

走进被遗忘的世界

A JOURNEY THROUGH FORGOTTEN WORLDS

《四马路》2020

FOUR HORSE ROAD 2020



实践剧场 The Theatre Practice presents 350° production

等着你回来
AWAITING YOUR RETURN



四马路 2020

Four Horse Road™

From 25 March 2020 | 实践剧场 The Theatre Practice

SI6T

0-1915

BRAS BASAH GAOL
-1870-
BRAS BASAH

5458
TRAVEL PASS

2020

1943

四马路
Four Horse Road™

姓名NAME _____

DEPARTURE DATE	RETURN DATE
25 MAR 2020	

1978

WELCOME TO
1948
F2 019
567895
2017

1945
WELCOME TO
1948

1955

1987

致各位旅行者：

和很多人一样，我发现旅行确实可以拓宽想法，并解锁出新的视角来端看这个世界。有时候，需要有不同的观点来揭示我们的假设，也意识到我们是在极少的提问下做出了这些假设。

《四马路》的世界充满了被遗忘的故事和虚构的现实，其实它更超越了历史，用笔触画出了不同的视角。

当我们穿越时空旅行时，我们有幸看到一系列经验和情况的发生。人的经历是复杂的。在一个事件中，既有受苦的人也有茁壮的人。同时，人性很简单。喜悦、愤怒、恐惧、希望……我们一直凭着直觉做出选择。面对这种复杂性，历史是否真的是单一或有固定的版本？我们对过去作出的判断是否公平公正？

回到现在，我们自身正处于重大事件当中。在新型冠状病毒大流行的恐慌和不确定中，我们做出了哪些选择？十年后，我们要如何回顾这一时期？在这样不安的时代，特别彰显了历史和艺术的重要性。作家托妮·莫里森曾说过这一段话：

“在这种非常时期，正是艺术工作者更应该发挥的时候。我们没有时间绝望、没有孤影自怜的空间、没有沉默的必要、没有恐惧的余地。我们用自己的声音、文字、语言来发声。这就是文明社会自我疗愈的方式。”

作为说故事的人和建构世界的创作者，天马行空的幻想和恣意的玩乐是我们的本性。我们设想的未来是什么样的？我们可以从过去中学到什么？当我们重新审视与世界其他地区的关系时，继续“旅行”比任何事物都更加重要。心胸开阔，不断地提问，保持好奇心。

感谢有你和我们一起踏上这段旅途。

诚挚的祝福
郭践红
实践剧场艺术总监

Dear Fellow Traveller,

Like many before you, I've discovered that travel truly broadens the mind and unlocks new lenses to look at the world. Sometimes all it takes is a different viewpoint to reveal our assumptions and how little we question them.

Filled with forgotten stories and imagined realities, the worlds of Four Horse Road looks beyond history painted in broad strokes, to offer a different perspective.

As we travel across time and space, we have the privilege to see a spectrum of experiences and circumstances play out. The human experience is complex. Within a single event - there are people who've suffered and people who've thrived. At the same time, human nature is simple. Joy, anger, fear, hope... our choices have always been ruled by our base instincts. Faced with this complexity, is there really a singular or fixed version of history? Is it fair for us to pass judgement on the past?

Back in the present, we appear to be in the middle of a major event ourselves. Amidst the panic and uncertainty of the COVID-19 pandemic, what were the choices we made? Ten years later, how will we look back on this period? It's times like now where the importance of history and art reveals itself. Author Toni Morrison said it best:

"This is precisely the time when artists go to work. There is no time for despair, no place for self-pity, no need for silence, no room for fear. We speak, we write, we do language. This is how civilisations heal."

As storytellers and world builders, it is our nature to imagine and play. What is the future we have envisioned? What can we learn from the past? As we re-examine our relationship to the rest of the world, it is more important than ever to keep "traveling". Be open-minded. Ask questions. Remain curious.

Thank you for journeying with us.

Best wishes,
Kuo Jian Hong
Artistic Director of The Theatre Practice



《四马路》的世界

THE WORLDS OF FOUR HORSE ROAD



- (0) 序幕 Prologue (2020):
实践剧场 The Theatre Practice
- (1) 红灯区 Red Light (1915):
海南街 Hylam Street
- (2) 西瓜园 Watermelon Garden (1987):
蜜瓜园半夜大酒厅 Sin Ma Mid-Nite Bar
- (3) 美丽的村庄 Fuji-Go (1945):
善牧主教座堂 Cathedral of The Good Shepherd
- (4) 马夫 Syce (1948):
国泰戏院 The Cathay
- (5) 五月花酒楼 May Blossom (1943):
五月花酒楼 May Blossom Restaurant
- (6) 南迪纳照护之家 Nantina Home (1954):
南迪纳照护之家 Nantina Home For the Aged
and Destitute
 - (6a) 波格拉斯桥 Polglase Bridge
 - (6b) 善牧主教座堂 Cathedral of The Good Shepherd
 - (6c) 日本学校 Japanese School
 - (6d) 章西王后军营 Rani of Jhansi Camp
- (7) 油鬼仔 Orang Minyak (1958):
圣婴女子学校 Convent of the Holy Infant Jesus
- (8) 囚犯与男生 The Convict and The Schoolboy (1870):
勿拉士岩监狱 Bras Basah Gaol
- (9) 寺庙与酒店 The Temple and The Hotel (2017):
克里斯南兴都庙的后巷 Back alley behind
Sri Krishnan Temple
- (10) 劫持 Bus Hijack (1978):
天主教青年会 Catholic Young Men's Association



序幕 Prologue (2020)

故事大纲 Synopsis

新型冠状病毒肆虐，人们在岛内各个地点安排的隔离中心接受隔离。为了提振士气，特别设置了旧式电影放映设施来娱乐大家。正当大家观赏电影预告片时，胶卷不知为何突然起火燃烧，房间顿时陷入黑暗。当电灯重新恢复后，冒出了三个神秘的人物.....

The coronavirus is at its peak and people have been placed in quarantine in centres all over the country. To keep morale high, an old-school movie screening has been set up to entertain everyone in the facility. As the movie trailers play, the film catches fire and burns up, plunging the room into sudden darkness. When the lights come back on, three mysterious figures appear...



红灯区 Red Light (1915)

故事大纲 Synopsis

那天是元宵节，海南街上格外的冷清。一群南洋姐（来自日本的娼妓）和阿姑（来自中国的娼妓）聚在一起，谈论下午发生的军队叛变。随后，卡缇儿和她的“干爹”克里斯多夫也加入这个八卦话题。闲着无聊的一群女人，由克里斯多夫叙述故事，当街搬演了叛变事件。而他们没想到的是，叛军已经逐步向大坡逼近……

It is the 15th day of the Lunar New Year, and Hylam Street is quiet. A group of karayuki-san (Japanese prostitutes) and Ah Kus (Chinese prostitutes) gather to gossip about this afternoon's sepoy mutiny. They are joined by Katya and her sugar daddy, Kristof. With Kristof as narrator, the bored women playfully decide to reenact the mutiny. However, things take a serious turn when they realise the mutineers are approaching town...

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

来源 Source: *Ah Ku and Karayuki-san: Prostitution in Singapore, 1870-1940*, by James Francis Warren

故事背景 Background

这起步兵叛变事件发生在1915年2月15日。发起暴动的是主要由印裔回教士兵组成的印度第五轻步兵团的右翼，他们对英军指挥官不满，并谣传士兵将被调到土耳其与其他回教士兵作战，于是约800名士兵展开暴动。此兵变事件爆发七日后方镇压下来，造成多人死伤。

The 1915 Sepoy Mutiny took place on 15 February 1915. It involved The Right Wing of the 5th Light Infantry Brigade, a largely Indian-Muslim regiment. Frustrated with their Commanding Officer, and alarmed by rumors of a potential transfer to Turkey (where they had to fight their Muslim brothers), 800 sepoys revolted. The mutiny lasted nearly seven days and resulted in many deaths.



广东籍阿姑
A Cantonese Ah Ku
Royal Tropical
Institute Collection,
Courtesy of National
Archives of Singapore



南洋姐
Karayuki-San
Courtesy of the National
Museum of Singapore,
National Heritage Board



海南街和马来街十字路口（现白沙浮广场）的娼寮
A brothel at the intersection of Hylam Street
and Malay Street (Now Bugis Junction)
Courtesy of National Archives of Singapore

故事大纲 Synopsis

今晚是西瓜园最后一天营业，酒吧舞女楚莲照常在常客罗伯特面前跳舞。他们开玩笑式的拌嘴，聊着过往在酒吧的回忆，以及初相识的情景。正当楚莲准备最后的表演时，罗伯特对她提出最后一项要求.....

It is the Watermelon Garden's final night of operations. Chor Lian, the bar's dancer is performing a dance routine as her regular customer Robert Ong looks on. The two bicker goodnatureedly through the evening, while reminiscing about their memories of the bar and how they first met. Chor Lian prepares for the final performance of the evening, but Robert has one last request for her...

故事背景

Background

80年代位于维多利亚大厦有一家名叫蜜瓜园半夜大酒厅的夜总会。在附近求学的学生对这家夜总会的印象特别深刻，因为这家店的外观有一副引人注目的壁画，画中穿着比基尼的女郎手捧着蜜瓜，在蜜瓜园中手舞足蹈。在60至70年代之间，以华裔舞女为主的夜总会受到工人阶级的欢迎，但随着80年代卡拉ok与泰国迪斯可舞厅逐渐风行，这类型的夜总会也逐渐式微。

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 for their eye-catching mural of women dressed in bikinis and holding melons in their arms, dancing in the middle of a melon field. Chinese hostess bars were popular in the 1960s and 1970s amongst the working-class, but had faded out of fashion in the 1980s with the introduction of KTV lounges and Thai discos.

蜜瓜园半夜大酒厅的外观
Exterior of
Sin Ma Mid-Nite
Bar
Singapore Tourist
Promotion Board
Collection,
Courtesy of
National Archives
of Singapore

WATERMELON GARDEN (1987)

瓜 园



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



美丽的村庄 Fuji-Go (1945)

故事大纲 Synopsis

这天是已故主教阿德里安·德瓦斯的守夜。昭南市政厅的首席福利官筱崎护到此献上敬意，不料，一名欧亚裔寡妇苏珊贸然上前搭讪。苏珊责怪筱崎护让欧亚人在富士村受苦受难，而筱崎护认为苏珊缺乏信念。两人争执不休直到.....

It is the vigil of the late Bishop Adrien Devals. Shinozaki Mamoru, the Chief Welfare Officer of the Syonan Municipal Office, arrives to pay his respects but is accosted by Susan, an Eurasian widow. Susan blames Mamoru for the sufferings of the Eurasians living in Fuji Village while Mamoru challenges Susan's lack of faith. The two continue to argue until...



移居马口的人民开垦土地
Bahau settlers at work on their land
Courtesy of Father René Nicolas.



欧亚妇人在马口田园中工作 Eurasian Women working the fields in Bahau
来源 Source: Bahau, The Elephant and the Ham by David Miller

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:

日本对本地欧亚人的禁令 - 忠诚合作的回报, 《昭南新闻》(1942)

Nipponese Injunction to Local Eurasians - Protection in Return for Faithful Co-Operation, Syonan Shimbun (1942).

来源 Source: Bahau, The Elephant and the Ham by David Miller

故事背景 Background

在日本占领期间，主教德瓦斯向当时的福利官员筱崎护提出为欧亚人及基督徒建立海外定居点。筱崎护在日据时期拯救了数千名平民的性命，被喻为“新加坡的辛德勒”。

富士村在建设初期面临许多难题，没有先天的农业条件及水资源，疟疾肆虐，缺乏自治和自由活动的能力。两年内至少死了300至1500人，当中包括主教德瓦斯，他的遗体随后运回新加坡，并在善牧主教座堂举行葬礼仪式。

During the Japanese occupation, Bishop Devals approached Chief Welfare Officer Shinozaki Mamoru to set up an overseas settlement for Eurasians and Christians. Later known as the "Schindler of Singapore", Shinozaki was credited for saving thousands of civilian lives during the Japanese occupation.

From the onset, Fuji Village was plagued with problems including unsuitable agricultural conditions, water shortages, malaria and a lack of self-governance and free movement. At least 300-1500 settlers died over two years, including the Bishop. The Bishop's body was returned to Singapore and his wake was held at the Cathedral Of The Good Shepherd.

POSTAL TELEGRAPH COMMERCIAL CABLES TELEGRAM

From Bishop Devals To Shinozaki

8.08 AM

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

马夫 Syce (1948)

故事大纲 Synopsis

维克多和珍妮特·门多萨被带到中央警察局的两个房间。珍妮特接受审问，维克多则辨认其司机博央男孩的尸体。两人声称对此事一无所知。当他们再次聚首时，谈论着那个致命的夜晚。然而他们并没有意识到，威廉督察和黄探长正在窃听他们的对话……

Victor and Janet Mendoza are ushered into separate rooms at the Central Police Station. Janet is interrogated while Victor is asked to identify the body of his driver, a young Boyanese boy. Both claim to know nothing. Once they are reunited however, they begin to discuss that fateful night. What they don't realise is Inspector Williams and Detective Eng are listening in...

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.

司机卧尸于汽车内的神秘死亡事件，
《马来亚论坛报》(1948)

Mystery of Dead Syce in the Car,
Malaya Tribune (1948)

故事背景 Background

英语Syces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小木屋。当个人交通工具由马匹转为汽车时，他们就成为了私人司机。在1948年9月，知名律师也是之后新加坡工党创党人维克多·孟迪斯的司机被发现卧尸在汽车的前座，死因被认定为自然死亡。

Syces referred to stablemen or grooms, who were typically Boyanese and lived in pondoks in Kampong Boyan and Kampong Kapor. They later became personal drivers when private transportation shifted from horses to automobiles. 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 the car. The death was later ruled as natural.



维克多·孟迪斯 (右)，《海峡时报》(1948)
Victor J. Mendis in 1948 (Right),
The Straits Times (1948)

五月花酒樓 May Blossom (1943)

故事大纲 Synopsis

玲子，是日本宪兵东区支部将领大西少校的妻子，她今晚设宴款待印度社会名流的太太苏妮塔·萨格。在场的人士还有一名歌手瞳子、摄影师田中大辅和他的助理齐基里、酒楼经理安妮，以及两名乔装成侍应生和宾客的马抗成员。

玲子和苏妮塔轮流致词，表达了他们对抗英国殖民政府的决心。晚宴中途，玲子被抗日分子挟持，以她作为人质，要求释放马抗领袖莱特。他们的行动被安月打断，她稍早之前来到这里请求释放她的丈夫张红。安月知道原来莱特和张红其实是同一人的时候非常震惊。在他们对峙期间，大辅趁机溜走寻找救兵。当军队越来越靠近时，玲子反而劝告抗军放弃计划赶快逃走……

Reiko, wife of Major Onishi of the Kempeitai East District Branch, is hosting a banquet for Sunita Saghal, an Indian society matron. Also present are singer Hitomi, photographer Tanaka Daisuke, his assistant Zikri, restaurant manager Annie and two MPAJA resistance fighters, disguised as a server and a guest.

Both Reiko and Sunita give speeches affirming their support against the British. Midway, Reiko is captured by the resistance fighters, who plan on using her to free arrested MPAJA leader Lai Teck. They are interrupted by An Nguyet, who came earlier to petition for her husband Chang Hong's release. She is shocked to learn that Lai Teck and Chang Hong are the same man. During this confrontation, Daisuke slips away to find help. As soldiers approach, Reiko urges the rebels to abandon their plan and flee...

故事背景 Background

五月花酒楼或称皋月酒楼，旧址在弥陀路的教堂，是日据期间一家中餐馆。

莱特，本名范文达，原本在越南当法国人的间谍。他被指派渗入到马共卧底，随后顺利成为党内的总书记。他也是马来亚人民抗日军的领导人，但被日军抓捕后背叛党员，成为日本人的间谍。

The May Blossom Restaurant, also known as the Satsuki Restaurant, was a Chinese restaurant during the Japanese Occupation. It was housed in the Middle Road Church.

Lai Teck, real name Phạm Văn Đắc, was a former secret agent for the French in Vietnam. He was later tasked to infiltrate the Communist Party of Malaya (CPM) and rose to the rank of Secretary-General. He was also a leader of the Malayan People's Anti-Japanese Army, but became a Japanese agent and betrayed his party members after he was captured by the Kempeitai.



莱特 Lai Teck

he was arrested by the Japanese Kempeitai...he broke under

interrogation and agreed to work for them as a secret agent to save his life. He was considered such an important catch that Major Satoro Onishi, commanding officer of No. 2 Field Kempeitai Group, became his case officer.

来源 Source: 'Traitor of all Traitors'—Secret Agent "Extraordinaire": Lai Teck, Secretary-General, Communist Party of Malaya (1939-1947), by Leon Comber

Grand Opening To-day!!!
SATSUKI
RESTAURANT
155, MIDDLE ROAD.
Excellent Nippon, Chinese and European Dishes served by Charming Cuties while
Melodious Music is being rendered by a first class Hawaiian Orchestra.
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SYONAN CHEMICAL INDUSTRY & CO.

五月花酒楼（又称皋月酒楼）
开张通知，《昭南新闻》（1942）
May Blossom Restaurant
(also known as Satsuki
Restaurant) Opening Notice,
Syonan Shimbun (1942)

五月花酒樓
May Blossom
155, Middle Road

南迪纳照护之家

Nantina Home (1954)

故事大纲 Synopsis

今天为南迪纳照护之家举办每月一次茶会的是来自中华妇女协会的主席张女士。义工们的任务是和住民们聊聊天。

Madam Teo, President of the Chinese Ladies Association, is the host of today's monthly tea party at The Nantina Home for the Aged and Destitute. Volunteers are asked to entertain and spend time with the home's residents.

伊尔万先生的故事 Mr Irwan's Story

伊尔万讲述最近骇人听闻的油鬼仔故事。许多人聚集在油鬼仔第一次出没的地方，等待这只鬼魅再次出现。伊尔万决定恶作剧，装扮成油鬼仔的样子。不料，他惊恐的发现一个黑油油、神秘的轮廓紧盯着他。两天后，一场神秘的火灾烧毁了他的家，他的家人被困在火海中.....

Irwan recounts the recent Orang Minyak scare. Many people gathered where it first appeared, hoping to spot the creature. Irwan decided to prank them by pretending to be the Orang Minyak. He was frightened off by an oily figure glaring at him. Two days later, a mysterious fire burnt his house down, with his family trapped inside...

黄女士的故事 Madam Ng's Story

黄女士在二战期间曾在日本人经营的五月花酒楼工作。有一天，她目睹几名日本士兵指示几个华人，在波格拉斯桥下埋藏两个大包裹。经过这么多年，没有人发现这些包裹，里面藏着什么，至今仍是谜.....

Madam Ng worked in the Japanese-run May Blossom Restaurant during World War II. One day, she witnessed Chinese men secretly burying two large bags under the Polglase Bridge, under the orders of Japanese soldiers. Years passed but no one retrieved the bags and its contents remained unknown till this day...

田中雅子的故事

Tanaka Masako's Story

雅子叙述她父母亲的故事。他的父亲大辅是一名日本摄影师，华族母亲是他的顾客，因而相识。二战爆发时，父亲被强制送往拘留营。在日据期间，父亲被释放却又再次被带走，成为战争摄影师，从此再也没有回来新加坡.....

Masako tells the story of her parents. Her father Daisuke, was a Japanese photographer, and her mother was his Chinese customer. After World War II broke out, her father was sent to an internment camp. Released during the Japanese Occupation, he was taken away again to serve as a war photographer. He never returned to Singapore...



下士阿姆塔的故事 Corporal Aamuktha's Story

阿姆塔和大家分享她如何违抗丈夫，加入章西王后军团的故事。这是一个由女性组成的印度全民军，目的是在日本的协助下，推翻英国殖民政府。战争结束后，军团也随之解散，妇女被遣返回家。阿姆塔发现她的丈夫已经回到印度，独留她一人.....

Aamuktha shares how she defied her husband and joined the Rani of Jhansi regiment. Part of the Indian National Army, the all-women regiment aimed to overthrow the British with Japanese assistance. After the war ended, the regiment disbanded and the women were sent home. Aamuktha discovered her husband had returned to India, leaving her all alone...

故事背景 Background

南迪纳照护之家是一所由社会福利部管理的男女混合疗养院，主要照顾年长者及贫困者，只要是新加坡居留者，不论国籍，都能得到照护。这里定期每个星期四下午为住者举办下午茶会，由新加坡不同组织轮流提供，包括扶轮社、中华妇女协会及基督教青年会。

Nantina Home was a mixed-gendered nursing home run by the Social Welfare Department. While it mainly catered to the elderly and destitute, the home was open to any Singapore resident (regardless of nationality) who was in distress. The home hosted a regular Thursday afternoon tea party, supplied on a roster system by Singaporean organisations like Rotary Club, Chinese Ladies Association, and Young Men's Christian Association (YMCA).



苏巴斯·钱德拉·鲍斯及章西王后军团
Subhas Chandra Bose and The Rani of Jhansi Regiment
Courtesy of Netaji Research Bureau

Social Welfare by selling pictures.
Of every single person in the Home, even including the Superintendent, Father-Confessor to them all, Mr. Matthew de Souza, who lost his young wife two years ago, and brings up a large family alone, there is some story of pathos to be told.
Years ago Mr. de Souza

upstairs to a dormitory.
This is certainly a real black spot on the Nantina Home where otherwise the inmates have the amenities to look after themselves fairly well, and live out their days at least in peace and quietness, if in bare and dull surroundings.
The chief grouse of most of the inmates is the poor quality and insufficient food. One man said: "The only thing we have to be thankful for is the roof over head."

南迪纳照护之家住民的真实状况

The realities of the residents of Nantina Home

来源 Source: 44个被遗忘的男人的故事 - 和一个被记住的人,《海峡时报》(1950)

Tale of 44 Forgotten Men and One Who Is Remembered, The Straits Times (1950)

An elderly lady sparked off a frantic dig for buried treasure on the bank of the canal underneath the bridge, after relating 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

波格拉斯桥的都市传说 Polglase Bridge Urban Legend

文字取自于 Text extracted from: Beautiful Buildings And A Tale of Buried Treasure Under A Bridge, by The Long and Winding Road

油鬼仔 ORANG MINYAK (1958)

故事大纲 Synopsis

这天晚上，两名圣婴女子学校的学生仍逗留在学校的画室。她们听见一阵巨响，立即联想到一则传闻，传说入夜后油鬼仔会在走廊游荡。受惊的她们开始祷告。突然间，走廊的末端再次传来声响……

It is evening and two Convent of the Holy Infant Jesus (CHIJ) students are huddled together in the school's art studio. They hear loud sounds and immediately think of the Orang Minyak rumoured to roam the halls after dark. Frightened, they begin to pray. Suddenly, they hear a noise, this time at the end of the corridor...



圣婴女子学校的学生合照 Group photo of CHIJ Girls (1950s)
Diana Koh Collection, Courtesy of National Archives of Singapore

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.

油鬼仔惊现城中 Oily Man Scare in City
来源 Source: 《星洲虎报》 Singapore Tiger Standard (1958)

故事背景 Background

勿拉士峇沙路一带设立了许多学校，其中包括圣婴女子学校。圣尼格拉女校于1931年成立华文部。

“油鬼仔”是马来民间传说中的一种鬼怪，有着普通人的外表却全身覆盖黑油。他们的主要动机是性侵处女，为的是履行与恶魔的契约，或是满足他们的性欲。

There were many schools in the Bras Basah area, including CHIJ. The Chinese section, St Nicholas Girls' School, was founded in 1931.

A Malay folk legend, the Orang Minyak (translated as "Oily Man") has the appearance of a man completely covered in dark and slippery oil. The supernatural creature's main motivation is to violate women to either fulfil his pact with the devil or to satisfy his lust.



许多电影的灵感来自油鬼仔 Many movies were inspired by the Orang Minyak, Serangan Orang Minyak (1958)
© 1958 Cathay-Keris

囚犯与男生

THE CONVICT AND THE SCHOOLBOY (1870)



勿拉士峇沙监狱的全景 (1870)
View of the Bras Basah Gaol (1870)
 Courtesy of the National Museum of Singapore, National Heritage Board

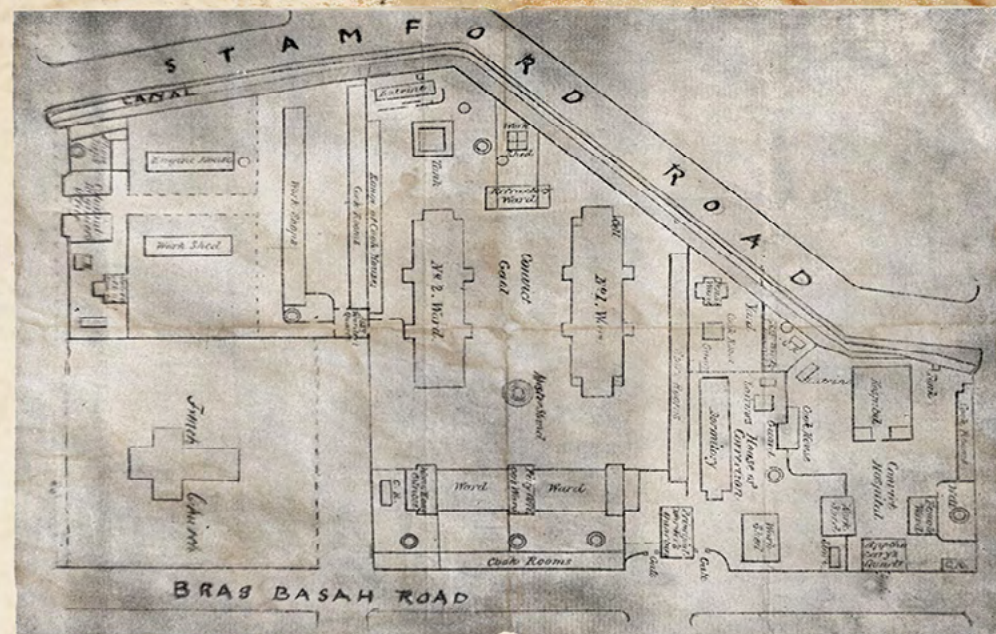
故事大纲 Synopsis

一个华族男学生不愿上学，在监狱外溜达。一名印度囚犯也在这里徘徊，并与男孩成为朋友。从这天起，他们每天都会见面聊天。有一天，囚犯告诉男孩监狱就要被关闭，他可以选择回到印度，或留在新加坡。在家人和朋友之间，囚犯难以做出抉择……

A Chinese schoolboy loiters by the gaol, unwilling to go to school. An Indian convict wanders over and befriends the boy. From then on, the two meet daily to chat. One day, the convict tells the boy that the gaol is closing. Convicts must choose to either return to India or stay in Singapore. Torn between his real family and his young friend, the convict is undecided...



圣若瑟书院 (19世纪) **St Joseph's Institution (1900s)**
 Courtesy of the National Museum of Singapore, National Heritage Board



监狱建筑物的分布 **Distribution of jail buildings**
 来源 Source: *Prisoners Their Own Warders*, by J. F. A. McNair and W. D. Bayliss

故事背景 Background

新加坡是海峡殖民地主要收押囚犯的据点。自1825年开始，大批的印度囚犯被遣送新加坡勿拉士峇沙监狱。他们被当作劳工，开发树林及建造新加坡的建设措施。囚犯不断地押送到新加坡直到1867年，这所监狱在1873年正式走进历史。

圣若瑟书院成立于1852年，为男生提供免费的教育。这所学校就矗立在监狱的正对面。

Singapore was the main penal settlement in the Straits Settlement. From 1825 onwards, convicts were shipped from India to Singapore and housed in the Bras Basah Gaol. They were used as labour – clearing forested areas and constructing the city's infrastructure. Transport of convicts ended in 1867 and the gaol was officially closed in 1873.

Founded in 1852, St Joseph's Institution (SJI) was a free school for boys. It stood directly opposite the prison.



囚犯建造的政府机关花园 **Government House Garden constructed by convict labour**
 来源 Source: *Prisoners Their Own Warders*, by J. F. A. McNair and W. D. Bayliss

寺庙与酒店

The Temple and The Hotel (2017)

故事大纲 Synopsis

帕玛是一名寺庙的志工，正在后巷为克里斯南兴都庙准备供品。这时，一名来自隔壁酒店的接待员阿光从酒店后门冲出来，他私下让朋友使用酒店客房而闯了祸。他们两人开始聊天，分享各自的故事。阿光从中国来到新加坡工作赚钱，赡养他年迈的母亲。帕玛的高祖父被当作囚犯从印度来到这里。帕玛离开之前，指引阿光.....

Pathma, a temple volunteer, is preparing offerings behind the Sri Krishnan Temple. He is interrupted by Guang, a concierge from the hotel next door, who is in trouble for letting his friend use the hotel's rooms. The two begin to talk and share family stories. Guang moved from China to support his ageing mother. Pathma's great-great grandfather was brought over from India as a convict. As he leaves, Pathma offers Guang some advice...



克里斯南兴都庙与观音堂佛祖庙(1990年)
Sri Krishnan Temple and Kwan Im Thong Hood Cho Temple (1990)
Ministry of Information and the Arts Collection, Courtesy of National Archives of Singapore

故事背景 Background

克里斯南兴都庙建立于1870年。它原先是一个简单的神坛，供勿拉士峇沙区兴都信徒膜拜，逐渐地拓建到至今五层楼高的历史建筑地标。许多华人信徒到附近的观音堂佛祖庙拜拜后，也会顺道到克里斯南兴都庙外烧香礼拜，因此，这座兴都庙也设立了观音娘娘的神坛。

2017年，克里斯南兴都庙进行整修，部分的神像移出主殿暂时迁至别处保管。

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 5-storey historical landmark. Many Chinese devotees would visit and offer prayers after visiting the Kwan Im Thong Hood Cho Temple next door. Thus, the temple installed an altar of Guan Yin (Goddess of Mercy) within the temple grounds.

The temple underwent renovations in 2017. As part of the renovations, the religious statues were moved out of the main temple for safekeeping.



膜拜仪式 (1993)
Temple Ceremony (1993)
Ministry of Information and the Arts Collection,
Courtesy of National Archives of Singapore

劫持 Bus Hijack (1978)

故事大纲 Synopsis

一名少年偷偷潜入一辆停驶的巴士并把它开走。在后座小睡的司机发现后，试图和少年讲道理，却无济于事。少年坚称巴士上载满了因交通意外身亡的冤魂，必须制造车祸，才能释放这些冤魂。司机疑云满腹，直到他也看到了车上神秘的乘客们……

A teenage boy sneaks on board a parked bus and drives away. The driver, who was napping in the back, tries to reason with the teenager to no avail. The teenager claims that the bus is filled with the ghosts of victims of bus accidents and to release them, he must crash the bus. The driver is skeptical, until he too is given the ability to see these mysterious passengers...

毁损的建筑物 **The Destroyed Building** (1978)
The Straits Times © Singapore Press Holdings Limited.
Reprinted with permission.



案发现场 **The Incident** (1978)
The Straits Times © Singapore Press Holdings Limited. Reprinted with permission.

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.

偷窃巴士的男孩被控上法庭，《海峡时报》(1978)
Joy-Ride Bus Theft Boy In Court, The Straits Times (1978)
The Straits Times © Singapore Press Holdings Limited. Reprinted with permission.

故事背景 Background

过去，巴士司机在转换站休息时，习惯把车门打开，车钥匙插在开关上，因此很容易让有心人士把巴士开走。1978年，一名15岁的少年两次偷窃公共巴士，被控上法庭。他第二次偷窃巴士后，撞进了位于勿拉士峇沙路上的天主教青年会。

In the past, bus drivers left the bus door open and keys in the ignition when they went on break at the bus interchange. This made it easy for people to sneak on and drive away. In 1978, a 15-year-old boy was charged for stealing public buses for joyrides on two separate occasions. The second bus crashed into the Catholic Young Men's Association on Bras Basah Road.

Departure Time From 出发时间	
Toa Payoh	
0645	1045
0700	1100
0715	1115
0730	1130
0745	1145
0800	1200
0815	1215
0830	1230
0845	1245
0900	1300
0915	1315
0930	1330
0945	1345
1000	1400
1015	1415
1030	1430

*1st Bus will depart...

创意群 Creative Team

导演
Director
郭践红 Kuo Jian Hong

助理导演
Assistant Director
(导演:《油鬼仔》/《寺庙与酒店》)
(Director: *Orang Minyak/*
The Temple and The Hotel)
詹文倩 Isabella Chiam

编剧
Playwright
林志坚 Jonathan Lim

布景设计
Set Designer
陈雪薇 Petrina Dawn Tan

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

灯光及投影设计
Lighting & Multimedia Designer
白静怡 Genevieve Peck

音响设计
Sound Designer
郑吉钦 Sandra Tay

服装设计
Costume Designer
MAX.TAN

发型设计
Hair Designer
林忠华 Ashley Lim

彩妆设计
Make Up Designer
The Make Up Room

序幕影片制作团队
Prologue Video Production Team
EDIT&PLAY

制作群 Production Team

监制
Producer
周紫静 Cecilia Chow

助理监制
Assistant Producer
郑舆莹 Joey Cheng

技术总监
Technical Director
李美美 Lee Bee Bee

制作经理团队
Production Management Team
林丹凤 Lam Dan Fong
赖靖汶 Lai Jingwen
郑舆莹 Joey Cheng

舞台监督团队
Stage Management Team
温秀莹 Woon Siew Yin
秦宝珍 Bobo Sing
叶宝君 Yip Boh Kuan

布景协调员
Set Coordinator
刘伟娜 Vivien Lau

灯光协调员
Lighting Coordinator
吴怡慧 Woo E-hui

音响协调员
Sound Coordinator
翁秋云 Rachel Ong

制作助理 (装台)
Production Crew (Set Up)
汪丽仪 Marilyn Ang
蔡曜励 Eliezer Chua
莫烽凌 Yvonne Mok
陈亦愷 Tan Yi Kai

制作助理 (演出)
Production Crew (Show)
蔡曜励 Eliezer Chua
赖靖汶 Lai Jingwen
李伟文 Darren Lee
李佳玟 Lee Jia Wen
李心仪 Rachelle Lee Xin Yi
林承毅 Lim Cheng Yi
沈格庆 Sim Khet Kheng
陈淑薇 Tan Sock Wee
张俐霖 Teo Li Lin

无线麦克风操作
Radio Mic Operators
翁秋云 Rachel Ong
Anoushka Rachel Sam

服装管理
Wardrobe Supervisor
吴淑蓉 Glenna Ng

服装助理
Wardrobe Crew
Afida
许昊月 Tabby Koh
李欣芮 Valeree Ray Lee
Isabelle Leong

序幕 Prologue

人物 Character	演员 Cast
戏院职员 Cinema Staff	刘伟安 Dwayne Lau Ruzaini Mazani 蔡德耀 Yeo Lyle
引路人 Guide	陈韵馨 Cheryl Tan Yun Xin 谢惠琳 Jasmine Xie Hui Lin 陆慧颖 Jeanalle Loke 谢莉莹 Lynn Chia 陈川明 Marcus Eric Tan 陈欣媛 Merylyn-Faith

红灯区 Red Light

人物 Character	演员 Cast
日本妈妈桑 Japanese Mamasan 爱子 Aiko-san 和美 Kazumi-san 阿春 Ah Chun 阿兰 Ah Lan 阿姨 Ah Yi 卡缇儿 Katya 克里斯多夫 Kristof	卓庆成 Dennis Toh 詹文倩 Isabella Chiam 沈淑蔚 Sharon Sum 潘嗣敬 Sugie Phua 洪小婷 Ang Xiao Ting 刘晋旭 Ric Liu 陈粹林 Liz Sgt Tan Andrew Mowatt Arnaud Pierre 刘伟安 Dwayne Lau
雅丝敏 Yasmin	

西瓜园 Watermelon Garden

人物 Character	演员 Cast
楚莲(舞女) Chor Lian (Dancer)	洪小婷 Ang Xiao Ting 沈淑蔚 Sharon Sum 刘晋旭 Ric Liu 潘嗣敬 Sugie Phua
罗伯特王(客人) Robert Ong (Customer)	

美丽的村庄 Fuji-Go

人物 Character	演员 Cast
苏珊·费尔南德斯 Susan Fernandez 米莉昂修女 Sister Miriam	詹文倩 Isabella Chiam
筱崎护 Shinozaki Mamoru	洪小婷 Ang Xiao Ting 沈淑蔚 Sharon Sum 卓庆成 Dennis Toh

马夫 Syce

人物 Character	演员 Cast
维克多·门多萨 Victor Mendoza 珍妮特·门多萨 Janet Mendoza 威廉姆森督察 Inspector Williamson 黄探长 Detective Eng	刘伟安 Dwayne Lau 陈粹林 Liz Sgt Tan Andrew Mowatt Arnaud Pierre 刘晋旭 Ric Liu 潘嗣敬 Sugie Phua

五月花酒楼 May Blossom

人物 Character	演员 Cast
玲子大西 Reiko Onishi 苏妮塔·萨格 Sunita Saghal 田中大辅 Tanaka Daisuke 安妮 Annie 茹碧 Ruby 阿里夫 Aarif 瞳子 Hitomi 安月 An Nguyet 齐基里 Zikri	吴悦娟 Goh Guat Kian Grace Kalaiselvi 蔡德耀 Yeo Lyle 陈珮文 Jodi Chan 叶贞芳 Ethel Yap Al-Matin Yatim 黎嘉希 Abby Lai Ka Hei 吴敏宝 Ng Mun Poh Ruzaini Mazani

南迪纳照护之家 Nantina Home

人物 Character	演员 Cast
张女士 Madam Teo	黎嘉希 Abby Lai Ka Hei 叶贞芳 Ethel Yap
阿姆塔 Aamuktha 伊尔万 Irwan 黄女士 Madam Ng 田中雅子 Tanaka Masako	Grace Kalaiselvi Al-Matin Yatim 吴悦娟 Goh Guat Kian 吴敏宝 Ng Mun Poh 陈珮文 Jodi Chan

油鬼仔 Orang Minyak

人物 Character	演员 Cast
圣婴女校学生甲 Convent Girl A 圣婴女校学生乙 Convent Girl B	黎嘉希 Abby Lai Ka Hei 叶贞芳 Ethel Yap 陈珮文 Jodi Chan 吴敏宝 Ng Mun Poh

囚犯与男生 The Convict and The Schoolboy

人物 Character	演员 Cast
男学生 School Boy 囚犯 Convict	黄健顺 Vester Ng Kian Soon Ahamed Ali Khan

寺庙与酒店 The Temple and The Hotel

人物 Character	演员 Cast
帕玛 Pathma 光 Guang	Ahamed Ali Khan 黄健顺 Vester Ng Kian Soon

劫持 Bus Hijack

人物 Character	演员 Cast
少年 Teen 巴士司机 Bus Driver	Ruzaini Mazani 蔡德耀 Yeo Lyle

关于实践剧场 About The Theatre Practice

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54年，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换与分享经验，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（2017 - 2020）、也是新华剧体的成员之一。

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 54 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 the 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 2017 to March 2020. Practice is also an Institution of Public Character and a member of the Singapore Chinese Language Theatre Alliance.

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郭践红 Kuo Jian Hong
黄明玉博士 Dr Wee Beng Geok
殷玲 Jennifer Yin Ling

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Artistic Director

郭践红 Kuo Jian Hong

执行总监

Executive Director

吴维奋 Daniel Goh Wei Fen

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赖靖汶 Lai Jingwen
李美美 Lee Bee Bee
沈心怡 Sim Xin Yi
陈伊琳 Michelle Tan

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(人事/行政 Human Resource/Admin)
张淑琼 Teo Seok Kheng - 组长 Lead (财政 Finance)
汪琦薇 Alyssa Ang
卢映璇 Loo Ying Xuan
曼南 S. Letchumanan

实堂姑娘

Practice Tuckshop Guniangs

洪小婷 Ang Xiao Ting
郑與莹 Joey Cheng
林沁汉 Kenny Lim
沈心怡 Sim Xin Yi
苏慧玲 Fiona Soh

实践艺术工作者

Practice Associate Artists

洪小婷 Ang Xiao Ting
詹文倩 Isabella Chiam
錦 FERRY
吴敏宝 Ng Mun Poh
童沛勤 Thong Pei Qin

实习生

Interns

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