢迎再次光临《四马路》！

一次旅程不够尽兴！再次回访《四马路》，输入折扣码

RETURNTOFHR

即享10% 优惠！体验不同叙事路线，挖掘您尚未经历的精采故事。

BOOK NOW 立即购票
practice.bigtix.io

Your feedback is important to us.
Let us know your thoughts about the show:
欢迎填写问卷，与我们分享您的意见和想法！

<https://bit.ly/fhrfeedback>

CREATIVE TEAM

创意群

Click on the names to
read more
点击姓名阅读个人简介

DIRECTOR: KUO JIAN HONG

导演：郭践红

ASSISTANT DIRECTOR: ANG XIAO TING

助理导演：洪小婷

Directed: Nantina Home (Irwan, Madam Teo, Masako)
导演：《南迪纳照护之家》（伊尔万、张女士、田中雅子）

ASSISTANT DIRECTOR: ISABELLA CHIAM

助理导演：詹文倩

Directed: Orang Minyak / The Temple and The Hotel
导演：《油鬼仔》 / 《寺庙与酒店》

PLAYWRIGHT: JONATHAN LIM

编剧：林志坚

SET DESIGNER: SZU-FENG CHEN

布景设计：陳似鳳

PROPS DESIGNER: CHAN LEE LEE

道具设计：曾梨莉

LIGHTING/PROJECTION DESIGNER:

GENEVIEVE PECK

灯光 / 投影设计：白静怡

SOUND DESIGNER: SANDRA TAY

音响设计：郑吉钦

MUSIC COMPOSER & ARRANGER: AUGUST LUM

作曲及编曲：林海贤

COSTUME DESIGNER: 服装设计：

MAX.TAN



CREATIVE TEAM

创意群

Click on the names to
read more
点击姓名阅读个人简介

HAIR DESIGNER: ASHLEY LIM

发型设计：林忠华

MAKE-UP DESIGNER: 彩妆设计：

BOBBIE NG FROM THE MAKE UP ROOM

ACCENT COACH: PETRINA KOW

口音指导：侯玮诗

PROLOGUE VIDEO PRODUCTION TEAM:

序幕影片制作团队：

EDIT&PLAY



Cast 演员

[Click on the names to read more](#)
[点击姓名阅读个人简介](#)

PROLOGUE 序幕：

Character 人物

Cast 演员

Host 主持人

[Ebi Shankara](#)

[Izzul Irfan](#)

[Yeo Lyle 蔡德耀](#)

Guide 引路人

[Cheryl Tan Yun Xin 陈韵馨](#)

[Ella Wee 黄靖颖](#)

[Elle Cheng Li Ling 郑俐龄](#)

[Mandy Neo 梁佳萱](#)

[Meryllyn-Faith Tan 陈欣媛](#)

[Niklaus Chia 谢礼杰](#)

THE TEMPLE AND THE HOTEL 寺庙与酒店：

Character 人物

Cast 演员

Pathma 帕玛

[R Chandran](#)

Guang 阿光

[Joel Tan 陈宏豪](#)

WATERMELON GARDEN 西瓜园：

Character 人物

Cast 演员

Chor Lian 楚莲

[Ang Xiao Ting 洪小婷](#)

Robert Ong 罗伯特·王

[CHIA 郭加](#)

BUS HIJACK 劫持：

Character 人物

Cast 演员

Bus Driver 巴士司机

[Yeo Lyle 蔡德耀](#)

Teen 少年

[Izzul Irfan](#)



Cast 演员

[Click on the names to read more](#)
[点击姓名阅读个人简介](#)

ORANG MINYAK 油鬼仔 :

Character 人物

Cast 演员

Convent Girl A
圣婴女校学生甲

[Seah Janice 谢洁恩](#)

Convent Girl B
圣婴女校学生乙

[Lynn Chia 谢莉莹](#)

NANTINA HOME 南迪纳照护之家 :

Character 人物

Cast 演员

Irwan 伊尔万

[Al-Matin Yatim](#)

Madam Ng 黄女士

[Sonya Wong 黄佩敏](#)

Madam Teo 张女士

[Ng Mun Poh 吴敏宝](#)

Masako 雅子

[Jodi Chan 陈珮文](#)

Van der Hoot 凡德胡特

[Andrew Mowatt](#)

SYCE 马夫 :

Character 人物

Cast 演员

Detective Eng 黄探长

[Benjamin Koh 许和健](#)

Inspector Williamson
威廉姆森督察

[Justin Lee](#)

Janet Mendoza
珍妮特·门多萨

[Elisha Beston 胡欣宜](#)

Victor Mendoza
维克多·门多萨

[Ebi Shankara](#)



Cast 演员

[Click on the names to read more](#)
[点击姓名阅读个人简介](#)

FUJI-GO 美丽的村庄：

Character 人物

Cast 演员

Sister Miriam
米莉昂修女

[Wendy Toh 卓慧玲](#)

Susan Fernandez
苏珊·费尔南德斯

[Isabella Chiam 詹文倩](#)

Mamoru Shinozaki
筱崎护

[Hang Qian Chou 韩乾畴](#)

MAY BLOSSOM 五月花酒楼：

Character 人物

Cast 演员

Aarif 阿里夫

[Al-Matin Yatim](#)

Eng Min Chin 黄敏珍

[Jodi Chan 陈珮文](#)

Ruby Lam 林茹碧

[Seah Janice 谢洁恩](#)

Hanami 花见

[Lynn Chia 谢莉莹](#)

Iqbal 伊克巴尔

[Izzul Irfan](#)

Madam Loke 陆太太

[Sonya Wong 黄佩敏](#)

Major Wortmann
沃尔曼少校

[Andrew Mowatt](#)

Major Onishi 大西少校

[Yeo Lyle 蔡德耀](#)

Kempeitai Lieutenant
日本宪兵队陆军中尉

[Niklaus Chia 谢礼杰](#)

An Nguyet 安月

[Ng Mun Poh 吴敏宝](#)



Cast 演员

[Click on the names to read more](#)
[点击姓名阅读个人简介](#)

RED LIGHT 红灯区：

Character 人物

Cast 演员

Japanese Mamasan
日本妈妈桑

[Hang Qian Chou 韩乾畴](#)

Aiko-san 爱子

[Benjamin Koh 許和健](#)

Kazumi-san 和美

[Isabella Chiam 詹文倩](#)

Ah Chun 阿春

[Wendy Toh 卓慧玲](#)

Ah Lan 阿兰

[Ang Xiao Ting 洪小婷](#)

Ah Yi 阿姨

[CHIA 郭加](#)

Katya 卡缇儿

[Elisha Beston 胡欣宜](#)

Kristof 克里斯多夫

[Justin Lee](#)

Yasmin 雅丝敏

[Ebi Shankara](#)

Passer-by 路人

[Cheryl Tan Yun Xin 陈韵馨](#)

THE CONVICT AND THE SCHOOLBOY：

囚犯与男生：

Character 人物

Cast 演员

Convict 囚犯

[R Chandran](#)

School Boy 男学生

[Joel Tan 陈宏豪](#)



PRODUCTION TEAM 制作群

Producer/Production Manager 监制 / 制作经理:
Joey Cheng 郑舆莹

**Assistant to Producer/
Assistant to Production Manager:**
监制助理 / 制作助理:
Victoria Wong 黄雅婷

Technical Director/Set Coordinator/Set Dresser:
技术总监 / 布景设置及协调员:
Lee Bee Bee 李美美

Production Coordinator 制作协调员:
Jesselyn Ng 黄璿桦

Master Electrician 灯光技术指导:
Peter Chi

Sound Coordinator 音响协调员:
Rachel Ong 翁秋云

Stage Manager 舞台监督:
Woon Siew Yin 温秀莹

Assistant Stage Managers 助理舞台监督:
Bobo Sing 秦宝珍
Wins Li 黎佳艺



PRODUCTION TEAM
制作群

Show Crew 舞台助理:

Aileen Tan 陈芸虹

Alee Mazrin

Chia Run Jin (RJ) 谢润金

Fizah

Jesselyn Ng 黄璿桦

Kenny Lim 林沁汉

Marilyn Ang 汪丽仪

Nur Farisah

Rachel Ong 翁秋云

Teo Li Lin 张俐霖

Wong Yun Jie 温韵洁

XIMI Wranglers:

“XIMI 戏拟” 技术团队:

Good Work

Jesselyn Ng 黄璿桦

Michelle Tan 陈伊琳

Victoria Wong 黄雅婷

Woon Siew Yin 温秀莹

Production Crew

制作人员:

Chia Run Jin (RJ) 谢润金

Chloe

Darren Lee 李伟文

Eliezer Chua 蔡曜励

Fizah

Misaki 吴峙璇

Rachel Ong 翁秋云

Tan Yi Kai 陈亦愷

XIMI Scout is Four Horse Road's backstage monitoring system, jointly developed by Good Work and The Theatre Practice.

“XIMI 戏拟 - Scout” 是《四马路》的后台监控系统，由 Good Work 与实践剧场共同开发。



PRODUCTION TEAM
制作群

Wardrobe Supervisor 服装管理:

Ng Siaw Hui 黄晓慧

Dressers 服装助理:

Chua Jia Ling 蔡佳铃

Ginnie Tan 陈梅霖

Teo Yi Ping 张怡萍

Hair Assistant 发型助理:

Michelle Wai

Make-Up Assistants 彩妆助理:

The Make Up Room



THE THEATRE PRACTICE TEAM

实践剧场团队

Board of Directors 董事

Wang Liansheng (Chairman) 王連聲 (主席)

Jennifer Yin Ling 殷玲

Lek Siok King 陆淑琴

Tan Puay Hoon 陈培芬

Yam Kum Weng 任锦荣

Daniel Goh 吴维奋

Kuo Jian Hong 郭践红

Board of Advisors 董事顾问

Dr. Quah Sy Ren 柯思仁博士

Dr. Wee Beng Geok 黄明玉博士

Samuel Seow 萧丁明

Wong Yen Yee 黄燕如

Co-Founders 联合创办人

Goh Lay Kuan 吴丽娟

Kuo Pao Kun 郭宝崑 (1939-2002)

Artistic Advisors 艺术顾问

Goh Lay Kuan 吴丽娟

Wong May Lan 黄美兰

Artistic Director 艺术总监

Kuo Jian Hong 郭践红

Executive Director 执行总监

Daniel Goh 吴维奋

General Manager 总经理

Rena Lew 廖美玉

Programming & Production Team 节目及制作组

Jesselyn Ng 黄璿桦

Joey Cheng 郑舆莹

Lee Bee Bee 李美美

Michelle Tan 陈伊琳

Sim Xin Yi 沈心怡

Victoria Wong 黄雅婷



Woon Siew Yin 溫秀瑩

Teo Yi Ping 张怡萍 (Intern 实习生)

Wong Yun Jie 温韵洁 (Intern 实习生)

Communications & Partnership Team

传播及伙伴拓展组

Charlotte Tan 陈慧铭

Chuang Hanling 莊漢菱

Ho Shu En 何淑恩

Jasmine Lim 林沁慧

Ronice Ho 何诗惠

Sarah Chee 朱恩宁

Teh Xiang Her 郑向荷

Chen Rui Xuan 陈睿萱 (Intern 实习生)

Advocacy Team 教育推广组

Heng Wei Ting 王煒婷

Leslie Choo 朱瀚晖

Abbrielle Low Jiamin 刘家敏 (Intern 实习生)

Janice Yap 叶恩宁 (Intern 实习生)

Finance Team 财政组

Teo Seok Kheng 张淑琼 (Lead 组长)

Human Resource & Administration Team

人事及行政组

Rena Lew 廖美玉 (Lead 组长)

Fiona Ho 何家慧

Janitor 清洁工

Chong Ah Nui 庄亚女

Practice Tuckshop Guniangs 实堂姑娘

Ang Xiao Ting 洪小婷

Joey Cheng 郑與莹

Leslie Choo 朱瀚晖

Sim Xin Yi 沈心怡

Practice Associate Artists 实践艺术工作者

Ang Xiao Ting 洪小婷

Ferry 錦

Isabella Chiam 詹文倩

Ng Mun Poh 吴敏宝



About The Theatre Practice

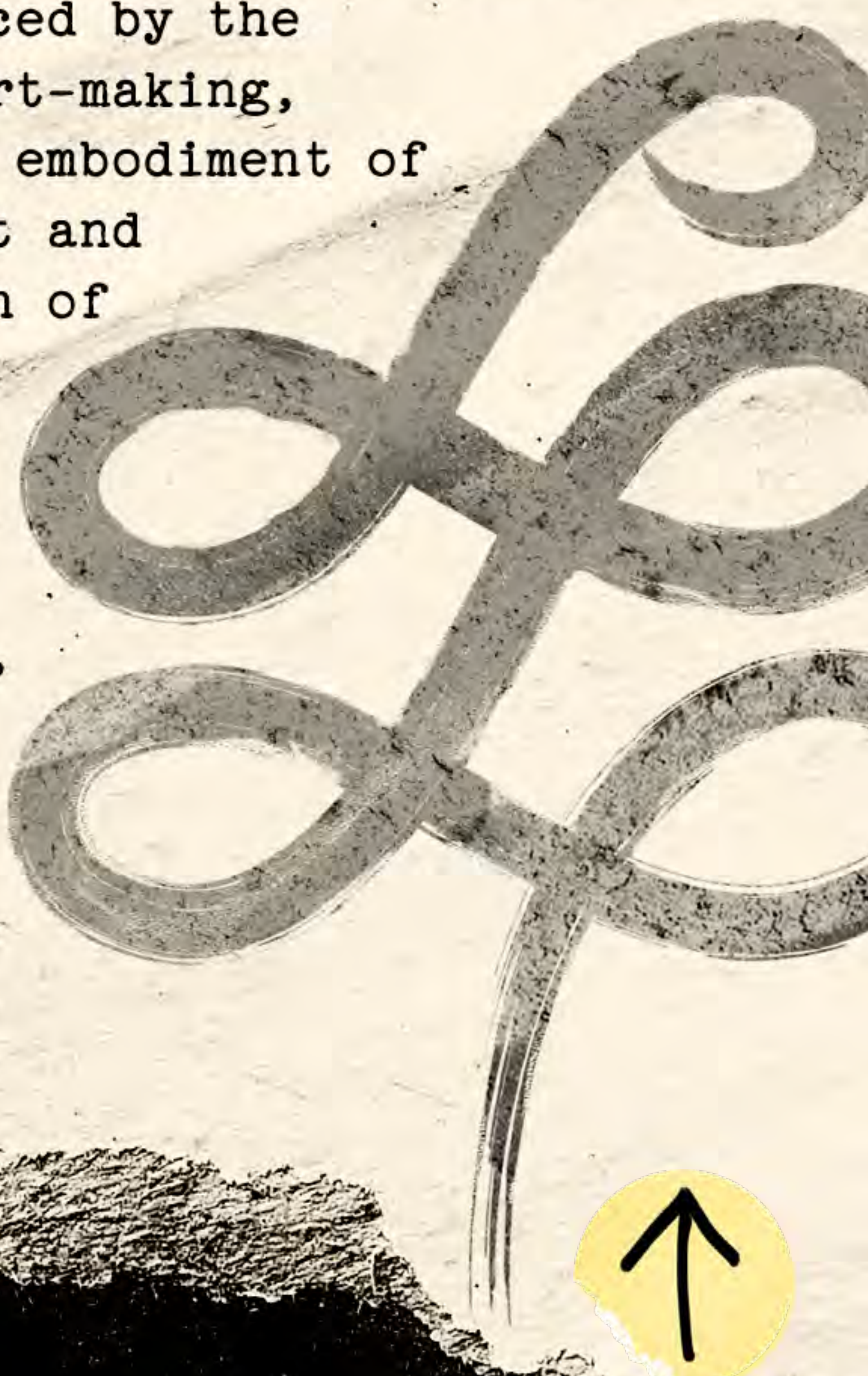
关于实践剧场

The Theatre Practice (Practice) is Singapore's longest-standing professional bilingual theatre institution. Artist-driven and deeply progressive, Practice strives to be an arts space in Singapore that consciously nurtures and empowers people who care about humanity. Over the past 58 years, we have developed and presented a vast, critically-acclaimed, multi-genre repertoire that reflects the complexities of Singapore's diverse cultures.

Practice today is a cultural force. As a bridge between cultures, we have brought practitioners of diverse backgrounds together for exchange, and provided platforms for international works. As pioneers in Arts Education in Singapore, we have nurtured leaders in the Singapore arts scene, and inculcated a love for the arts in generations of youths.

Under current Artistic Director Kuo Jian Hong, Practice continues to shape our cultural landscape as the definitive voice in Singapore theatre. Deeply influenced by the importance of play in art-making, Practice has become the embodiment of the irrepressible spirit and fearless experimentation of play under her leadership.

Artistically diverse and constantly relevant, Practice will always engage in the ceaseless exploration of new frontiers.



The Theatre Practice is supported by the National Arts Council under the Major Company Scheme for the period of April 2023 to March 2026. Practice is also an Institution of Public Character and a member of the Singapore Chinese Language Theatre Alliance.

实践剧场是新加坡历史悠久的专业双语剧团。在艺术工作者们与时俱进的推动下，我们致力于成为新加坡历久弥新的艺术空间，有意识地培养和激发大众对于社会的关怀。过去的58年来，我们深入探索及呈献多部脍炙人口与不同类型的作品，反映了新加坡多元文化的丰富性及复杂性。

今日的实践剧场是新加坡独特的一股文化力量。实践剧场为亚洲和世界构建了文化桥梁，聚集了来自四面八方的艺术工作者交流与分享经验，同时为优质的国际作品提供一个重要的平台。作为新加坡艺术教育的先驱之一，我们积极地培养艺术人才，并且让更多的年青人对艺术产生热爱。

在现任艺术总监郭践红的掌舵下，实践剧场坚持塑造本地文化的生态空间，是新加坡剧场独特的一把声音。践红认为“游戏”在艺术创作中是重要的元素。在她的带领下，实践剧场在游戏中体现了无惧的探索精神。

艺术源自于生活，我们将无休止地寻求创新，实践我们的艺术理念。

实践剧场是注册的公益团体之一、国家艺术理事会主要拨款赞助的艺术团体（2023-2026）、也是新华剧体的成员之一。



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

Adeline Neo
Adrian Wong Foo Aik
Chng Hioc Kiat Dominic
Choy Chee Yew
Dr. Chong Tze Horng
Dr. Hoe Su Fern
Dr. Wee Beng Geok
Gracious Tan Ying Hui
Ho Kai Li
Kok Wang Lin
Lau Juat Eng Stephanie
Lim Poey Huang
Mok Shen Yang
Neo Kim Hiok
Ng Teck Kuan
Ng Wee Khoon
Nikko Aw Jun Li
Ong Min Li
Poon Chern Yung
Sim Xin Yi
Su Zhirong
Tan Hsiao Wei
Toh Chun Chuan
Toh Wei Seng
Wang Liansheng
Wang Mengran
Wong Hong Ting
Yap Cheng Hwa
Yong Wenya Emmeline
林佩芳 (Nola Lim)

We would also like to thank
all other Friends of Practice
who wish to remain
anonymous.

非常感谢每一位匿名支持我们的
实践之友!

***Be a Friend of Practice,
Be a Part of Singapore Theatre.***

加入实践之友，成为新加坡剧场的一份子。

www.giving.sg/thetheatrepractice

Enhance your theatre-going experience and deepen your connection to the Singapore arts landscape!

提升您的看戏体验，深化您与新加坡艺术产业的连结！

Bringing you closer to our people and our work, donate just \$100 a year to join *Friend of Practice*. Benefits include complimentary tickets, backstage tours, 250% tax deduction and exclusive events.

除了舞台上的演出，您将有机会走到幕后，一窥剧场的种种“秘辛”！每年捐款金额达\$100，即可成为“实践之友”，享演出赠票、后台导览、250%税务回扣和独家优惠等好康回馈！

Be a Friend of Practice, Be a Part of Singapore Theatre.

加入实践之友，成为新加坡剧场的一份子。

www.giving.sg/thetheatrepractice



Practice Space is The Theatre Practice's black box theatre!
实践空间 = 实践剧场的黑箱剧场！

Located at the heart of the Waterloo Street Arts Belt, Practice Space is an intimate and flexible performance venue. It offers multiple staging configurations and a seating capacity of up to 120 pax.

坐落在滑铁卢街艺术区的核心地带，“实践空间”是一个功能具弹性的灵活表演空间，可根据不同需求调整舞台和座椅形式，一共可容纳120位观众。

Practice Space is suitable for:

- Theatre/Music Performances
- Workshops
- Dialogues/Talks
- Rehearsals
- Launches

实践空间适合用于：

- 戏剧表演 / 音乐会
- 工作坊
- 座谈 / 演讲
- 排练
- 发布会 / 推介礼



For rental enquiries, please email:
如欲租借场地，欢迎发送电邮至：
space@practice.org.sg

PRACTICE 实
SPACE 践空间

“

A child's education begins with character development. Allowing our children to learn behaviours that reflect universal ethical values from young — that is the mission of the Practice Education Programme.

— Mdm Goh Lay Kuan, Co-Founder and Artistic Advisor of The Theatre Practice

教育孩子要从人格做起，让孩子从小定下做人的观念基调。这就是实践教育工程的使命。”

— 吴丽娟女士（实践剧场联合创始人及艺术顾问）

Practice Education Project *Children's Courses* 实践教育工程儿童课程

Weekly play-centric arts education classes for children aged 4-12 years old!

以游戏为中心，针对4~12岁儿童开设的艺术教育课程！



Find Out More! 了解更多!

practice.org.sg/advocacy/childrencourses/

Welcome to Practice Tuckshop —
an arts space and café
欢迎来到实堂——一个艺术空间X咖啡厅

Imagining a just and sustainable future
through the arts #PracticeGreen
透过艺术, 想像一个公平公正并可持续发展的未来
#绿色实践

We tell STORIES in exciting, accessible and
unexpected ways! We support ARTISTS who play
with the boundaries of theatre and storytelling!
我们喜欢用令人意想不到, 但亲切易懂的方式来说故事!
我们支持不惧突破剧场框架和传统叙事方式的艺术
工作者!

活动一览

Check us out here:

linktr.ee/practicetuckshop



“It is not just a ticket to a show, it is the key to a world of limitless possibilities.”

“这不只是一张门票，而是一扇进入无限可能的大门。”

— Kuo Jian Hong, Artistic Director

郭践红 (艺术总监)



GIVE A GIFT OF THEATRE
艺术赠礼

We believe in the power of engaging and empowering through the arts, and **making theatre accessible to EVERYONE.**

Our **Be My Guest** corporate sponsorship programme reaches out to underserved communities to provide them with tickets to our productions.

我们坚信，艺术不但可以强化个人与社群的连结，还能激励人们思考、探索、表达和行动。艺术，属于每个人。

加入实践剧场“请你来看戏”企业赞助计划，向有需要的弱势群体伸出援手，提供免费演出门票。

受益机构一览 Learn More:

practice.org.sg/support-us/be-my-guest/

Start your giving journey by contacting Shu En:
欢迎联系淑恩了解计划详情!

✉ shuen@practice.org.sg

☎ 6337 2525

Ticket Holder Privileges 观众福利

Flash your ticket to enjoy offers from our merchant partners!

出示《四马路》票券即享以下优惠!

Valid from 优惠期间:

01.07 - 30.09.2023



Jyu Gae Bistro 聚閣

51 Bras Basah Road, Lazada One
#01-08, S18955

10% off total bill

结帐享10%折扣

Applicable for dine-in only
仅限堂食



Kazo 卡滋屋 (Lazada One)

51 Bras Basah Road, Lazada One
#01-08, S189554

10% off total bill

结帐享10%折扣



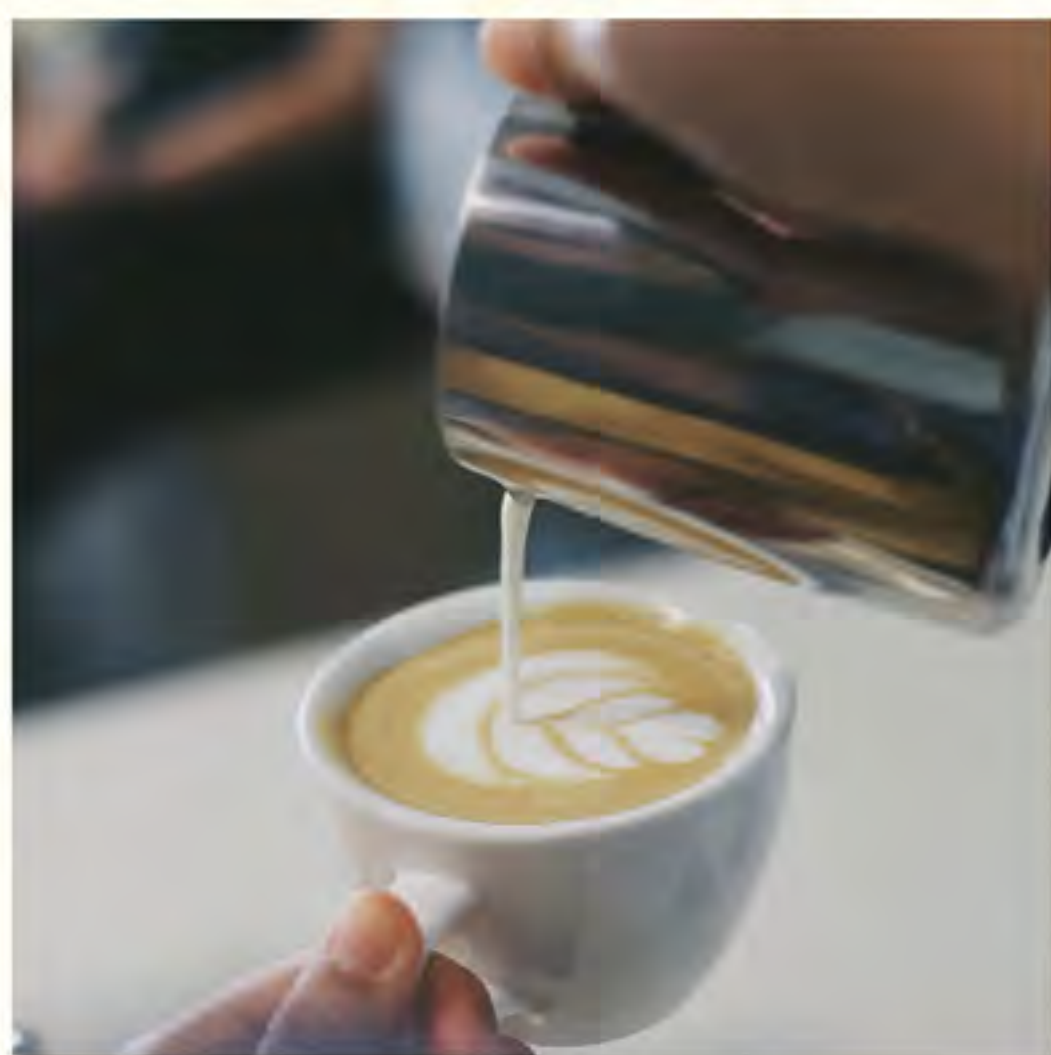
Crossings Café

55 Waterloo Street, Catholic Centre
#01-01, S187954

10% off total bill

结帐享10%折扣

Applicable for dine-in only
仅限堂食

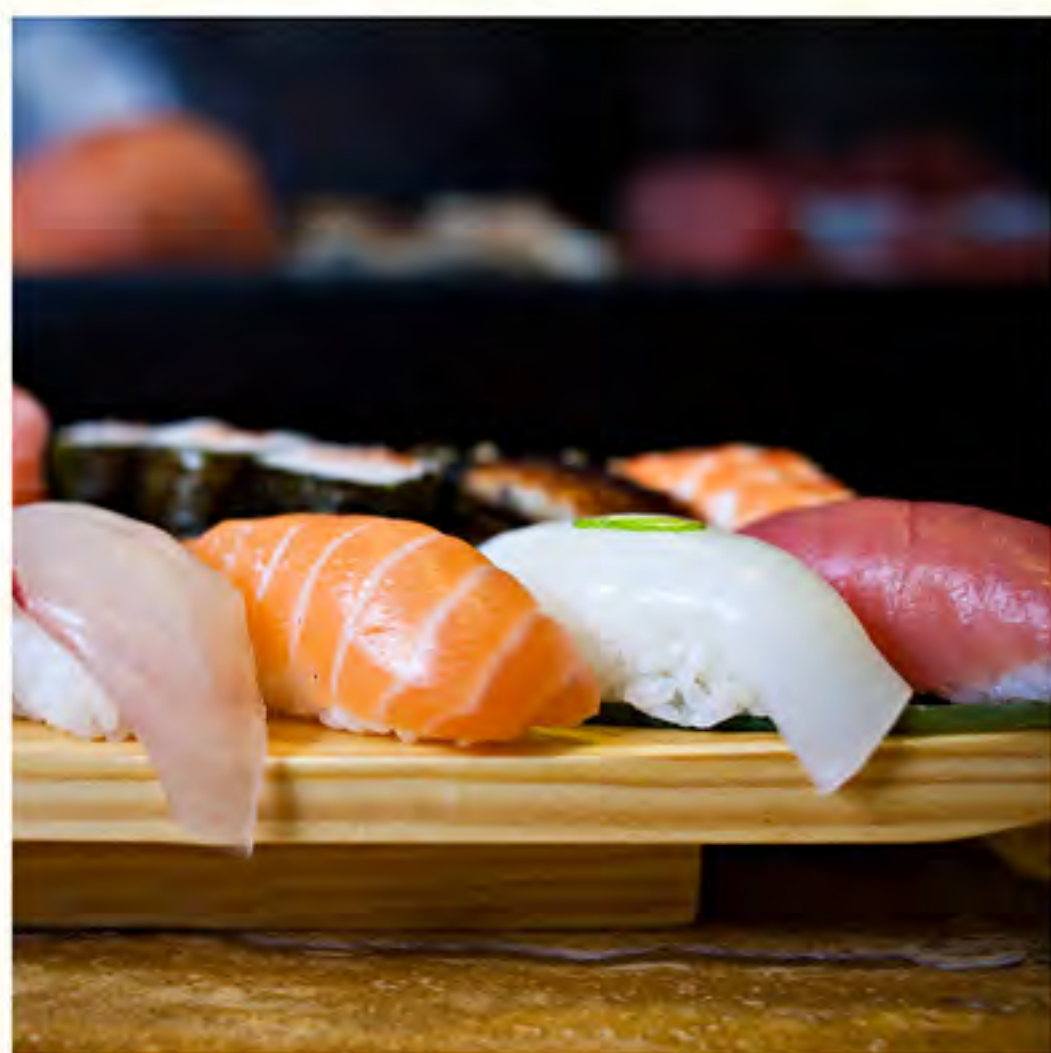


Narrative Coffee Stand

Blk 231 Bain Street, Bras Basah Complex
#01-05, S180231

10% off total bill

结帐享10%折扣



Standing Sushi Bar

(Odeon Towers)

331 North Bridge Road, Odeon Towers
#01-04, S188720

10% off total bill

结帐享10%折扣

Applicable for dine-in only
仅限堂食



Tanuki Raw (Funan)

107 North Bridge Road, Funan
#04-01 to 06, S179105

10% off total bill

结帐享10%折扣

Applicable for dine-in only
仅限堂食



Tipo Pizzeria e Trattoria

155 Waterloo Street, Stamford Arts
Centre #01-09, S187962

15% off total bill

结帐享15%折扣

Applicable for dine-in only
仅限堂食



Stack

155 Waterloo Street, Stamford Arts
Centre #01-09, S187962

Special Combo:

\$15 for a sandwich/grain bowl + one drink

特别套餐:

一个三明治 / 谷物碗 + 一杯饮料 \$15



Ah Hua Kelong

ahhuakelong.com

10% Ah Hua Kelong products*

购买商品享10%折扣*

Check your e-ticket or pre-show email for
the promo code!

折扣码请见电子票券或演前提醒电邮。

Photo by 照片摄影
Jerome Yap, Courtesy of Ah Hua Kelong

Terms & Conditions 附带条款与细则

- Original e-ticket or ticket stub must be presented to enjoy the offer, unless otherwise stated.
必须出示实体或电子票券，才能享有优惠（除非另有说明）。
- Discount cannot be utilised in conjunction with other promotions.
上述折扣不能与个别商家的其他优惠同时使用。
- The Theatre Practice reserves the right to amend the terms and conditions without prior notice.
实践剧场保有修改条款与细则的权利，且无需提前告知。
- Merchant partners' terms and conditions apply.
上述折扣受个别商家的条款与细则约束。

Acknowledgements 鸣谢

The Theatre Practice would like to
thank the following sponsors and partners
实践剧场衷心感谢以下赞助商及伙伴

呈献
Presented by



长期赞助商
Company Patrons



郭宝崑基金会
Kuo Pao Kun Foundation



支持单位
Supported by



法律顾问
Legal Consultant



指定网路媒体
Official Online Media



指定印刷公司
Official Printer



指定户外媒体
Official Outdoor Media



指定优惠卡
Official Privilege Card



指定会员卡伙伴
Official Card Partner



Special Thanks 特别鸣谢

Ah Hua Kelong
Audio Image Engineering
Arts Resource Hub
Bishan East Zone 1 RC
BookMyShow
Crossings Café
Dance Ensemble Singapore 新加坡聚舞坊
Edit&Play
Entree Media
Events Security Specialists Pte Ltd
Goh Seng Lai Company Pte Ltd 吴成来私人有限公司
Jing Feng Art Enterprise 锦峰广告
Jyu Gae Bistro 聚閣
Katong Flower Shop (Pte) Ltd
Kazo 卡滋屋 (Lazada One)
Nanyang Academy of Fine Arts 南洋艺术学院
Narrative Coffee Stand
National Archives of Singapore
National Library Board
National Museum of Singapore
Ng Mun Poh 吴敏宝
Partex International Pte Ltd
Pines Food Delight Pte Ltd
Sia Sheau Chwen 谢晓纯
Singapore Night Festival
Singapore Press Holdings
Snug Woodwork and Carpentry Pte Ltd.
Stack
Standing Sushi Bar
Tanuki Raw
The Fat Farmer
The Pond Photography
Tipo Pizzeria e Trattoria
Tuckys Photography
UOL Group Limited
Waterloo Street Kakis

All donors, media and volunteers 捐助者、各大媒体及
所有义工朋友

A special thank you to everyone who kept us in their thoughts during the recent fire tragedy. This production would not be possible without you cheering us on.

感谢每一位在火患期间惦记着我们的人。在《四马路》的这趟旅程中，如果少了您们的支持和鼓励，我们也将无法继续向前迈进。

© 实践剧场 The Theatre Practice
Made in Singapore 187953



+65 6337 2525

www.practice.org.sg