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戏戏节 PATCH!

01 – 31.08.2018 | 实践剧场 The Theatre Practice

—— A Theatre Festival of Artful Play ——



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。

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。

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。实践剧场也是最早在新加坡提供艺术教育的戏剧团体。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。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。

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。

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

Under current Artistic Director Kuo Jian Hong, Practice continues to shape Singapore's cultural and artistic landscape, guided by our core principles: critiquing life objectively, entertaining respectfully and exploring new frontiers in art unceasingly.

Practice has presented over 330 productions, from classics to musicals and experimental work. As a pioneer in Arts Education, Practice has inspired generations of students to think creatively and critically. Practice has also actively promoted Chinese theatre on an international scale as a veteran theatre festival producer. Lastly, Practice is home to Practice Tuckshop, a new creative playground, community space and testing ground.

Informed by our rich heritage and motivated by a desire to contribute positively to life, Practice is an art space for all.

The Theatre Practice is a recipient of the National Arts Council's Major Grant 2017-2019, and a member of the Singapore Chinese Language Theatre Alliance (SCLTA).

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郭宝崑 Kuo Pao Kun (1939 – 2002)

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撰稿及资料研究员 **Researcher & Writer**
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实习生 **Interns**
庄怡贞 Chng Yi Chen
张丽芳 Teo Angelly
张雯晴 Teo Wen Qing

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关于“M1戏戏节”

About M1 Patch!

A Theatre Festival of Artful Play

“M1戏戏节”是个开放的游乐场，充满敢于冒险的实验、意想不到的碰撞、和新鲜独到的观点，这个剧场的国际盛会将呈现一系列跨越不同年龄、语言、类型的高品质戏剧作品，鼓励艺术工作者与观众们再次学习“玩”的精神。

“M1戏戏节”的节目围绕着“玩”的主题，以优质精彩的戏剧、引人入胜的活动、启发人心的工作坊交错编织出一幅新的图像，试图重新定义戏剧的疆界。节目类型跨越主流与边缘、小孩与大人、在地与国际，不论熟悉或陌生，你一定可以找到适合你的节目。

今年八月，跟我们一起踏入艺术与玩耍的世界。

M1 Patch! is an international festival of theatre that provides an inclusive space for fearless experimentation, unexpected collisions, fresh insights and high-quality artmaking regardless of age, language or genres. It advocates the CULTIVATION of artists and audiences through the spirit of PLAY.

M1 Patch! redefines the boundaries of theatre by WEAVING an eclectic tapestry of quality productions, engaging events and stimulating workshops - all centered around thoughtful play. From mainstream to experimental, family-friendly to mature, local to international, familiar to unexpected, there is something for everyone.

This August, come and discover the world of artful play with us!

第一通有限公司献词 Message from M1 Limited

“M1戏戏节”隆重登场，第一通倍感荣幸。无论是任何年龄层，我们生活中不可或缺的其中一样，就是“玩”。最简单的理解，“玩”是为了享受和娱乐，其实游玩的时间也正是我们松懈精神，开放心灵的时刻。玩乐过后，我们一般都会感到活力恢复了，有时甚至带来灵感，开启了新观点。

由实践剧场策划，充满游艺精神的“M1戏戏节”带来四部演出，部部引人入胜；亦请来当代名师—法国编剧、导演菲利普•高利埃为我们主持大师班；还筹划了一系列的周边活动，希望广大的观众都能参与其盛。

《XX神童》通过现代语境和传说中的神仙对话；而亲子剧场《天堂动物园》活用戏偶、面具和皮影搬演一个寓言故事。另一方面，《平淡无奇》把勾引人类情感的日常生活和关系表现出来。而《艺术农庄》通过一周的集训，聚合九位艺术工作者的能量，爆发出一系列的实验作品。这九人的剧场经验各异，专长有别，国籍不同，包括国际导演、设计师和演员。当然，谁都不该错过菲利普•高利埃的大师班“小丑”，学习大师精湛演绎丑角的心得。“M1戏戏节”的周边活动也很精彩，有露天电影、游戏之夜和大家唱活动，让大家游艺其中。

感谢您抽出宝贵的时间支持“M1戏戏节”，我们衷心希望您艺海畅玩，不亦乐乎！

林文正
企业通讯部总监
第一通有限公司

M1 is delighted to present the inaugural staging of *M1 Patch! A Theatre Festival of Artful Play* 2018. Regardless of age, PLAY is an important activity in our lives. In a simple form, we PLAY for enjoyment and recreation, but it is also a time where our minds are relaxed and open. We often feel recharged after PLAY, and at times, even gaining new perspectives.

Curated by The Theatre Practice and in the spirit of PLAY, *M1 Patch!* will showcase four new and captivating productions, a masterclass with renowned playwright, director and theatre master, Philippe Gaulier, and a line-up of fringe activities that are set to appeal to a wide and diverse range of audiences.

Immortalx, delves into the realm of mythological deities set in modern-day context, whereas *Utopiazoo* is a family-friendly tale presented with a combination of puppets, mask and shadow plays. Meanwhile, *The Ordinary* and *The Unspectacular* touches upon human emotions, everyday life and relationships while *Artist Farm* is a series of experimental productions sparked from housing nine artists of diverse theatrical backgrounds, disciplines and nationalities, comprising international directors, designers and performers together, over one hectic week. Furthermore, Philippe Gaulier's masterclass 'Clown' is not to be missed – learn from the guru on expert-portrayal of a goofy character. Complementing *M1 Patch!*, are fun-filled fringe activities, such as open air screenings, games nights and sing-along sessions.

Thank you for taking the time to support *M1 Patch! A Theatre Festival of Artful Play*, and we hope that you will have a truly enjoyable PLAY time at the festival!

Ivan Lim
Director, Corporate Communications
M1 Limited

艺术总监的话 Artistic Director's Message

几十年来，实践剧场的创作、教育与拓展工作涵盖了不同的形式、语言、题材。在剧团成长的过程中，我们不断的反思与探讨实践的方向：这一个团，能如何延续着与这个世界的关联，要怎样继续与我们的群众对话？

无论怎么演变，怎么发展，把我们团结在一起的精神始终没有改变。实践剧场的团队依旧坚持不懈，支持我们的践人们依旧全心全意。

实践的推动力一向来是我们的信念，其中一个重要的使命是捍卫弱势族群应有的声音。所以多年来，在本地剧场以英语为主要语言的生态中，我们坚守创作以华语为主的作品，继续用华语作为戏剧教学的工具。

那今天，我们捍卫的又是什么“声音”呢？在推广华语剧场的同时，还有许多的弱势声音需要我们的支持。

因此，我们开创了“M1戏戏节”：一个不被形式、语言、文化所局限的艺术节。我们的愿望是开创一个更包容、更广阔、更开放的空间。

无论是做戏还是看戏，我们邀请你回归到最根本的欲望：游戏。

玩，其实是实践多年来的一个核心理念。我们精彩的艺术创作，童心未泯的游戏心态，再加上无惧的实验精神，“M1戏戏节”为你带来一系列的演出、周边活动和大师班。

来吧，欢迎你来凑拼一张属于你的艺术百纳被，来体验这个百花齐放的游戏天地！

郭践红
艺术总监
实践剧场

With a history spanning decades, from art-making to advocacy, The Theatre Practice's endeavours have covered a diverse range of forms, languages and topics. As Practice continues to mature, our direction is determined by consciously questioning and negotiating who we are as a company and our relevance to the community.

Yet even as we evolve, the common thread remains an unwavering belief in Practice. For our team and collaborators, this is demonstrated by their willingness to toil. For our friends and supporters, this is evidenced by their endless support.

Indeed, the Practice spirit has always been driven by causes - rooting for the underdog, giving voice to the voiceless. In the past, as Singapore theatre developed towards a predominantly English-language one, we provided an alternative voice by championing Chinese language theatre.

So what does "giving voice" mean in today's world? While promoting Chinese language theatre remains vital, there are many other unheard voices we must also represent.

Thus, the inception of a new theatre festival: *M1 Patch! A Theatre Festival of Artful Play*. No longer governed by a singular form or language, *M1 Patch!* hopes to promote growth that is even more diverse, inclusive and embracing.

Artists and audiences alike are invited to strip down to the fundamentals and indulge in the most basic desire: play. In fact, play has long been part of Practice's philosophy. Blending quality art-making and the irrepressible spirit and fearless experimentation of play, we present a diverse lineup of theatrical productions, fringe activities and masterclasses for your enjoyment.

Piece together an eclectic patchwork of artistic exploration, journey to a bountiful garden of limitless growth - We invite you to join us at our patch.

Kuo Jian Hong
Artistic Director
The Theatre Practice



创意群 Creative Team

故事原创 Original Story Concept

吴熙 Wu Xi

故事构思 Story Concept (2018)

郭践红 Kuo Jian Hong

苏君英 Su Chun Ying

编剧 Playwright

苏君英 Su Chun Ying

导演 Director

郭践红 Kuo Jian Hong

副导演 Assistant Director

王泽伟 Bright Ong

布景设计 Set Designer

陈似凤 Szu-Feng Chen

灯光设计 Lighting Designer

吴怡慧 Woo E-hui

音响设计 Sound Designer

郑吉钦 Sandra Tay

编曲 Music Composer

黄有杰 Julian Wong

多媒体制作 Multimedia Production

Edit & Play Pte Ltd

服装设计 Costume Designer

吴韵蓉 Glenna Ng

武术编导 Fight Choreographer

徐啸天 Gordon Choy

魔术顾问 Magic Consultant

姚瑞明 Frankie Malachi Yeo

剧本翻译 Script Translator

洪小婷 Ang Xiao Ting

制作群 Production Team

监制 Producer

陈伊琳 Michelle Tan

技术总监 Technical Director

李美美 Lee Bee Bee

制作经理 Production Manager

郑与莹 Joey Cheng

舞台监督 Stage Manager

何俐儀 Ho Li Yi

助理舞台监督 Assistant Stage Manager

张丽芳 Teo Angelly

舞台助理 Stage Crew

徐英杰 Peter Chi

谢润金 Chia Run Jin (RJ)

赖靖汶 Lai Jing Wen

陈亦愷 Tan Yi Kai

演员 Cast

洪小婷 Ang Xiao Ting

郝伟凯 Hao Wei Kai

李榕华 Frances Lee

梁志辉 Windson Liong

吴敏宝 Ng Mun Poh

徐啸天 Gordon Choy

(孙悟空 - 影子 Monkey God - Shadow)

潘嗣敬 Sugie Phua

(孙悟空 - 配音 Monkey God - Voiceover)



欲了解创意群及演员，请浏览

More about the team at:

bit.ly/patchxx

01 -12.08.2018

实践空间 Practice Space

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XX是谁? - 人物介绍

Who is XX? - Character Introduction

**敖迷 MYSTERIOUS AW**

龙王的孩子，但还未发觉自己的神力。他常怀疑自己是否真的有神仙的基因。

他的爸爸是东海龙王。据说龙王是司雨之神，掌管兴云布雨、治理东海、统领水族。

Son of the Dragon King, but has no apparent magical power yet. He often questions if he really has celestial DNA.

His father, Dragon King of the East Sea, is a weather god who controls the rain.

**小雷女 RAY GIRL**

雷公和电母的孙女，经常不受控制地电到别人。

她的阿公是司雷之神—雷公。据说雷公常常从天而降，劈死作恶多端的人。但他有次意外劈死一名无辜的女子，玉皇大帝后来将她封为电母，司掌闪电之神，和雷公一起管理雷电。

Granddaughter of *Lei Gong* (Thunder God) and *Dian Mu* (Lightning Goddess), she is prone to zapping people by accident with her electric bolts.

Her grandfather is the thunder god *Lei Gong*, who punishes evildoers. Once, he accidentally killed an innocent woman, whom the Jade Emperor later bestowed her with the power of lightning. This woman, *Dian Mu*, became *Lei Gong's* wife and they worked hand-in-hand ever since.

**常忘忧 POPPY CHANG**

孟婆的外孙女，遗传到孟婆的基因，爱煮忘忧茶。

她的外婆修炼得道后，被封为幽冥之神，负责确保那些准备投胎的鬼魂不再记得他们在世时的生活以及在地狱的记忆。

Granddaughter of *Meng Po* (Lady of Forgetfulness), she inherited her grandmother's talent for cooking soup, and loves to make tea.

Her grandmother, *Meng Po*, is a deity of the underworld who ensures souls that are ready to be incarnated do not remember their previous lives or their time in hell.

**哪吒 NE ZHA**

神童学校的老师，致力恢复仙术。

哪吒是护法神李靖（又稱托塔天王）的第三个儿子。武艺高强，无惧天地，非常神勇。他有很多件法宝，如风火轮、乾坤圈、混天绫、火尖枪等等。

A teacher at the School for Immortals, committed to finding ways to recover the magical powers of deities.

Ne Zha is the third son of Pagoda-Bearing Heavenly King *Li Jing*. He was bestowed with many mighty weapons such as the Cosmic Wheel, the Universe Ring, Red Armillary Sash, a Fire-Tipped Spear and more.

**玉皇大帝 JADE EMPEROR**

众神之神，在攻读第10个博士学位。

玉皇大帝是一尊极为特殊的天神，是众神的领袖。出生时，全身宝光明艳，照亮大地。幼年时聪敏过人，行善积德，普渡众生。后来他经历了超过3000次的劫难，方才修成金身，成为玉帝。

The Supreme God, and a PhD holder who is studying for his 10th PhD.

The Jade Emperor is the supreme god and ruler of Heaven. At birth, he radiated an extraordinary light that filled the entire kingdom. He was kind, intelligent and wise, devoting his childhood to helping the needy. After going through over 3000 crises, he finally attained Golden Immortality and became the Jade Emperor.

导演郭践红: 游戏于艺术 Director Kuo Jian Hong: Play is...

一部戏的创作过程就是在玩游戏。

一切从“如果”开始。如果神仙活在现代，会是什么情况？西方有X-men，我们为什么没有？我们有神仙！《XX神童》利用一个假想世界，利用我们对神仙的假想来说人的故事。神是一种信念。没有人知道神仙的样子，人们心目中的哪吒、雷公、海龙王、孙悟空等等的形象都是人塑造的，所以想象空间很大，因此在剧场中可以很好玩。



导一部戏也是在玩游戏，

但不是乱玩，而是敢玩，敢于突破游戏的规则（各种形式），寻找和建立新的规律，这需要有基本功、有能力，才能玩出艺术创作。电影玩的是特效，剧场可以玩不同的剧场效果。这回我们不用单面舞台，而是打造一个空间，让演员上天入地，让观众近距离跟神话人物互动，体验剧场的魔力。在这个不一般的空间里，有音乐、武打、投影、魔术，是实体的游乐场。而每天的排练过程，都是游于戏。

...the creative process of making theatre is like playing a game.

It starts by asking the question "what if", then imagining the many situations it presents! What if there are deities living in the modern world? We are all familiar with superheroes portrayed by western media, yet do we have any Eastern equivalents?

Indeed we do! In fact, invincible and magical beings also exist in ancient Chinese mythology in the form of immortals and deities. *Immortalx* paints an imaginary world where immortals of our own creation are being used to reflect issues confronting man. So deities are a make-belief. No one can say for sure what these gods really look like.

Everything we know about Ne Zha, Thunder God, Dragon King, Monkey God and the other characters in Chinese mythology stem from human imagination. This means that there is a lot of space for our imagination to grow, and a lot of space for fun within the theatre!

Directing is also like playing a game!

We do not "anyhow" play, we play artfully. We dare to break free from "fixed" rules (example: fixed forms of theatre), and instead explore and create our own rules! To do this well, it requires artists to have a strong foundation, many abilities and most importantly, the willingness to play artfully!

While movies can play with special effects, in the theatre we play with a different type of magic power. For this

show, we decided not to use a simple flat stage. Instead, we created a dynamic stage where our cast members can pop in and out from every direction. This allows the audience members to get up close to these immortals and the magic of theatre. Plus, we have music, martial arts, projection, and magic tricks, making this a true theatrical playground. For us, every rehearsal is play!

编剧苏君英: 在创造中怎么玩 Playwright Su Chun Ying: Playing around with themes...

人的迷茫 Human doubt

原剧本给我最深的感触是人都很迷茫。比如会经常怀疑自己有些什么能力？自己能否把事情做好？自己可以做什么？我希望观众去想，自己正在做的事，自己喜欢吗？愿意吗？不后悔吗？

另一方面，我们又带着知识分子一种根深蒂固的迷思，觉得肩有千斤担，身负大任，自己做的都是对的，其他人都是邪魔，要铲除。这是偏执。我们到底为了什么而努力呢？自己想的都一定是对的吗？

戏里的神童感受不到自己的神力，所以有所怀疑，不断寻找。有神力就一定对世界带来好处吗？天生继承了又如何？不如放弃这一切，做自己喜欢的事。而正如敖迷的决定，做自己喜欢的事不应该存在交易关系。



When I read the original script, what left the greatest impression on me was the idea that people are full of doubts and we frequently question our capabilities to accomplish things. I hope audiences can reflect on their own lives – are they currently doing what they love? Is there anything they regret not doing?

On the other hand, we can become lost by our own convictions. Sometimes we feel like there is a great responsibility only we can

shoulder, and it can feel like the weight of the world is on your shoulders. At this point, it is easy to feel like the means justify the ends, and our actions, no matter how terrible or how much they hurt others, become justifiable under these circumstances. Yet, do we question what exactly we are fighting for? Are we always right?

The young immortals of *Immortalx* who relentlessly seek to establish a connection with their

dormant powers are full of doubts about their capabilities. Are magical powers necessarily beneficial to the world? So what if we are born with that gift? How about forgetting this imposition by birth and act on something closer to their hearts? As Mysterious Aw puts it, you should do something because you love it, not because of what you will get out of it.

剧里的三个神童 Portraits of the three young immortals

一个怀疑自己的能力 – 迷而不茫
One questions his innate abilities – not blinded but lost.

一个为潜在的能力感到自豪 – 迷而茫
One is proud of her potential powers – lost and blinded.

一个觉得无所谓 – 不迷但茫
One couldn't care either way – not lost but blinded.



求取平衡 The balancing act

人到底相信什么呢？我相信超自然力量的存在。不是某人说废核就天下太平。如果现在17座火山一起爆发，谁都只能发愁。所以，人也好、神也好、科技也好，其实人类需要求取平衡，不迷也不偏，也不要自不量力。做人，就做人该做的事。

但是在一个制度里，人所处的位置不同，所看到的平衡也不尽相同。玉皇大帝所看到的平衡，哪吒等人看不到。有维护、有逃离、有再创，各种反应。大家都该从

不同角度去找寻平衡。

What do we believe in? I believe supernatural powers are real. Peace in the world do not simply happen just because somebody decides one day to abolish nuclear weapons. Should 17 volcanoes erupt at the same time, we will all feel equally powerless and helpless. Humans, gods or even technology – who can we turn to? What we really need is to strike a balance, not to be confused or prejudiced,

and not to overestimate ourselves. We do what we must.

Yet, in every system, people occupy different positions and thus have different understandings of what it means to be balanced. What the Jade Emperor sees as balance, Ne Zha may not agree with. Protectors, innovators, or even refugees all have different ideas of "balance". We must take into account all these positions to find a universal balance.

平淡无奇

The Ordinary and The Unspectacular

创意群 Creative Team

导演 Director

郭劲红 Okorn-Kuo Jing Hong

灯光设计 Lighting Designer

张阳 Zhang Yang

服装设计 Costume Designer

哈达 Ha Da

制作群 Production Team

监制 Producer

周紫静 Cecilia Chow

技术总监 Technical Director

李美美 Lee Bee Bee

制作经理、舞台监督及音响操作

Production Stage Manager & Sound Operator

黄诗淇 Eng Sze Kee

灯光操作 Lighting Operator

张阳 Zhang Yang

服装管理 Costume Mistress

Children's Party Dress Co

舞台助理 Stage Crew

谢润金 Chia Run Jin (RJ)

陈亦愷 Tan Yi Kai

演员 Cast

郭加 CHIA

符永春 Julius Foo

吴丽娟 Goh Lay Kuan

韩雪卿 Jalyn Han

林蒋源 Lim Chiong Ngian

骆明珠 Lok Meng Chue

黄美兰 Wong May Lan



欲了解创意群及演员，请浏览

More about the team at:

bit.ly/patchod

16 – 19.08.2018

实践空间 Practice Space

制作
Produced by



导演郭劲红: 玩·游戏...

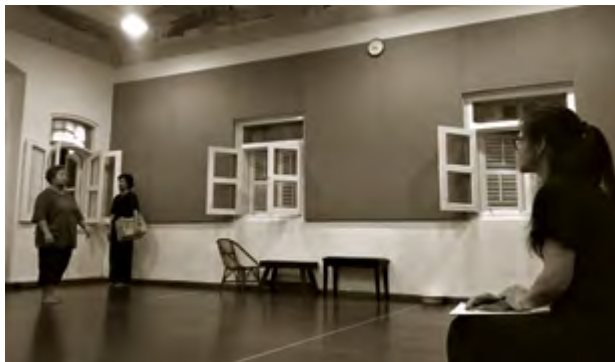
Director Okorn-Kuo Jing Hong: Playing is...

《平淡无奇》创作于2016年12月，当时导演兼编剧郭劲红在中国深圳大学授课。这回重排，同一个动作剧本换由一组资深演员来演绎。同样是7+1的结构（1为换景），同样没有具体的故事线，但是举手投足无非故事。各位看官，准备好一起玩了吗？

The Ordinary and The Unspectacular was first created and staged by Okorn-Kuo Jing Hong in December 2016 at Shenzhen University, China. With the same movement vocabulary, the current version is a restaging developed with a veteran cast. The composition structure remains unchanged as 7+1 where 1 does scene change. As before, the production does not have one story line, but each and every action in the work is a composite of multiple stories. Are you ready to play along?

...都有规则，在遵守规则的情况下，怎样共同完成目标，或者胜出，就是游戏。这就讲究谁能玩出更高超的技能，或者能用不同的方式或技巧，来分析破解未知。观察孩童玩耍，不难发现玩的几个关键：起点必定有好奇心。然后会不断（尝）试验（证），形成接受反馈，再行实验的反复过程。而这个求索过程要求的是投入，同情同感。筑构这一切的信念就是相信皆有可能，且不接受既定的结果。

...about how various set objectives are achieved or a game is won within the defined boundaries that set the rules of the game. This is an art of pitting skill and abilities or using different techniques/approaches to analyze, decode and solve the unknown. By observing children playing, one is able to discover a few decisive factors about playing: It begins with Curiosity, followed by Experimentation; where in attempts to find answers to something unknown, receives feedback and continues with a cycle on experimenting; and ultimately, the quest for answers is sustained by Empathy. All of which is founded on the belief that everything is possible and that there is no pre-determined outcome.



这出戏玩的是... This production plays with...

...两个原则：“放慢”和“简单”

...two principles: "slow motion" and "simplicity"

身处于乱世，人该怎样安定自己的心？这是整个创作及其原则想要表达的重点。编创剧作那一年（2016），周遭发生了很多事。我刚从奥地利飞抵深圳，还没有找到生活节奏，没能进入状态，各种消息却接二连三如潮涌般扑过来：英国脱欧；朋友丧子；特朗普当选；奥地利选举结果因技术问题被否决等等。一个个的漩涡，不断的对立和争战。风暴至今未平。我打从内心呐喊，“人最基本的是什么？人要怎么安定下来？”，我感觉得从简单、放慢开始：人能不能简单一点，也让事情不要太复杂。而今的步伐也太快了，节奏缓和一点如何？探索需要时间，为何把自己那一点空间也剥夺了？我们变得非常近视，往每样东西贴个标签，所有的关系和决策就看那个标签来定。所标签的性质会一成不变吗？一旦贴了标签，不是黑就是白，再不然灰，可是难道就没有别的可能吗？放慢下来，让浮躁沉淀，探寻安心平气的锚定。至于多慢？每个人都得从互动中找寻合适的尺度。

This creation and the principles it upholds reflect on how man can stay grounded in times of great disruption. The year that this work was choreographed (2016) was very tumultuous. Before I could reset my rhythm, my state of mind since my arrival in China from Austria, an avalanche of news came: Brexit; a friend lost his son; Trump was made President; the first election result in Austria was overturned on technical grounds.... Like whirlpools of people confronting and struggling to fight each other. Today, the storm is far from over. The cry from my innermost being was "how can man return to the basics"? And my feeling is to go for simplicity –

这出戏玩的是...

This production plays with...

how can man be or make things less complicated; and slow motion – how to reduce the pace by not operating too fast. We deny ourselves the time to explore. We become myopic, get fixated on labels and rely on these labels to define relations and make decisions. We forget that these labels do not stay the same; we do not care to explore the possibility of the labels not being black, white or grey. Slow down so that we feel settled, less hot-headed and able to reach out to things that can ground us. As to what extent do we slow down? Every individual would have to explore for themselves.

...两个元素：“年龄”和“不同文化的时间观”

... two elements: “age” and “cultural interpretation of time”

排演过程更重视同情同感，当然技术上可以提升会更好，能加添多元文化因素更佳。就此而言，还有两个玩的元素：年龄和不同文化的时间观。

年龄说的是人生经验的积累，不仅仅是岁数的增长。阅历需要时间来积累，时间越长能表现、散发出来的层次更丰富，味道更醇厚。年龄也表达了挣扎。好比走路，对大部分青壮年来说轻而易举，但是年纪越大，哪怕掌握了走的窍门，也可能举步维艰，而前路有多漫长，谁又说得准？所以一方面，我们需要有年纪的演员来演绎剧作的层次和味道；另一方面，对于年长演员无法完成的动作，我们得想办法，各种的尝试，不断重新界定。换言之，我们坦然接受现实，但是不会就此打住。就此而言，虽然“处于未知状态”是演艺的重要元素（以故事性剧本来说，就是表现出不知道下一幕是什么戏），而以《平淡无奇》这类非言语剧作来说，肢体和心理“处于未知状态”却成了艺术形式本身。

不同文化的时间观：我和奥地利籍的丈夫把新饭锅从国外搬回家后才发现有故障。他是个西方人，脑海盘算着如何修理。而我却是新加坡华人，心里嘀咕着去哪里再找个价廉物美的。结局是他上网订购零件、约朋友一起喝着啤酒讨论如何修理，花了三周，终于修好了饭锅。与此同时，我在没有饭锅的厨房舞弄。我们会如何看待那三周的时间呢？把时间糟蹋了吗？为什么要那么想呢？生活里的资源该如何利用？价值对我们来说到底是什么？时间和节奏，不同的文化，不同的看待。我们说的“放慢”，需要有整个文化社会的配合，才能享受那样的空间去呼吸，好好探索生命的每一个瞬间。我们什么时候才能学会慢慢来呢？怎样才能学会呢？



The production process emphasises empathy, and it is all the more desirable if it can be pitched at a higher skill level and include multicultural elements. In this regard, there are two other dimensions of play: Age and cultural interpretation of time.

Age is about accumulation of life experiences, not merely seniority. Time is required to build up experiences. The more we experience, the more we are able to feel and express. Age is also about how we deal with struggles, for instance, walking is easy for most teens and young adults, but as we age, walking can become more and more difficult even though we know how to do it well; coupled with the fact that it remains uncertain how far the journey ahead is. We need the rich life experiences of our cast to interpret and unfold the layers of meaning and the tastes of life in the production. We also have to handle parts that our veteran cast might struggle to achieve, like failing to do this stretch or that bend. We need to explore, experiment and redefine. In other words, we accept the facts of life, but we do not stop there. View from this angle, while every play has this element of being in the unknown (for a set plot, it is to pretend not to know what is upcoming), particularly for nonverbal work like this, to be in the unknown is in fact the form.

这出戏玩的是...

This production plays with...

Cultural interpretation of time: My husband and I had a new but malfunctioning cooker bought from overseas. My husband, an Austrian, was thinking of how to fix it, while I, a Singaporean Chinese, was focused on where to get another good-value cooker. In the end he was given free rein to seriously play with it. So, he ordered parts online, explored together with friends over beer, etc. and three weeks down the road, it was fixed. Meanwhile in that period of time, I played in a kitchen without a cooker. But how do we define those three weeks? Was the time merely wasted? Why must it be defined that way? How do I deploy my resources? What values are we talking about here? Time and rhythm are appreciated very differently across cultures. When we talk about slow motion, it has to have the collective support of the community so that things like having time to breathe, exploring and living every moment, are made possible. When and how do we learn to take time?

非言语元素一览

List of non-verbal elements

脸部表情 Facial expression

力量 Energy

肢体词汇的活力 Dynamic physical vocabulary

手势 / 象征性动作 Gesture

姿势和肢体的平衡对称 Posture and alignment

操纵演员之间的肢体和心理空间、舞台和观众的空间 Proximities

时间（动作的速度和节奏）Time (Tempo and rhythm of movements)

重量 Weight



如何欣赏非言语剧作？

How do we appreciate non-verbal productions?

“观众以为自己已经懂得的，和自己没有机会接触的，如今有个空间让他们对话。要完全相信自己的感觉。审美观人各不同。就是这么简单。”

“Let the audience take time to have a conversation with something we think we might know, and to engage in something that we do not have the opportunity to do so. Please trust that what we feel is enough for us. Aesthetic is what each individual values. It can be that simple.”

— 郭劲红 Okorn-Kuo Jing Hong



创意群 Creative Team

导演及戏偶设计 Director & Puppet Designer

石佩玉 Shih Pei-Yu

编剧 Playwright

周蓉詩 Chou Jung-Shih

戏偶结构设计 Puppet Construction Designer

陳佳豪 Chen Chia-Hao

肢体设计 Movement Designer

于明珠 Yu Ming-Chu

美术设计 Art Designer

莒丝莲·额贝哈 Ghislaine Herbéra

舞台设计 Set Designer

黃廉榮 Huang, Lien-Chi

灯光设计 Lighting Designer

曾彥婷 Tseng, Yen-Ting

音乐设计 Music Designer

王榆鈞 Wang, Yu-Jun

服装设计 Costume Designer

李冠莹 Guan Lee

剧本翻译 Script Translator

符策敏 Jasmine Foo (新加坡 Singapore)

制作群 Production Team

监制 Producers

莊苑萍 Chuang Wan-Ping

鄭與莹 Joey Cheng (新加坡 Singapore)

技术总监 Technical Director

許致甄 Hsu, Chih-Chen

灯光技术指导 Master Electrician

張以沁 Chang, Yi-Chin

舞台监督 Stage Manager

林岱蓉 Lin, Tai-Jung

音效执行 Sound Effects Operator

呂綺容 Lu Chi-Rung

舞台助理 Stage Crew (新加坡 Singapore)

徐英杰 Peter Chi

邱珮珊 Justina Khoo

賴靖汶 Lai Jing Wen

翁秋云 Rachel Ong

陳亦愷 Tan Yi Kai

演员 Cast

陳佳豪 Chen Chia-Hao

周蓉詩 Chou Jung-Shih

廖威迪 Liao Wei-Di

于明珠 Yu Ming-Chu

欲了解创意群及演员，请浏览
More about the team at:
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22 - 26.08.2018

实践空间 Practice Space

演出团队
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National Culture and Arts Foundation



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《天堂动物园》里的动物 Animals of Utopiazoo

袋狼
Thylacine



袋狼现已灭绝，因其身上斑纹似虎，也被称为塔斯马尼亚虎。它是近代体型最大的食肉有袋类动物。

The thylacine, now extinct, was the largest known carnivorous marsupial in modern times. It is also commonly known as the Tasmanian Tiger.

小野马
Wild Horse



野马是马科马属的一种，其中包括已灭绝的欧洲野马，而蒙古野马（也称普氏野马）则是目前仅存的真正野生亚种。

The wild horse is from the Equus family, which includes other subspecies such as the now-extinct Eurasian wild horse (tarpan), and the endangered Mongolian wild horse (Przewalski's horse), which is on the brink of extinction.

犰狳
(qiú yú)
Armadillo



犰狳是有壳的哺乳动物。犰狳科共有9属21种，但在近10年内因捕杀导致数量减少了30%以上，已被列为濒危物种。

The armadillo is a mammal with a leathery armour shell. The word armadillo means "little armoured one" in Spanish. There are 21 species of armadillo, and many of them are classified as vulnerable with the population declining by more than 30 percent in the past decade.

你知道吗？
Did you know?

戏偶的形象设计首先由法国插图艺术家莒丝莲·额贝哈操刀，再请少数既懂得操偶又懂得制偶的陈佳豪担任结构设计师。制作过程中，必须与莒丝莲和操偶人紧密联系，确保戏偶能操作又富美感。戏偶在外观上除了动物的特征，还特意加上“人”的元素，如穿夹克、雨鞋等，做拟人化表现。材料方面较多使用塑胶和布条。

毛驴
Donkey



毛驴是常见的马科马属家畜，也是非洲野驴被人类驯化所形成的亚种。非洲野驴如今已面临绝种。

The donkey is a domesticated member of the horse family. The ancestor of the donkey is the African wild ass, which is now a critically endangered species.

霍加狓
(huō jiā pī)
Okapi



霍加狓，又称作欧卡皮鹿，看上去像一匹斑马，但其实它与长颈鹿有亲缘关系。它们生活的环境受到破坏和偷猎的威胁，被列为濒危物种。

The okapi is also known as the forest giraffe. Although the okapi's striped markings resemble zebras, they are most closely related to giraffes. Extensive hunting for bushmeat and skin, and illegal mining in their habitats have led to a decline in populations. They are now classified as endangered.

鸮鹦鹉
(xiāo yīng wǔ)
Kakapo



鸮鹦鹉是一种夜行性鹦鹉，全身布上黄绿色的细点，地栖且不会飞行。目前鸮鹦鹉是全球最接近灭绝的物种之一，至2018年4月，鸮鹦鹉的数量仅剩149只。

The kakapo is a large flightless nocturnal, ground-dwelling parrot. It is critically endangered with a known adult population of 149, as of April 2018.

The puppets used in the present production was first designed by French artist Ghislaine Herbéra while the actual making of the puppets involved puppet master Chen Chia-Hao, who is skillful in both operating and making puppets. Chia-Hao works with both Ghislaine and other puppeteers when moulding the puppets' structures to ensure that they are operable and yet strikingly beautiful. Apart from animal features, the puppet design lean towards personification – for example puppets wearing a jacket or rain boots. Materials frequently found in slums and refugee camps, like rubber and cloth strips, were used for the puppet's construction.

节目一览 Festival Calendar

演出 Performance

大师班 Master Class

周边活动 Fringe Activities

日 SUN	一 MON	二 TUE	三 WED	四 THU	五 FRI	六 SAT
11am, 12pm 我爸爸是龙王 My Daddy is a Dragon King 22/7			3pm XX神童 Immortalx 1	3pm XX神童 Immortalx 2	3pm, 8pm XX神童 Immortalx 3	11am, 2pm XX神童 Immortalx 4
11am, 2pm XX神童 Immortalx 5	6	3pm XX神童 Immortalx 7	2pm XX神童 Immortalx 8	11.30am, 3pm XX神童 Immortalx 9	3pm, 8pm XX神童 Immortalx 10 6.30pm 我们的儿歌大家唱 We Sing Our Nursery Rhymes	11am, 3pm XX神童 Immortalx 11 6.30pm 我们的儿歌大家唱 We Sing Our Nursery Rhymes
11am, 2pm XX神童 Immortalx 12	13	14	15	8pm 平淡无奇 The Ordinary and The Unspectacular 16	8pm 平淡无奇 The Ordinary and The Unspectacular 17 8pm 圆圆包 Round Round Buns	3pm, 8pm 平淡无奇 The Ordinary and The Unspectacular 18 8pm 圆圆包 Round Round Buns
3pm 平淡无奇 The Ordinary and The Unspectacular 19 8pm 圆圆包 Round Round Buns	20	21	3pm 天堂动物园 Utopiazoo 22	10am, 3pm 天堂动物园 Utopiazoo 23	3pm 天堂动物园 Utopiazoo 24 4pm 艺术农庄 Artist Farm 8pm 露天戏院 Open Air Cinema	11am, 3pm 天堂动物园 Utopiazoo 25 4pm 艺术农庄 Artist Farm 7.30pm, 9.30pm 我们的儿歌大家唱 We Sing Our Nursery Rhymes
11am, 3pm 天堂动物园 Utopiazoo 26 4pm 艺术农庄 Artist Farm	10am Philippe Gaulier 大师班 Master Class 27	10am Philippe Gaulier 大师班 Master Class 28	10am Philippe Gaulier 大师班 Master Class 29	10am Philippe Gaulier 大师班 Master Class 30	10am Philippe Gaulier 大师班 Master Class 31 2pm Philippe Gaulier 旁听课 Open Class	

导演石佩玉: 用以下方式和观众玩游戏... Director Shih Pei-Yu: Playing with...

《天堂动物园》用寓言方式，借用动物讲人的故事；并以孩童熟悉的戏偶来搬演现实世界复杂的族际关系、移民 / 难民浪潮中的社会融合问题，反思同戴一片天，相处何太难？别以为这是“不会发生在我身上”的餐桌话题，留意一下周遭悄悄发生的变化。

Utopiazoo is a fable, using animals as the vehicle to discuss thought-provoking issues like racial harmony and challenges in social integration in the face of increasing migration and the ongoing refugee crisis. Interestingly, puppetry is the medium chosen to convey this mind-boggling question: Why is it so hard to live and thrive under the same roof?

Before you disregard this issue as something remote, or simply just meal-time conversation, let's take a look at the changing social landscape around us.

...剧场舞台出现濒临绝种的动物，

是不是很惊艳？当然不是活生生的，而是栩栩如生的精致戏偶，平添高雅趣味。本剧利用大型偶和全身面具/造型，赋予濒危野生动物“想象的个性”，如长脖子长腿的霍加狔女士（森林长颈鹿），优雅、讲理；胖嘟嘟不会飞行的鸚鵡蠢萌，最擅长复诵；纯种野马，潇洒而冲动。人们对偶戏有一种刻板印象，认为是耍小孩的儿戏，其实作为软实力工具，以偶戏的轻衬托出课题的重，不失为有效的话语方式。沉重如移民和难民潮中的社会融合议题，用偶戏来表达，起的就是一种杠杆作用。



...运用科技和工具制造效果和说故事。

比如运用投影机的光影牵动情绪和节奏；以现场即时影像技术，让桌上的杯碗瓢盆，甚至食物，透过摄影机的镜头变成说故事的场景。还有各种质材、纹路和色调媒体的拼接，不仅让人耳目一新，也藉拼接效果传达题旨。透过舞台空间的变化，不断在剧情中展现两难，引导观众思考“族群融合”的各种观点，如对于“先来后到”、“少数多数民族”中的平衡和公平。人与人的相关性，小朋友、大人乃至国家感到同样困扰，我们欢迎观众到前台留言，抒发己见。

...endangered animals.

It would be a rare scene to see animal species on the brink of extinction on stage, of course not live ones, but shockingly delicate puppets and full-body masks and modelling that adds an exquisite taste to the production. The characters in the show were given imagined personalities- for instance, the long necked and legged Lady Okapia (forest giraffe) is elegant and reasonable; the fat and flightless Kakapo is lovably naive and parrots back other's words; and pure-bred Wild Horse is charming yet impulsive. While some people think of puppetry as light entertainment that caters only to young children, it can also be an accessible medium for an effective discourse on heavy subject matters. Social cohesion in the face of immigration and asylum is one such matter.

... techniques and tools.

An overhead projector is employed at different points to give the appropriate mood and tempo, while intense emotions are triggered through the use of lights and shadows. Additionally, real-time imaging techniques, photo-acoustic effects on utensils and food on the table also help bring to life even more stories. At the same time, the audiences are enthralled by the use of different materials, patterns and colours, with the arresting clash of visuals expressing the show's theme itself. By maneuvering the different spaces on stage, we are constantly showing multiple perspectives. This allows the audience to appreciate the multiple viewpoints and take into account the complexities when negotiating racial harmony, including minority and majority stakeholders, balance and equality between indigenous and non-indigenous groups. Negotiating these issues of human relationships may seem macro and solvable only on a national level, but they actually impact the individuals on a micro level, children and adults alike. Audience are invited to share their views with the cast after the show at the front-of-house area.



...寓言。

创作概念源于我的女儿。她是个台法混血儿，住在法国马赛。幼儿园的同学80%是阿拉伯人，没人跟她玩；后来的音乐学校，80%是白种人。一条街，两个世界；一颗心，无数道鸿沟。而两个移民群体之间，就算不是互相欺凌，也不算融洽。

天真的孩子常问一些问题，往往让我搔首与谁论，无语又无奈。随着越来越多国家面对融合与和谐的社会困难，大人和小孩怎样就相关议题持续进行有意义的对话，寓言成了便利的开场。所以选择以濒临绝种的动物来思考，投射“先来后到”、“少数多数”的问题。

...戏中也玩换位思考。

原先当家自主的族群被迫迁徙，而沦为另一个社会的少数时，又有怎样的挣扎和调适？这部戏不断展现各种情境，逼问身份背景各异的族群必须生活在一起的时候，怎么做才能和谐共存？身在台湾时，几乎感受不到这一切。而今，切身体会。经由各种媒体平台传送的天灾人祸、迁徙、流亡等等，对身处相对太平的人来说终究是“虚拟现实”，哪怕是增强版。我们或许在当下会聊起一两个话题，然后就抛诸脑后，如常过日。是时候我们应该认真的设身处地，

不只是想一想，而是真的换个眼光来同情同感一下，那表面差异所引发的各种难堪可以稳妥的达到缓解，既尊重他人亦自重。那一天到来的时候，“天堂”就不会只是“心中想望的理想境地”了。

...fables.

The concept of the show was inspired by the realities my trans-national daughter faced while residing in Marseille, France. Initially, it was over her lack of interactions in a kindergarten where 80% of the students were of Arab descent, and later at a music school where majority of the students were Caucasian. Both places were one street apart, yet seemed like two completely separate worlds. The two racial groups did not mix well, although it stopped at outright persecution.

Innocent children can ask some big questions where there are no simple answers, and I am often perplexed on how to answer them. A fable is a

convenient starting point for adults to raise related issues with their children, for example having meaningful dialogue on the challenges of integration and harmony faced by many countries today. Endangered animal species are therefore chosen to project the plight of non-indigenous and minorities groups.

...subverting the norm.

When we further play with the irony of having a majority group submit to and become a minority in a new community, what struggles and adjustments would manifest? The whole drama plays out a scenario where different groups are coerced into living together— what do we need to do in order to

co-exist peacefully? Back in Taiwan, these issues seemed remote to me. Now I can empathize. The reality of calamities, migration, displacement etc. broadcasted on all kinds of media platforms remain virtual to us living in relative peace, even if these news are augmented. We might focus on one or two issues in our casual conversation, but we soon forget about it and move on with our lives. It is important for us to not only think about or discuss these issues, but we must also take action as well. Only then will we be able to redress and de-escalate many challenges arising out of apparent differences with new respect and empathy. When that day comes about, the concept of “Utopia” will no longer be an unattainable ideal state.

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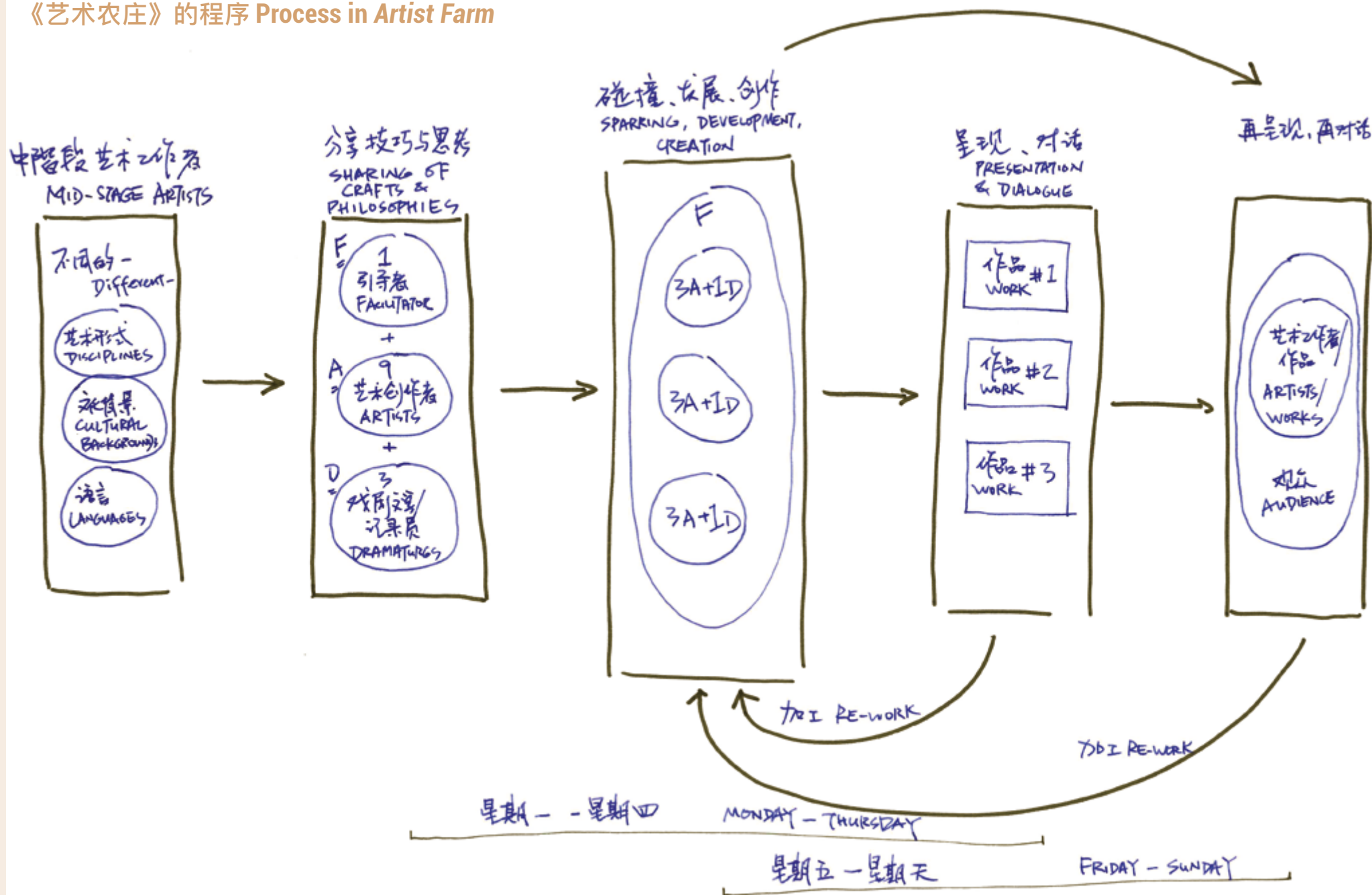
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《艺术农庄》的程序 Process in Artist Farm



郭践红：《艺术农庄》游戏于...

Kuo Jian Hong: Artist Farm is playing with...

...不同的游戏规则。

有固定的剧本和目标观众群，戏的负担就有所不同，毕竟得考虑怎样给观众交待。抛开了剧本和目标观众群，艺术创作者享有最大的空间，最小的负担，尽可能摆脱束缚，游戏于艺，进行实验和创作。《艺术农庄》就连最基本的桌椅都舍弃了，让演员干干净净的面对观众。如此一来，创作者必须很清楚自己所要表达的主题旨，而演员之间必须要为彼此负责。

...a different set of rules in the game.

With a set script and a target audience, any production would have to give due consideration to the expectations of the audience and be accountable to them. Without a script and a defined audience, artists enjoy the freedom of space and are unburdened and allowed to express, experiment and create their craft without restrictions. Furthermore, by giving up even the most basic props like tables and chairs, the artists now have to face the audience plainly. Clarity in expressing their themes and ideas becomes the defining point, with artists asked to hold each other in the group accountable.

...艺术创作的规则由艺术工作者自己制订编写。

艺术创作者所追求的自由空间、想要的体验感受、想达到的目标都转变成自己制订的艺术规则。当然，这样的玩法，有些艺术创作者不一定能适应。然而，创作的方式其实就是游戏规则本身。为此，《艺术农庄》找来9位背景迥异的艺术家来打第一炮。他们的语言、文化、创作方式和熟悉的艺术形式都大相径庭，唯一的共同点就是对于协作式的编作有炽热的兴趣。

... artists setting their own rules.

Artists, are being entrusted with the responsibility to create rules of their own, allowing them the freedom they seek, the experiences they desire and the objectives they want to achieve. Not all of them are used to this process. To put it plainly, the approach to creative production is in itself the rules. So, the inaugural *Artist Farm* brings together 9 artists who are poles apart in terms of language, culture, creative approach and preferred art form. The common denominator that binds them is their passionate interest in collaborative efforts.

...多元性。

背景迥异的艺术创作者聚在一起，其视角、方式、冲动、习惯等必然碰撞出火花。藉由火花产生的动力，推动创作者走出自己安逸的小天地以及定向思维。可以想象这个过程有时可能波涛汹涌，紧张激烈。我们相信成功的实验已然包含失败。各种的不协调、悬殊差异迫使我们打破自己的立场，进而反思和调整，最终整理并厘清自己的思维。艺术工作者大都有择善固执的一面，甚而倔强倨傲，但是都有自己想说的话。《艺术农庄》要求创作者重新思考该怎么说，用怎样的方式说。

...diversity.

Diametrically opposite in viewpoints, methods, impulses and habits, artists are invited to give inspiration, booster and challenge one's own comfort zone and thought fixation in this process. At times, artists can disagree and be at loggerheads. But successful experimentation includes failing. Incongruity and diversity can pry apart and expose one's position; which in turn invokes self-reflection and adjustments that lead to greater clarity of mind. Artists, necessarily headstrong and sometimes mulish, like making statements. *Artist Farm* invites artists to re-think "how to" and "with what" in making those statements.

...过程。

观众都爱问“怎么进行创作？”，也对创作、制作的过程感到好奇。《艺术农庄》让观众赤裸裸的看到创作者如何协商着完成作品。换言之，观众看到的不是一个定型的作品，直至观众进场的前一刻，创作还在进行中；散场时，创作也还没完成。通过观众的回应，创作者将进行反思和整理，隔天再呈现出中期结果。这个过程反复进行直至三天的演出结束。

...process.

Very often, audiences like to ask "how do you create?". They are curious about the artmaking process. Through *Artist Farm*, audiences gets to witness how artists negotiate and create the final product. In other words, instead of presenting a finished work, is the creative moments up to the point where we present it to the audiences. It does not end there. With the feedback received from audiences on day 1, the artists will reflect, negotiate and present a revised work on day 2. The process repeats and continues to evolve over the three days of presentations.

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Philippe Gaulier is one of the most influential masters in the realm of performance training. His teaching philosophy lies within "Le Jeu" (play), which emphasises on the pleasure of the actor. He believes that "play" and "theatre" are interwoven concepts. The theme of this year's master class is "Clown". How do we excavate the comic depths of this happy imbecile? How can we become this ridiculous, laughable, contemptible and marvellous character? Clowning is different from the normal virtuosity of an actor. It requires one to find a unique idiotic character – one's personalised clown from within.

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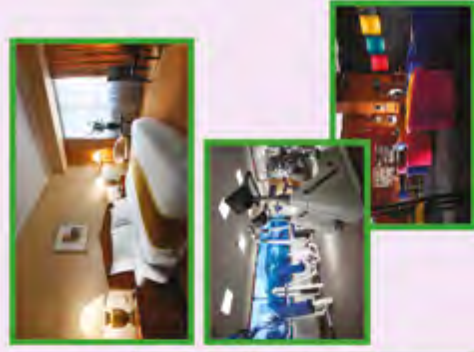
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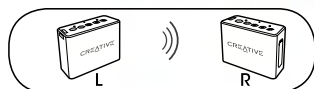
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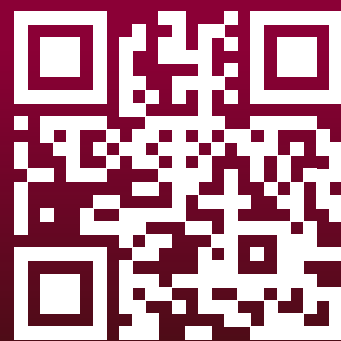
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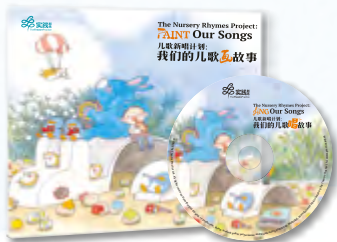
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PRACTICE SPACE 实践空间

“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，请与我们联系 For rental enquiries, please email: space@practice.org.sg

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!



营业时间 Opening Hours
21.07 - 31.08.2018

▶ 星期二至日 Tue - Sun
10am - 6pm

▶ 星期一休息
Closed on Mondays

休息 RECESS 实间 TIME



休息实间是一个让艺术工作者将他们的创意体现在餐盘上的平台。

人们将轮番上阵准备拿手好菜，让你享用三道美食及饮料。

Recess-time is a platform for artists to put their creative expressions on a plate!

Enjoy a three-course meal and drink, and get to know our chefs - a rotating cast of Practice family and friends!

▶ 午餐 Lunch 12 - 1.30pm
03, 10, 24, 31 August

▶ 晚餐 Dinner 7.30 - 10pm
17, 18, 19 August (Singapore Night Festival)

捐款提议 Recommended Donation: \$8

酒足饭饱后也别忘了乐捐行善。你的每一份捐款将作为实堂继续拓展节目的基金。

Eat your fill and donate after. Every dollar goes to funding Tuckshop's various outreach programs.

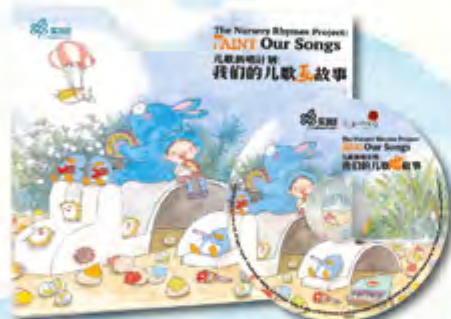
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www.practice.org.sg/tuckshop

f Instagram [practicetuckshop](https://www.instagram.com/practicetuckshop)

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售价 Selling price **\$20**

更多实践剧场周边商品及书籍, 请到实堂询问!

More Practice merchandises and books available at the Practice Tuckshop!



“M1戏戏节”观众特别优惠
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M1戏戏节周边活动 M1 Patch! Fringe Activities

我爸爸是龙王 **My Daddy is a Dragon King**
22.07.2018 (星期日 Sun) | 11am & 12pm



故事时间 Storytelling

我们的儿歌大家唱 **We Sing Our Nursery Rhymes**
10, 11, 25.08.2018 (星期五和六 Fri - Sat)



大家唱 Sing-along

露天戏院:《都是当兵惹的祸》**Open Air Cinema Presents: The Soldier and His Virtuous Wife**
24.08.2018 (星期五 Fri) | 8pm



露天戏院 Outdoor Screening

圆圆包 **Round Round Buns**
(Chop Chilli Chop Co. 作品 Production)
17 - 19.08.2018 (星期五至日 Fri - Sun) | 8pm



剧场 | 游戏之夜 Theatre | Games Night

年满17岁以上方可参与 Attendees must be at least 17 years old

前往报名 Register at:
thetheatrepractice.peatix.com

你知不知道雷公是谁呢? 那东海龙王呢? 哪吒? 一起来听听传奇的东方故事, 认识这些神奇的人物吧!

Do you know who is *Lei Gong*? What about the Dragon Kings of the Four Seas? *Ne Zha*? Join us for a magical afternoon as we rediscover these mythological figures and their exploits!

实堂 Practice Tuckshop
\$5

当耳熟能详的儿歌旋律响起, 随着歌手的现场演出及伴奏, 释放你自己, 和我们一起跳舞律动, 加入大家唱的行列, 齐声欢唱经典儿歌。

Featuring familiar favourites from *The Nursery Rhymes Project* and other childhood classics, join us for a rousing sing-a-long session, accompanied by live music and singers.

入场免费 Free admission

实践剧场即将播映由董姿彦和刘晋旭主演, 笑料十足的华语古装歌舞剧《都是当兵惹的祸》, 让你在夜空下重温这部经典剧, 度过开怀大笑的夜晚!

Take a seat under the stars as we dive into our vaults and bring the classic comedy of errors, *The Soldier and His Virtuous Wife*, starring Joanna Dong and Ric Liu, to the big screen!

入场免费, 接受现场报名
Free Admission, walk-ins welcome

据说男人来自火星而女人来自金星, 但是在网络空间里, 任何事都没有肯定的答案。欢迎来到圆圆包.com, 一个可以畅所欲言的平台。有些游戏、有点真诚告白、又有点戏剧元素, 《圆圆包》邀请您用坦率和幽默的角度, 聊聊不可言说的禁忌。

Men may be from Mars and women may be from Venus, but in cyberspace, anything goes. Welcome to RoundRoundBuns.com, a hangout where we let it all hang out. Part games night, part confessional, part theatre, *Round Round Buns* invites you to take a frank and humorous look at the unspoken.

实堂 Practice Tuckshop
\$25 (包括小吃和饮料 Includes snacks & drinks)

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