

聽  
炮  
年



We are Ten



实践话剧团  
Practice Theatre Ensemble

实践剧场

The Theatre Practice



《后代》- Next Generations



《英雄之死》- Death of A Hero



《原野》- Savage Land

舞台/灯光设计 - 郭践红 Stage / Lighting Design - Kuo Jian Hong

"我们决定把团名改为'实践剧场'(The Theatre Practice),  
使它更能反映剧团早已越出话剧范畴的实际性质。" 郭宝昆  
"We decided to remove the word 'ensemble' from our name and  
just call it 'The Theatre Practice' from now on." Kuo Pao Kun.

# 踉跄十年

郭宝昆 实践剧场艺术总监

当初，许多很支持我们的朋友都预测，这个团的寿命至多一年，而今天它还在，是我们创团的伙伴们也没敢设想的；在新加坡搞专业戏剧向来是冷门的冒险。

这个团的最先规划，是和它的母体（实践表演艺术学院）一齐做的。我和丽娟一路走来都觉得，一个专业的团（不论舞蹈或戏剧）和一个专业的学院应该组成共生体，否则两者都不完整。我们和林锦雄花了不知多少个日夜讨论剧团的蓝图；那是1965，团在1986成立，等了足足二十一年。

在剧团建设上，四个人的功绩最不能忘：一是吴丽娟，“实践”的维持，一直都靠她的舞蹈教学支撑；戏剧，从教学到剧团的经营，从来都是靠她驮着我们走的；很少人知道“实践”的戏剧是多



林锦雄主持剧团创办记者会，1986

么依赖她的。二是林锦雄，当年他处于半失业状态，对于剧团的设想投入了大量的精神劳动；而后来当剧团成立时他虽然已经生活富裕、接近退休，仍然挑起了团长的重任。三是张立志，剧团最忠实的支持者，他不只积极参与策划、出任管委主席，还十年不断地自告奋勇做剧团的“财政保证”，若有亏损，他愿意个人承担。四是林书奋，减薪来担任创团的经理，是他稳重、细致的组织把初生的团扭动起来、营作起来的。

这个团的诞生也算是新加坡戏剧史上一件奇事：在《小白船》、《乌拉世界》、《嗑呖店》演出之后，十几个热爱戏剧的朋友决定每周数天凌晨到尼尔街精武体育会操场去练基本功，用以考验毅力和决心；六个月的持续，给大家鼓足了信心，决定在学院属下创立剧团。

全职工作的五个人，林书奋、朱秀凤、林仁余、吴悦娟、郭宝昆，各自自己决定需要多少薪水才能温

饱，数目自然都比先前的工作收入低。另外几个人则以业余身份参与，只领演出费，每场十二元（若排练三个月演出三场，只得三十六元）。这些奉献，是剧团十年来最重大的津贴和赞助。后来又收了两位只领生活津贴的受训团员，王德亮和洪艺冰。接着，无数朋友在精神和行动上支持；李氏基金、国家艺术理事会、艺术基金和丰隆机构等陆续来支援了，像郑民威先生这位朋友，更是出出戏书面或口头提意见。剧团上路了！

初期，剧团什么都演，西方名著如瑞士的《放火的人》、阿根廷的《罐头老鼠肉》、东方名著如中国的《雷雨》、马来西亚的《亚答屋顶瓦屋顶》；还有越来越多的自己的创作，如《傻姑娘与怪老树》、《我公公在地窖里》等。打从开始，我们就立意要积极探索新形式、新技法；台湾刘静敏来指导《傻》剧，以葛罗托夫斯基的理论和方法，释放了一股巨大的创新动力，也从而让我们比较准确地认识到我们距离当代世界剧场的思潮和水平很远很远。当时剧团的主要编导是仁余和我，我们决定急起直追，剧目也因此逐渐更加重视实验探索。



《傻姑娘与怪老树》- 1987

1988年底开始，德亮、艺冰、悦娟等各位陆续到台北、夏威夷、上海去深造。对于未来新加坡的剧坛那是培育高才，但是对于当时的剧团却是一场大出血，专业班子几乎散了。面对这个新局面，剧团决定重质不重量：不怕少演，但是要特重探索；不怕格局小，但是要特重跨进世界剧场，熟悉当代剧场的思潮和方法；不怕火苗小一点，但求火性壮旺，炼出来的作品能日渐上升。从《寻找小猫的妈妈》到《000 么》到《黄昏上山》，都是这一思路。我们也一直争取保持为一个能用华英双语创作演出的剧团。



学生剧场工程

黄美兰1991年从香港来入伙，实现了剧团多年来的一个大愿望：成立一个双语的青少年演出队。她是青少年剧场专家，在香港话剧团和双语的中英剧团搞了十几年。经过了三年多的酝酿，在张荔英基金和国家艺术理事会的赞助下，“学生剧场工程”在1994年成立了，剧团要长期培养少年观众的努力有了一个雏形。由于语文环境的局限，华语的“学生剧场工程”节目，要在多元民族学生群中发展，比专演英语戏较难，但是，经过两年多的苦干，它基本上已经站稳了。难的是，如何找到足够的好人才把这个剧组搞得更活跃。

今年初，剧团又派生了一个专为初小以下的幼童演出的“十指帮”。这事起源于陈鸣凤特别喜欢木偶戏，在《老九》和“Toy肥料厂”搞了一些活动之后，前年她用积累了几年的储蓄到泉州去苦苦学艺；一年多之后她回来想搞个专给幼儿演出东方童话的人偶剧团，于是我们邀她来“实践”一齐干。在她师傅李伯芬老师协助下，不到一年已经演出86场，潜力很大。

讲到这里，已经满十年了。40个剧目，614场演出，观众人次大约是21万。十年如此，太少了点。不过，几十位中坚份子，加上几百位支持者，在几万名观众支持下，毕竟也累积了一些东西，在新加坡的新兴本土文化丛中建筑了一个小小的基点；在这里，一群不小的诚恳艺术家，借着多位国内外朋友们的助力（特别是刘静敏、夏淳、余秋雨、任宝贤、余云），也着实创作了一批不少的新加坡戏剧。更可喜的是，十年来，我们不只跟国内各民族和语文源流的同行们建立了亲切的协作关系，也跟国际上，特别是亚洲和东南亚地区的同行们频频相互交流学习。

下面呢？十年来，华语剧场起了很大变化，仁余、永心、浩亮、悦娟等创立了“意象”，艺冰、佩卉等创立了“老牛”，文德、家伟等创立了“Toy肥料厂”，但是剧联却解散了，英语剧坛非常蓬勃发展，而“实

践”呢？现在剧团全职的演职员有十位，短期受薪演职员也有约十位，和十年前相比，是大多了。但是环境变得更大，相比之下，剧团的处境和功能并没有多大实质性的发展。我们一直憧憬创办一个比较完整的专业剧团，不用香港话剧团那么大（单演员他们就有二十多名），全数二十个人就足以构成一个可观的阵容，长年上演好戏。以目前新加坡的文化、艺术、语文状况来看，这非得国家拿出一笔必要的开创性投资来，否则，这个全国性英语剧场兴旺、母语剧场凋零的局面是哪一个个别单位都无法扭转的。至于观众，潜在力完全有，问题是在于推广。正如国家当年推动电视剧的时候，那时并没有整百万的观众，今天的局面全是意之所至硬闯出来的国家投资。意念先行，投资随后，只要肯拼搏，在华人两百多万的新加坡，华语剧场的繁荣是没理由怀疑的。

实际上，关于专业华语剧场的规划，我们在三年前就已经和国家艺术理事会的主事人共同拟定了一个蓝图。三年了，许通美教授卸任的时候，对于这个团的迟迟没有创立表示了遗憾。如今国家华乐团也成立了，文化景观转变急速，该是创办比较完整的专业华语剧团的时候了。

至于我们这班人，无论如何，我们一定会“实践”下去；都踉跄了十年了，我们没理由到今天才停下来。而且还希望我们的剧场路子能越走越宽，因此我们决定把团名改为“实践剧场”（The Theatre Practice），使它更能反映剧团早已越出话剧范畴的实际性质。

今天选演《都是当兵惹的祸》，也算是一记“自我颠覆”；我们希望能借用台湾一批年轻人根据元杂剧《秋胡戏妻》创作的这出歌舞戏来进一步拓展自己的剧场观念和演剧技法。

对于您，各位观众，我们知道这里有许多人持续支持我们很多年了。你们不少人一定暗中赞过我们，也暗中骂过我们；都好。我们不求顺应您的心意，但求次次沉下大量的情感和智力。我们追求的剧场，其最终目的是要令人激动、令人思考、令人触动。“实践”的这点心意，希望您能接受。

# No One Thought

## It Would Last

We defied those who predicted that we would fall within a year. But honestly, none of us knew then how long we would last. The creation of this theatre company had been as much a design as an accident.

The design part began in 1965. When Lay Kuan and I founded Practice Performing Arts School, we planned symbiotic professional dance and theatre companies to the school. We spent countless days and nights with Lim Kim Hiong, in our Skyscraper premise in Clemenceau Avenue that year, drawing out the company's blueprint. Kim Hiong was then unemployed. When Practice Theatre Ensemble (PTE) was finally launched in 1986 with Kim Hiong as the Director, he had become a prosperous businessman, ready to retire - exactly 21 years later.

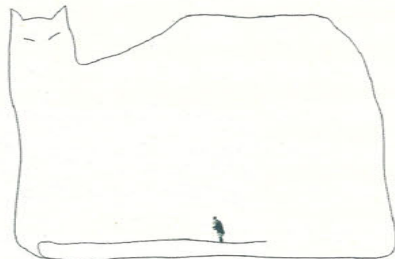
Apart from Kim Hiong, three other persons have played pivotal roles. Lay Kuan, the breadwinner of Practice, has all along supported the theatre programmes at Practice with her dance earnings, few realise such debts we owed her which deserved much recognition here. Toe Liap Chee, the PTE's Management Committee Chairman, gave us our productions' "loss guarantee"; and finally Lim See Foong, the meticulous, patient and caring manager, without whom we would never have overcome the initial years of managerial problems.

The accident part refers to when we actually thought about launching the Ensemble. A dozen of us, who had worked beautifully together from 1982 to 1986 in the productions of *The Little White Sailing Boat*, *Woolah World* and *Kopitiam*, tested our resolves by setting up a training drill which was held several mornings a week in the pugilistic park at Neil Road. After coping for about six months, we pronounced ourselves fit for the theatre combat.

Five of us opted to be salaried full-time staff, each deciding for himself/herself the amount needed to maintain a reasonable living - a figure much lower than what one was earning then. The other members would come in for productions and draw \$12 for each performance, meaning that he or she would only fetch,

for example, \$36 for three performances even if the rehearsals were to take three months. Later, we recruited two trainee actresses, Ong Teck Lian and Ang Gey Pin, both drawing living allowance only.

To our good fortune, we received support from many sources - Lee Foundation, MCD and later NAC, Arts Fund, Georgette Chen Fund, and numerous institutions and corporations such as Hong Leong and Singapore Press Holdings, just to name a few. Friends such as Tay Bin Wee offered written or verbal commentaries on almost all of our earlier productions.



寻找小猫的妈妈  
Mama Looking For Her Cat

Initially, our enthusiasm sprouted in many directions. We staged *Fire Raisers* from Switzerland, *Thunderstorm* from China, *Atap Genting* and *Atap Rembia* from Malaysia, and many more of our own works such as *The Silly Little Girl and The Funny Old Tree*, *Mama Looking For Her Cat*, *My Grandfather In the Cellar*. We also became increasingly eager to enter the newer thinkings, approaches and practices of contemporary world theatre. After Liu Ching Min from Taiwan directed *The Silly Little Girl* and the *Funny Old Tree* (1987), we were greatly inspired to further our exploration. Lim Jen Erh and I, the anchor directors then, veered towards new experimental work.

In 1988, core members began to fly off for studies - Taipei, Shanghai, Hawaii, etc. This was meritorious for the future of Singapore's theatre but not as beneficial to PTE at that time as the entire professional core almost disappeared. In response to the new situation, we decided to go for quality rather than quantity, emphasising exploration and experimentation, seeking to keep abreast with new understanding and new methodologies. Our size may have been smaller but our flame was burning higher octane. *0Zero01*, *Lao Jiu* and *The Evening Climb* were all such examples. We also kept our bilingual character.

In 1991, we invited Wong May Lan, a veteran of Hong Kong Repertory and a long-term specialist in young people's theatre at Chung Ying Theatre, to join us. May Lan finally formed STEP, the Student's Theatre Exposure



"The Silly Little Girl and The Funny Old Tree" - 1987

Kuo Pao Kun

The Theatre Practice Artistic Director

Project in 1994 with support from Georgette Chen Fund and NAC. It was a mission we had long aspired to take up and STEP realized it. Although it has been difficult to promote Mandarin programmes in Singapore where English was prominent, STEP had managed to take root.

Earlier this year, The Finger Players became another wing of the PTE. It started with Tan Beng Tian, a formal graphic designer, who got the theatre bug after creating puppetry for *Lao Jiu* and the Toy Factory Theatre Ensemble. She spent all her savings studying the puppetry theatre in Quanzhou, China, and when she returned home a year later and was searching for a space to realise her dream, we invited her to create this younger wing. The Finger Players caters for children, ranging from the lower primary to the pre-schoolers. Beng Tian together with Kian Sin and Wai Ying, trained for some time by the master puppeteer Li Bo Fen from Quanzhou, quickly established themselves, especially in the libraries, chalking up 86 performances in less than a year.

Our work list for 10 years has been: 40 productions, 614 performances, 210000 audience. Not much to boast about, really. But, modest as it is, these numbers have made a tangible contribution to the indigenous Singapore theatre. The dozens of young Singapore artistes, supported by numerous expatriate members, have left a distinct mark in Singapore's theatre, reaching beyond its own community and national shores.

What next? In the past few years, great changes were taking place rapidly in the Chinese theatre scene. On one hand, Jen Erh and company have set up Page to Stage, Gey Pin and Pei Hwee have founded Theatre Ox, Boon Teck and Kah Wai have created Toy Factory Theatre Ensemble, however, The Federation of Chinese Theatre Groups has dissolved. On the other hand, the English theatre has made tremendous leaps and bounds. As for PTE, there are now 10 full-time staff and many others who are on contracts basis. Much have been improved, indeed, but hardly keeping up with the fast moving commercialisation. We have been looking forward to setting up a full professional Chinese theatre company. We do not need the size of Hong Kong Repertory, a team of 20 with 12 actors/actresses would be adequate to provide year-round high quality productions for the Chinese-speaking as well as the English-speaking audience. To fulfil this, it is our earnest hope to receive

initial funding from the government. No other institution is in a position to take on this role. Should there be any doubts of an audience, take a look at TV drama. Heavy national investment was made in TV drama before an audience was actually created. It is the will precedes the investment. Why not in the case of theatre?

We have, in fact, worked out a blueprint with NAC three years ago. That it had not been taken up, was regretted by Prof Tommy Koh when he stepped down as NAC Chairman. Now that the Chinese Orchestra has been founded, we eagerly await the emergence of a professional Chinese Theatre Company.

As for us at Practice, the struggle will definitely go on. Having come this far, there is no reason to stop now. In fact, we aim to broaden our path and vary our working mode, to go beyond the ensemble mould by inviting more and more counterparts at home and from abroad to collaborate with us. As such, we decided to remove the word "ensemble" from our name and just call it "The Theatre Practice" now onwards.

Our staging of *The Soldier And His Virtuous Wife*, attempts to further "subvert ourselves" in terms of further diversifying our repertoire and learning new performing techniques. This new musical script adopted from an old Yuan Dynasty play by a group of young Taiwan theatre artistes should serve to further free ourselves from mainstream orthodoxy.

You, who have probably supported us for years, must have secretly praised and criticised us; both are equally welcomed. For we have never aspired to be always in harmony with our audience; what we have aspired, and will continue to do so, is to infuse a substantial amount of committed emotional and intellectual energy into each and every production. Seeking neither your approval nor agreement, we want to inspire, to provoke and to move you somewhat off balance. This, we hope, is OK with you.



The Finger Players

# 千里之行

十年树木，实践话剧团已然长成一棵大树。一份十年演出记录，从话剧团到学生剧场工程到十指帮偶剧团，不难令人感受到枝叶繁蔓，果实累累：

公演：200场  
巡回：414场  
总共：614场

和外国出名的专业剧团的演出场次相比，这样的数目当然是小巫见大巫。然而，在经常欠缺经费和人手，一人身兼数职的情况下挣扎求存，在华语剧场滑坡、观众流失的环境中逆流而上，如此成绩单委实得来非易。

这份成绩单，是一幅风干了汗和泪的画卷，尽管不是什么旷世名篇，却是这小小国土的小小艺术画廊中一幅色彩斑斓、独具风格的呕心之作。

犹记剧团成立当年，虽然意气风发，然而战战兢兢，步步为营。无它，大伙都看得到的并非似锦前程，而是荆棘满途。三五名全职、半专业，另加三五名资深业余团员，如此阵容的兵马并不足以应付大战局，粮草更是捉襟见肘。没有政府津贴，没有财团赞助，唯一的仰仗，是三十年来贯彻始终的“实践精神”。

当时友人戏言：给剧团卜卜卦，长则三年，短则一年，因粮尽，人散，留下几许挣扎过的痕迹，便寿终正寝，如此预言并无恶意，因为历史上不乏前车之鉴。

剧团成立之初，我曾以《老虎之行》祝愿。因为谁都看出来，成立专业剧团即若不是玩命，也是苦中



《放火的人》- 1987

作乐，是登攀群山的艰险征途，每一个演出就好比征服一座山头，匍匐前进，冷暖自知。

如今剧团安度十年诞辰，实在不忍祝她寿比南山什么的，劳碌终身的长命百岁，毕竟不是什么福气，和她经历过一段段艰苦历程的伙伴，最大的回报是体验和感染了“实践精神”。“实践精神”，给过我的人生启迪是：认定目标，便一步一个脚印地往前走，义无反顾。

我想起了愚公。现代有愚公，应该是志不在汗青，也不期望感召神明移去挡路的大山，只是人生目标既定，把艺术求索当千里之行，不欺跬步。

千里之行，始于足下。十年前的今天已开始迈进步的剧团，前路并无坦途。但实践三十年惨淡经营的积累，跌撞前行的意志冶炼，是剧团的精神财富。

衷心祝愿剧团，这棵仍在风雨飘摇中的十年乔木，众志成城，风采依旧。

## May Its Future Be At Least As Illustrious As Its Past

Dr Max Leblond

Artistic Advisor, Practice Performing Arts Centre

Practice Theatre Ensemble (PTE) had its beginnings in that perhaps most fertile of Singaporean theatrical environments — the brain of Kuo Pao Kun. The year was 1965 — obviously a good one for audacious experiments — and it marked, amongst other things, the founding of the Practice Performing Arts School. PTE was envisioned as the professional theatre arm of PPAS, complementing, and existing in interactive and cross-fertilising relation to it.

The pioneering members of what was to become the PTE were drawn from three productions, each marking crucial enterprises of collaboration between Chinese theatre groups that had historically operated only as independent, separate entities. The productions, spearheaded by Pao Kun, were: *The Little White Sailing Boat*, 1982 (14 groups); *The Oolah World*, 1984 (17 Groups); and *The Kopitiam*, 1986 (23 groups). Out of these productions came about a dozen theatre

practitioners to form the core of the Ensemble, officially constituted under the PPAS on 11 Oct 1986.

The collaborative, ecumenical spirit has marked PTE from its inception, as the history of its productions since 1986 makes abundantly clear. Works such as *Silly Little Girl* and *The Funny Old Tree*, *Lao Jiu*, *The Day I Met the Prince* and *Mama Looking For Her Cat* bear powerful testimony to the ways in which PTE has fashioned artistic and theatrical idioms which reach across the cultural divides of race, language and religion to create a theatre which speaks to all Singaporeans. Perhaps even more tellingly, it would be difficult to name a single major theatre practitioner active in the Singapore theatre today who has not, in one way or another, been actively influenced by the work of Kuo Pao and PTE.

What can be said about the future of PTE? Above all, may its future be at least as illustrious as its past. It looks forward now to a consolidation and expansion of resources, to functioning as a fully-fledged repertory theatre. It is an institution which should already be a source of national pride, it is most certainly deserving of more committed national support.

# 在困境中创新

## 实践话剧团的十年观察

柯思仁

如果没有实践话剧团(现改名为实践剧场),过去十年的新加坡华语剧场会是什么模样,实在是令人难以想象的。肯定的是,剧场仍然会存在,各种各样的戏剧活动仍然会进行,导演、编剧和演员仍然会出现;但是,剧场整体的形态和内涵,是不是会达到今天的高度,的确是颇为令人怀疑的。

虽然我未能恭逢实践话剧团成立之盛事,但是,当在一九八七年从台北回来之后,就没有错过任何一场重要的演出。从这些年来的观察经验中,可以得出一个结论:实践话剧团为新加坡剧场所作出的贡献,是独立以来没有一个剧团能出其右的。她的贡献包括三方面:第一,不断进行各种剧场试验,为本地的剧场工作者和观众提供新的审美经验;第二,努力促进国内超越语言和文化社群的交流,并引介外地艺术家和作品,开拓新的剧场视野和空间;第三:积极推动学生剧场活动,为年轻观众提供更多适合的观剧机会。

现代剧场是一个不断寻求创意和超越的艺术活动,在风格和内涵方面极力追求与其先驱或个人的旧作有所不同,每一次坚持带领着观众进入新的境界。以这个时代特征加以审查,实践话剧团十年来的多元化尝试,已足以使她被称为新加坡试验剧场的代表。《傻姑娘与怪老树》(刘静敏导演)带来葛罗托夫斯基体系的震荡,《寻找小猫的妈妈》聚合多种语言于一台,《000 幺》展现演员和角色交融互渗的魅力,《黄昏上山》和《妈妈的箱子》是写意戏剧最精彩的展现。任何一部作品,都可以作为一个剧团得以标榜的特色,而实践话剧团将他们集于一身,使人在评论这个剧团时,无法以“风格”来加以规范。实践话剧团的某一些作品也许并不很成功,像《老九》和《郑和的后代》,太多不同源头的戏剧元素聚合成紊乱的场面,前者失于过度取悦观众,后者则嫌表现粗糙,但是有什么试验是只有成功的呢?实践话剧团除了剧场艺术的创作,十年历程的最大意义,正是为新加坡剧场树立试验精神的典范。

实践话剧团虽然基本上是一个华语剧团,但是却也处于新加坡多元社会各个社群交汇的中心。这些年来的作品中,有印度族演员(《寻找小猫的妈妈》),马来族演员(《黄昏上山》),英语剧场演员(《傻姑娘与怪老树》,郭宝昆导演)参与,也有作品由英语剧团剧艺工作坊演出(《老九》和《郑和的后代》)。这种情况对于实践话剧团来说,虽然不是常态,也显然不是优先,但是却为严重分化的各种源流剧场带来一些交流的机会。实践话剧团的交流工作做得最全面而深入的,是在泛华语剧场的圈子之中,当中国大陆、台湾和香港的剧团、导演、演员、剧本等,在独立后没有那么频密地在新加坡出现过时,为新加坡观众展现多元化的戏剧风格:中国经典剧作《雷雨》和《原野》,导演夏淳和熊源伟,演员任宝贤和王巍;香港剧本《钓鹰》和《人间有情》;而引起最大反响的,应该算是来自台湾的剧团和导演。实践话剧团成立之初,就邀请刘静敏来担任《傻姑娘与怪老树》的导演。刘氏不仅带领新加坡的演员进行了一次印象深刻的自我内在挖掘的经验,这出戏上演时,它的爆发力和对峙性,使剧场工作者,包括华语和非华语的,经历了一次少有的震撼历程。接下来的几年里,实践话剧团更引进了台湾最活跃的两个剧团:表演工作坊和屏风表演班,

尤其是前者,其代表作《那一夜,谁来说相声》,为新加坡剧场长久以来追求的雅俗共赏的作品,或者余秋雨所说的“多层次半透明体”,作出了绝佳的范例。限于海峡两岸目前的政治局限,以及三地各成格局的剧场发展,倒是在新加坡的观众,有幸见到三地戏剧工作者在此出现,实践话剧团作为中介的作用是肯定在这十年的新加坡剧场交流史上留下重要的位置。

学生剧场是实践话剧团成立以来就有意发展的一个分部,尤其是自从由香港来此定居的黄美兰加入以后,更是成为一股极为活跃的动力。十年以来,到学校巡回演出超过四百场。实践话剧团是新加坡学生剧场以华语演出的团体中最积极也最受欢迎的,而且更是唯一同时以英语演出的团体。学生剧场的意义非常重大,不仅是为极少接触剧场的学生介绍一种艺术形式,也在于培养未来的主动观众,甚至是发掘未来的剧场工作者。目前,在国家艺术理事会的大力推动下,已经有许多剧团加入学生剧场的行列,但是,实践话剧团作为这个领域的先驱者,曾经扮演开拓者的角色,而从现在“学生剧场工程”的发展计划来看,仍然将会有所作为。

讨论实践话剧团的发展,绝对不会遗漏郭宝昆这个人物。作为实践话剧团的艺术总监,他是一个灵魂人物。以上所提到的戏剧作品,绝大多数是由他编剧和导演的。分析郭宝昆的艺术人格创作的文字,在这之前已经有余云的专文,我在此不必多说。我只要补充一点,郭宝昆作为新加坡剧场,甚至艺术界的一个重要标志,意义不仅限于他的作品,更有价值的是,他对新加坡的关心,不局限在剧场之中,而更注意到艺术在新加坡人的人格,以及作为整体民族的国民性格的塑造中所发生或者缺少的作用。

世界剧场在七十年代以来,面对了日渐严重的“艺术赤字”现象:经济发展是任何一个社会的优先考量,而审美意识在这种无所不在的功利前提的围剿之下,显得疲乏而无力。新加坡是这种困境的登峰造极者。所幸的是,在这个狭小的空间之中,我们仍然有一个实践话剧团,在郭宝昆领导之下,为新加坡人提供一种具有活力和刺激的审美经验。



《雷雨》-1988



《寻找小猫的妈妈》-1987

# Creativity Amidst Difficult Times

Quah Sy Ren

One could hardly imagine what Chinese theatre would be like in Singapore for the past ten years without Practice Theatre Ensemble (now The Theatre Practice). For certain, theatres and all kinds of theatrical activities would still take place; directors, playwrights and performers continue making their appearance in the scene. But one doubts whether the form and substance of theatre in Singapore as a whole would be able to reach its present height.

Although I have not had the opportunity to witness the establishment of Practice Theatre Ensemble (PTE), I have not missed any important performance since I returned from Taipei in 1987. From my observation these years, I conclude that the contributions to Singapore theatre scene made by Practice Theatre Ensemble is unmatched by any other theatre groups since our independence. Her contributions involve three areas: firstly, unyielding theatrical experimentation, providing local theatre practitioners and audience new aesthetic experiences; secondly, strive to promote cross-cultural interaction between local communities and introducing overseas artistes and works here to develop new theatrical vision and space; and thirdly, active promotion of student theatrical activities, thus providing more suitable theatrical experiences to young audiences.

Modern theatre is an artistic activity that is constantly seeking for innovation and transcendence, to be different, in form and substance, from one's predecessor or one's previous work, and to persist in transporting the audience to new frontiers each time.

Placed against these barometers, the multifaceted experimentations undertaken by Practice Theatre Ensemble in the past ten years are enough to earn her the title of leader of Singapore experimental theatre. *The Silly Little Girl* and *The Funny Old Tree* (directed by Liu Ching Min) introduced the Grotowski techniques



"Mother's Chest" - 1992

here with much resonance; *Mama Looking For Her Cat* brought different languages together in a single play; *0Zero01* illuminate the charm of the synthesis of performers and characters; *The Evening Climb* and *Mother's Chest* are the most exciting presentation of stylistic theatre. Any of these plays could mark a characteristic of a theatre group, but Practice Theatre Ensemble has them all. Therefore, it could not be define in terms of its 'style'. Of course, there are some productions which are not very successful as far as I am concerned. *Lao Jiu* and *Descendants of the Eunuch Admiral* for example, have too many different theatrical elements from various sources that led to confusion on stage. The former failed because it tried too hard to please the audience while the latter was too unrefined. However, experimentation does not guarantee success. The most meaningful contribution by PTE in the past ten years is not only its artistic innovation but more so the establishment of the epitome of the spirit of experimentations in the Singapore theatre scene.

Although PTE is primarily a Chinese theatre group, it has been a meeting point for various communities in multiracial Singapore. They collaborated with Indian actor (*Mama Looking For Her Cat*), Malay actors (*The Evening Climb*, *0Zero01*), and actors from English theatre (*The Silly Little Girl* and *The Funny Old Tree* directed by Kuo Pao Kun). Its works have also been staged by TheatreWorks, an English theatre group (*Lao Jiu* and *Descendants of the Eunuch Admiral*). As far as PTE is concerned, these collaborations are neither their frequent works nor their priority, nevertheless, it provided opportunities for interaction between the various language theatre groups which are seriously segregated. However, collaborations undertaken by PTE that are more extensive and in depth were those involving the pan-Chinese theatre circle. By presenting theatre groups, directors, actors and plays from China,

Taiwan and Hong Kong, which had never appear in Singapore so frequently since our independence, PTE has given Singapore audience opportunities to know a variety of theatrical styles. Examples are Chinese classic *Thunderstorm* and *Savage Land*, directors Xia Chun and Xiong Yuan Wei (both from China), actors Ren Bao Xian and Wang Wei (also from China); plays *Fishing Eagles* and *Where Love Abides* from Hong Kong. But the greatest response was for the theatre groups and directors from Taiwan. In the early days after the founding of PTE, Liu Ching Min was invited to direct *The Silly Little Girl* and *The Funny Old Tree* (1987). Liu not only led the local actors on an unforgettable trip of self-discovery but the power and confrontation of the play on stage had exposed both the Chinese and non-Chinese theatre groups to an uncommonly touching experience. In the following years, PTE brought in the two most active theatre groups in Taiwan, Performance Workshop and Pin Fong Acting Troupe. The former presented their famous repertoire *Who's Playing Xiangsheng Tonight?* and *We Played Xiangsheng That Night* are just the kind of theatre that appeals to both the refined and popular tastes of which Singapore theatre has long been searching for. They are also the best epitome of the kind of "multi-layer, semi-transparent form", a term used by Prof Yu Qiu Yu. There are political constraints across the traits as well as separate theatrical development in the above mentioned regions. The Singapore audience is fortunate to have seen the works of theatre practitioners from there and PTE will definitely make a mark in Singapore theatre history for bringing them here.

To develop the student theatre programme has always been the objective of PTE since its establishment. Especially after Wong May Lan from Hong Kong came to join PTE and later settled in Singapore, the programme has grown into a strong driving force. Her team has toured schools and presented over 400 shows in the past ten years. PTE is the most proactive and popular theatre group which does student theatre in Mandarin in Singapore and the only one performing in English as well. Student theatre is significant. It introduces not only an art form to students who have limited exposure to theatre, it serves also to build up future audienceship. It may also even be the breeding

ground for budding theatre practitioners. Currently, under National Arts Council's active promotion, quite a number of theatre groups have joined the ranks of student theatre. However, PTE, as pioneer in this area, would still have a vital role to play judging from the plan of its student theatre programme.

Any discussion of development of PTE should never leave out Kuo Pao Kun. As the Artistic Director of PTE, he is the central figure there. Most of the above-mentioned plays were either written or directed by him. Yu Yun had earlier on analysed Kuo's artistic personality and works, so I need not elaborate further. I just want to make an additional point. As an important signifier of Singapore theatre and even of the artistic circle as a whole, Kuo Pao Kun's contributions does not restricted to theatre alone. The most valuable aspect of his lies in his concern for Singapore. Again, it does not confine to theatre, rather, his concern is on the moulding of Singaporeans' personality and shaping of an integrated national personality with or without the presence of art.

Since the 70s, global theatre has suffered under an increasingly serious phenomenon of 'artistic deficit': economic developments become the top priority of every society, aesthetics appeared flaccid and lethargic under the attack of the omni-present utilitarianism. This situation has worked itself to the limits in Singapore. Luckily for us, in the narrow strip of space, we still have Practice Theatre Ensemble led by Kuo Pao Kun, providing Singaporeans with aesthetic experiences filled with vitality and excitement.

- Translated by Kong Kam Yoke



## The Theatre Practice

### 实践剧场

由戏剧家郭宝昆于1986年10月创办，实践剧场是一个排演双语戏剧的专业剧场。实践剧场除重视反映当代新加坡的戏剧创作外，也注重世界经典名著介绍。演出以华语为基石，长远走向跨语言源流剧场的开拓。

实践剧场的10人以上演出队，得到许多热心献身艺术的业余工作者的支持，在艺术总监郭宝昆的领导下，现有的演出队共分三支：

#### 成人剧组

在剧院呈献适合各年龄阶层欣赏的剧目，制作包括《老九》、《黄昏上山》、《英雄之死》、《郑和的后代》及《原野》等。

#### 学生剧场工程

在助理艺术总监黄美兰的领导下，学生剧场工程于1994年4月成立，宗旨在于把学生带进剧场艺术的宏大世界，培养他们成为懂得用剧场丰富人生的年轻人。学生剧场工程专门到中小学及初级学院巡回演出。学生剧场工程得到张荔英基金的五年赞助，以及国家艺术理事会（艺术教育计划）的赞助。

#### 十指帮

成立于1996年2月，其宗旨是通过偶戏艺术创建一个亚洲儿童剧场，诱发孩子们的创造力、想象力、感知力和对亚太区丰厚的文化有所认知。十指帮专门到托儿所、幼儿园、小学、图书馆、联络所巡回演出。

#### 管理层

实践剧场是非牟利艺术机构 - 实践表演艺术中心属下的表演单位。中心董事会主席是郭振羽教授。实践剧场的管委会主席是企业家张立志先生。管委会委员包括黄明玉博士、王禄萃小姐、吴倩如小姐及彭秀梅小姐。

#### 演职员

艺术总监	: 郭宝昆
助理艺术总监	: 黄美兰
代经理	: 陈鸣鸾
舞台监督	: 黄彩绫
学生剧场工程演员	: 叶家阳
	张艳冰
	吴美箬
十指帮成员	: 陈鸣圃
	王健松
	李蕙因
营销执行员	: 陈诗薇
行政助理	: 洪丽华
财务主任	: 洪秀凤



《老九》 1988

《捣蛋鬼捣蛋记》1996

《十只手指三个戏》1996

Established in October 1986 by dramatist Kuo Pao Kun, The Theatre Practice stages professional Chinese and English language theatre productions. Although it draws the best from theatre around the world, its top priority is staging original Singaporean plays. A cornerstone in Chinese language theatre, the company's long term aspiration is to establish a multilingual theatre.

With a term of over 10 artistic and administrative staff, The Theatre Practice is also supported by a pool of active amateur actors on a project basis. Under the direction of Artistic Director, Kuo Pao Kun, three units operate under the wing of The Theatre Practice :

#### Adult Theatre

Performs in public theatres catering to a spectrum of age groups. Some productions include *Lao Jiu*, *The Evening Climb*, *The Death of A Hero*, *Descendents of the Eunuch Admiral* and *Savage Land*.

#### Student's Theatre Exposure Project (STEP)

Under the supervision of the Assistant Artistic Director Wong May Lan, STEP established in April 1994 with the objectives of introducing to the students the wide world of Theatre Art so as to help them using theatre as a way of enriching their lives. STEP is funded by The Georgette Chen Fund for five years and is supported by the National Arts Council under its Arts Education Programme.

#### The Finger Players

Established in February 1996 with the vision of building an Asian Children's Theatre which will enhance children's creativity, imagination, sensitivity and comprehension of the rich cultures in the Asia-Pacific region, through the language of puppetry art.

#### Management

The Theatre Practice is the performing arm of Practice Performing Arts Centre (PPAC), a non-profit arts institution chaired by Prof Eddie Kuo. The Theatre Practice's Management Committee is chaired by entrepreneur Mr Teo Liap Chee with members include Dr Wee Beng Geok, Ms Wang Look Tsui, Ms Ng Sin Yue and Ms Pang Siew Moi.

#### Staff Strength

Artistic Director	: Kuo Pao Kun
Assistant Artistic Director	: Wong May Lan
Manager (acting)	: Tan Beng Luan
Stage Manager	: Ng Chai Ling
STEP Actors/Actresses	: Yap Jia Yang
	Zhang Yan Bing
	Judy Ngo Mui Leok
Finger Players Members	: Tan Beng Tian
	Ong Kian Sin
	Lee Wai Ying
Marketing Executive	: Tan See Wee
Administration Assistant	: Anita Ang
Finance Officer	: Ang Siew Hong

# 实践剧场十年演出表

相声歌谣大汇演(一) - 1987

《豆蔻镇的强盗》- 1988

《罐头老鼠肉》- 1989

《三家福》- 1991



## 1987

剧目	场次	日期	地点	备注
放火的人	11	7/1-20/1	戏中	瑞士名剧, 郭宝昆导, 杨世彬、朱秀凤、陈清吉、黄家强等演
相声歌谣大汇演(一)	4	19/3-22/3	维院	王德亮、黄卫群、叶秋月、吴悦娟等
魔奇的空间	4	11/4-12/4	戏中	郭宝昆、林仁余编导, 洪艺冰、王德亮、吴悦娟、黄家强等演
(同上)	8	4月		学校巡回
相声歌谣大汇演(一)	12	7月		联络所巡回
傻姑娘与怪老树	6	18/9-26/9	维院	戏剧节, 郭宝昆著, 刘静敏(台湾)导, 洪艺冰、吴悦娟、朱秀凤、贺启东、王德亮、杨世彬、林泳昆等演
北京相声	6	22/12-27/12	维院	邀北京相声名家李金斗等呈献

## 1988

雷雨	5	3/2-7/2	维院	曹禺名著, 夏淳(中国)导, 郑民威、高慧碧、朱秀凤、岑仲强、翟志玉、陈玉云、陈茂德等演
我要上天的那一晚	1	27/3	报中	郭宝昆改编, 林仁余导, 吴悦娟、洪艺冰、王德亮等演
(同上)	24	4月-5月		学校巡回
相声歌谣大汇演(二)	6	24/5-29/5	维院	王德亮、吴悦娟、黄宏墨等
寻找小猫的妈妈	6	10/8-15/8	大会堂	跨语言戏剧, 郭宝昆编导, 高金凤、沙斯.达然、张家庆、杨世彬、约翰.达斯松等演
豆蔻镇的强盗	5	30/11-4/12	维院	挪威名著, 音乐剧, 林仁余编导, 叶秋月、吴悦娟、郭浩亮、陈天赐、贺启东等演

## 1989

罐头老鼠肉	27	3月-7月		阿根廷名著, 学校巡回, 林仁余编导, 吴悦娟、林永心等演
鸭子结婚	5	5/4-9/4	维院	马来及印尼名剧, 郭宝昆, 林仁余导, 林锦雄、高金凤、华亮、林永心等演

## 1989

雅俗风云会	4	1/6-4/6	维院	邀李默然(中国)等呈献戏剧语言艺术
傻姑娘与怪老树(英)	3	12/8-13/8	维院	戏剧节, 郭宝昆导, 王德亮、洪艺冰、郭践红等演
我公公在地窖里	4	31/8-3/9	大会堂	戏剧节, 林仁余编导, 杨世彬、郭浩亮、林永心、贺启东、吴文德等演
今夜谁来说相声	5	11/11-15/11	发堂	邀台湾表演工作坊呈献, 赖声川编导, 李立群、金士杰等演
高加索的母亲(英)	5	28/12-30/12	维院	布莱希特名著, 艾尔玛(德国)导, 骆明珠、梁瑞玲、沙斯.达然等演

## 1990

回头是彼岸	4	9/2-12/2	维院	邀台湾表演工作坊呈献, 赖声川编导, 李立群等演
老九	4	21/6-23/6	维院	新加坡艺术节, 郭宝昆编导, 任宝贤(中国)、黄家强、潘清豪等演
鹰猫会	1	15/9	健场	郭宝昆编导, 王巍(中国)演

## 1991

娘惹艾美丽	10	28/12/90-6/1/91	健场	官星波著, 吴倩如导, 韩雪卿演
傻姑娘与怪老树	10	21/6-30/6	健场	林仁余导, 黄家强、关玉珊演
三家福	3	15/11-17/11	维院	林仁余编导, 林永心、岑仲强、吴悦娟、苏君英、郭浩亮等演
000 么(英)	7	6/12-12/12	健场	粗生剧场季, 郭宝昆编导, 赛.坤宁, 韩雪卿, 沈思漪, 路.阿里演

## 1992

黄昏上山	4	3/6-6/6	维院	新加坡艺术节, 郭宝昆编导, 任宝贤(中国)、李家耀、陈美英等演
水银祸(英)	32	7月-9月	健场	黄美兰编导, 黄卫民、黄琬珊、刘菁桂等演

# 实践剧场十年演出表

剧目	场次	日期	地点	备注
<b>1992</b>				
妈妈的箱子 明天 ]	3	16/10-18/10	健场	朱彩珍著, 郭宝昆导, 吴悦娟演 黄佳一著, 黄美兰导, 黄奕磊、 林佩芳演
后代(朗读)	3	25/10-27/10	健场	林春兰著, 黄矛彤导, 谢芝炫、关玉珊、 沈静美演
<b>1993</b>				
巨人传奇	6	25/3-28/3	维院	青少年剧展, 黄美兰编导, 杨世彬、 王德亮、洪艺冰、陈鸣圃等演
水银祸(英)	18	4月		重演, 学校巡回, 洪艺冰、王德亮、 杨世彬等演
妈妈的箱子 明天 ]	3	16/6-18/6	健场	重演
我要上天的那一晚	45	7月-9月, 12月		重演, 学校巡回, 王德亮、杨世彬、洪艺冰、陈鸣圃、 郑光辉、吴雪晶等演
我要上天的那一晚(英)	2	9月		开罗戏剧节, 王德亮、洪艺冰、符永春演
后代	4	20/10-21/10	维院	亚洲演艺节, 郭宝昆导, 谢芝炫、 关玉珊、沈静美演
000 么(英)	2	25/11	莱中	郭宝昆导, 洪艺冰、沈思漪、赛.坤宁演
(同上)	2	30/11-1/12	海豚剧场	巡回澳洲
<b>1994</b>				
我要上天的那一晚	8	1月		重演, 学校巡回, 陈鸣圃、郑光辉、 吴雪晶演
那一夜, 我们说相声	3	18/3-20/3	劳堂	华族文化月, 邀台湾表演工作坊呈献, 赖声川编导, 李立群、金士杰演
钧鹰	3	1/6-2/6	维院	新加坡艺术节, 陈志华(香港)著, 郭宝昆导, 黄家强、吴悦娟、 刘杰奇等演
人间有情	4	28/10-30/10	维院	杜国威(香港)著, 黄美兰导, 王德亮、 黄家强、陈天赐等演

注: 维院-维多利亚剧院 戏中-戏剧中心 健场-健力士剧场 劳堂-劳工基金礼堂 发堂-发展银行礼堂 报中-报业中心 莱中-莱佛士女中 英堂-英华学校礼堂 积堂-公积金礼堂

剧目	场次	日期	地点	备注
<b>1995</b>				
生存日记	3	24/1-26/1	戏中	林春兰著, 熊源伟(中国)导, 林佩芳、 杨世彬、吴悦娟等演
昭南档案 ]	2	28/1-29/1	戏中	黄佳一著, 黄玉芬导, 黄奕磊、 邓国良等演
私房戏 ]				李集庆著, 林仁余导, 黄佩敏、陈德演
太平天国	3	10/3-12/3	英堂	华族文化月, 邀屏风表演班(台湾)呈献, 李国修编导
妈妈的箱子 棺材太大洞太小 ]	4	4月		巡回沙巴州, 吴悦娟和黄家强演
英雄之死	3	10/6-11/6	维院	亚洲演艺节, 周文龙著, 洪艺冰导, 陈佩卉、符永春、王德亮、庄丹心、 李集庆等演
郑和的后代	3	10/8-13/8	维院	郭宝昆编导, 黄家强、王德亮、吴悦娟、 纪展雄、张晓晶、陈佩卉、黄卫民等演
妈妈的箱子 棺材太大洞太小 ]	2	24/8-25/8	黑箱 剧场	重演
(同上)	2	6/9-7/9	健场	重演
棺材太大洞太小	1	11月	积堂	重演
<b>1996</b>				
原野	3	18/6-20/6	维院	新加坡艺术节, 曹禺名著, 郭宝昆编导, 黄家强、王瑀(台湾)、高慧碧、陈天赐、 黄树平、马天凌等演
都是当兵惹的祸	11	5/12-14/12	戏中	罗北安(台湾)著, 黄美兰导, 音乐剧, 谢桑杰、王德亮、黄卫民、吴悦娟、 郭劲红、卓桂枝、吴美箬、陈鸣圃、 林志坚等演



《明天》-1992      《英雄之死》-1995      《人间有情》-1994



《捣蛋鬼捣蛋记》- 1996

## 实践剧场之 学生剧场工程演出表

剧目	场次	日期	备注
<b>1994</b>			
奇花的新衣	32	8月-11月	学校巡回, 庄瑄芝著, 黄美兰编导, 苏君英、纪展雄、郑光辉演
恐怖圣诞夜	18	12月	巡回图书馆和联络所, 黄美兰编导, 纪展雄、郑光辉、王德亮、吴美箬演
<b>1995</b>			
我要上天的那一晚	18	3月	学校巡回, 重演, 纪展雄、黄琬珊、刘菁桂演
水银祸	8	4月	巡回沙巴州, 重演, 纪展雄、张晓晶、梁少庭、黄玉芬演
(同上)	15	5月	学校巡回
我要上天的那一晚	8	8月	学校巡回, 重演, 纪展雄、梁少庭、张晓晶演
巨人传奇	18	11月	学校巡回, 重演, 陈鸣圃、张晓晶、纪展雄、梁少庭、王健松演
<b>1996</b>			
捣蛋鬼捣蛋记(英)	6	2月	学校巡回, 布鲁斯·凯勒(澳洲)编导, 卢嘉慧、沈帼英、叶家阳、张晓晶演
爸爸你要减肥了	12	5月	学校巡回, 李集庆著, 黄美兰导, 卢嘉慧、叶家阳、张艳冰演
借东风	14	8月	学校巡回, 郭宝昆著, 黄美兰导, 黄家强、叶家阳、卢嘉慧、吴美箬、张艳冰演
捣蛋鬼捣蛋记	17	10月	学校巡回, 重演, 陈财龙导, 叶家阳、郭劲红、张艳冰、唐家猷演
(同上)	16	11月	讲华语运动, 巡回图书馆和联络所

## 实践剧场之 十指帮演出表

### 1996

剧目	场次	日期	备注
呱呱嗡嗡大逃亡	17	6月	巡回联络所和托儿所, 王健松著, 陈鸣圃导, 李蕙因、陈鸣圃、王健松演
十只手指三个戏	5	8月	健力士剧场, 传统掌中戏, 李伯芬(中国)指导, 李伯芬、陈鸣圃、何家伟、王健松、李蕙因演
十只手指两个戏	64	9月-10月	巡回图书馆、学校、托儿所、老人院



《十只手指三个戏》- 1996

# Productions by The Theatre Practice

Productions	Shows	Date	Venue	Remarks
<b>1987</b>				
Fire Raisers	11	7 - 20 Jan	DC	Written by M. Frisch, directed by Kuo Pao Kun, cast : Yang Ser Pin, Choo Siew Fong, Tan Cheng Keat, Lim Jen Erh, Ng Johnny etc.
Talkers and Singers (I)	4	19 - 22 Mar	VT	An evening of crosstalks and folk songs.
Magic Space	4	11 - 12 Apr	DC	Directed by Kuo Pao Kun & Lim Jen Erh, cast : Ang Gey Pin, Ong Teck Lian, Goh Guat Kian, Ng Johnny, Yong Ser Pin etc.
Magic Space	8	Apr		School tour
Talkers and Singers (I)	12	Jul		Community centres tour
Silly Little Girl and the Funny Old Tree	6	18 - 26 Sep	VT	Written by Kuo Pao Kun, directed by Liu Ching Min (Taiwan) for Singapore Drama Festival, cast : Ang Gey Pin, Ong Teck Lian, Goh Guat Kian etc
Beijing Crosstalks	6	22 - 27 Dec	VT	Presented the Traditional crosstalks from China.
<b>1988</b>				
Thunderstorm	5	3 - 7 Feb	VT	Written by Cao Yu, directed by Xia Chun (China) cast : Tay Bin Wee, Koh Hwee Peck, Choo Siew Fong, Ng Johnny, etc.
The Day I Met the Prince	1	27 Mar	News Centre	Written by Kuo Pao Kun, directed by Lim Jen Erh, cast : Goh Guat Kian, Ang Gey Pin, Ong Teck Lian.
The Day I Met the Prince	24	Apr - May		School tour
Talkers and Singers (II)	6	24 - 29 May	VT	An evening of crosstalks and folk songs.
Mama Looking for Her Cat	6	10 - 15 Aug	CH	Multilingual play devised and directed by Kuo Pao Kun, cast : Koh Kim Hong, Sasitharan, Verena Tay, Ang Gey Pin, Goh Guat Kian, William Teo, John Tessensohn, Kuo Jian Hong, Yong Ser Pin, Neo Swee Lin, Koh Yang Huang.

Productions	Shows	Date	Venue	Remarks
<b>1988</b>				
The Robbers From Nutmeg Town	5	30 Nov - 4 Dec	VT	Written by T. Egner, adapted and directed as a musical by Lim Jen Erh, music by Mark Chan, cast : Florence Yap, Goh Guat Kian, Quek How Liang, Ho Khee Tong, Tan Tian Tse etc.
<b>1989</b>				
The Rat Meat	27	Mar - Jul		School tour adapted and directed by Lim Jen Erh, cast : Goh Guat Kian, Lim Yeong Shin etc
Marriage Alamak	5	5 - 9 Apr	VT	Written by Kala Dewata and Djajakusuma, directed by Kuo Pao Kun and Lim Jen Erh, cast : Lim Kim Hiong, Koh Kim Hong etc
Dramatic Encounters	4	1 - 4 Jun	VT	By Li Mo Ran (China), Claire Wong, Koh Hwee Peck, Ponisah Bachik, Noor Kadir Ambon etc.
Silly Little Girl and the Funny Old Tree (E)	3	12 - 13 Aug	VT	Directed by Kuo Pao Kun for Drama Festival, cast : Verena Tay, Tan Kheng Hua, Ong Teck Lian, Ang Gey Pin, A Lin Koh, Kuo Jian Hong, Cindy Sim.
My Grandfather in The Cellar	4	31 Aug - 3 Sep	CH	Written and directed by Lim Jen Erh for Drama Festival, cast : Yong Ser Pin, Quek How Liang, Lim Yeong Shin, Rose Eng etc.
Who's Playing Xiang Sheng Tonight?	5	11 - 15 Nov	DBS Auditorium	Presented Performance Workshop (Taiwan), directed by Stan Lai
Caucasian Chalk Circle (E)	5	28 - 30 Dec	VT	Written by Bertolt Brecht, directed by Muller-Elmau (Germany), cast : Lim Yeong Shin, Alvin Tan, Lok Meng Chue, Christine Lim, Verena Tay, Neo Swee Lin, Remesh Kumar, Max Leblond, Tan Kheng Hua, Gerald Chew, Cindy Sim, Rose Eng, Sasitharan, Goh Guat Kian, Tan Beng Kiang etc.



(E) Productions in English VT: Victoria Theatre DC: Drama Centre GT: Guinness Theatre BB: Black Box CH: Conference Hall

\*Caucasian Chalk Circle (E)\* - 1989



# Productions by The Theatre Practice

Productions	Shows	Date	Venue	Remarks
<b>1990</b>				
The Island & The Other Shore	4	9 - 12 Feb	VT	Presented Performance Workshop (Taiwan), directed by Stan Lai
Lao Jiu	4	21 - 23 Jun	VT	Written and directed by Kuo Pao Kun for Singapore Arts Festival, cast : Ren Bao Xian (China), Ng Johnny, Phua Cheng How etc.
The Eagle & The Cat	1	15 Sep	GT	Written and directed by Kuo Pao Kun, cast : Wang Wei (China)
<b>1991</b>				
Emily of Emerald Hill	10	28 Dec 90 6 Jan 91	GT	Written by Stalla Kon, Mandarin version directed by Ng Sin Yue, cast : Jalyn Han
Silly Little Girl and the Funny Old Tree	10	21 - 30 June	GT	Directed by Lim Jen Erh, cast : Ng Johnny, Kwang Yoke San.
Happy Families	3	15 - 17 Nov	VT	Written and directed by Lim Jen Erh, cast : Lim Yeong Shin, Sum Chong Keong etc
0Zero01 (E)	7	6 - 12 Dec	GT	Devised and directed by Kuo Pao Kun, for Raw Theatre Season, cast : Cindy Sim, Zai Kunning, Lut Ali, Jalyn Han.
<b>1992</b>				
The Evening Climb	4	3 - 6 Jun	VT	Written and directed by Kuo Pao Kun, for Singapore Arts Festival, cast : Ren Bao Xian (China), Margaret Chan, Lut Ali, Yong Ser Pin, Li Jia Yao (China).
Drink The Mercury (E)	32	Jul - Sep	GT	Adapted and directed by Wong May Lan, cast : Ng Wei Min, Wong Yuen San, Jacqueline Low, Jay Hindrenbas Karan, Lee Shian Ching.
My Mother's Chest Tomorrow	3	16-18 Oct	GT	Written by Zhu Cai Zhen, directed by Kuo Pao Kun for New Play Season, cast : Goh Guat Kian. Written by Wong Jia Yit, directed by Wong May Lan, cast : Huang Yi Lei, Lim Poey Huang.

Productions	Shows	Date	Venue	Remarks
<b>1992</b>				
Next Generations (Play reading)	3	25 - 27 Oct	GT	Written by Lim Soon Lan and directed by Huang Mao Tong, cast : Chia Choo Sian, Kwang Yoke San, Sim Chin Bee.
<b>1993</b>				
The Legend of Giants	6	25 - 28 Mar	VT	Adapted and directed by Wong May Lan, for Young People's Theatre, cast : Yong Ser Pin, Ong Teck Lian, Ang Gey Pin, Tan Beng Tian, Tan Beng Chiak etc.
Drink The Mercury (E)	18	April		Re-staged production, cast : Ang Gey Pin, Ong Teck Lian, Yong Ser Pin, Ng Shueh Ching, school tour.
My Mother's Chest Tomorrow	3	16 - 18 June	GT	Re-staged production
The Day I Met the Prince	45	Jul - Sep Dec		School tour, re-staged production, cast : Ong Teck Lian, Yong Ser Pin, Ang Gey Pin; Tan Beng Tian, Tay Kong Hui, Ng Shueh Ching.
The Day I Met the Prince (E)	2	Sep		Cairo Festival, Cast : Ong Teck Lian, Ang Gey Pin, Julius Foo
Next Generations	4	20 - 21 Oct	VT	Directed by Kuo Pao Kun, for Festival of Asian Performing Arts, cast : Chia Choo Sian, Kwang Yoke San, Sim Chin Bee.
0Zero01 (E)	2	25 Nov	RGS Hall	Directed by Kuo Pao Kun, cast : Ang Gey Pin, Cindy Sim, Lut Ali, Zai Kunning.
0Zero01 (E)	2	30 Nov - 1 Dec	Dolphin Theatre	Tour Australia



"Happy Families" - 1991

\*The Evening Climb\* - 1992



# Productions by The Theatre Practice

Productions	Shows	Date	Venue	Remarks
<b>1994</b>				
The Day I Met the Prince	8	Jan		School tour, re-staged production, cast : Tan Beng Tian, Tay Kong Hui, Ng Shueh Ching.
We Played Xiang Sheng That Night	3	18 - 20 Mar	SLF Auditorium	Presented Performance Workshop (Taiwan), directed by Stan Lai, cast : Li Li Chun, Chin Shi Chieh, for Chinese Cultural Festival.
Fishing Eagles	3	1 - 2 Jun	VT	Written by Chan Chi Wah (HK), directed by Kuo Pao Kun, for Singapore Arts Festival, cast : Ng Johnny, Goh Guat Kian, Jackie Liu.
Where Love Abides	4	28 - 30 Oct	VT	Written Raymond To , directed by Wong May Lan, cast : Ong Teck Lian, Ng Johnny, Tan Tian Tze etc.
<b>1995</b>				
A Midwife's Diary	3	24 - 26 Jan	DC	Written by Lim Soon Lan, directed by Xiong Yuen Wei (China), cast : Lim Poey Huang, Yong Ser Pin, Goh Guat Kian etc.
Shonan Recollected	2	28 - 29 Jan	DC	Written by Wong Jia Yit, directed by Ng Gek Hoong, cast : Huang Yi Lei etc.
Life's Moments				Written by Lee Chee Keng, directed by Lim Jen Erh, cast : Tan Teck, Ng Puey Min.
Heavenly Kingdom	3	10-12 Mar	ACS Arts Centre	Presented Pin Fong Acting Troupe (Taiwan), directed by Lee Kuo Shiu, for Chinese Cultural Festival
My Mother's Chest Coffin Is Too Big for the Hole	4	Apr		Tour Sabah, cast : Goh Guat Kian and Ng Johnny
Death of A Hero	3	10 - 11 Jun	VT	Written by Chew Boon Leong, directed by Ang Gey Pin for Festival of Asian Performing Arts, cast : Tan Pei Hwee, Julius Foo etc.

## 1995

Productions	Shows	Date	Venue	Remarks
Descendents of the Eunuch Admiral	3	10 - 13 Aug	VT	Written and directed by Kuo Pao Kun, cast : Ng Johnny, Ong Teck Lian, Goh Guat Kian etc
My Mother's Chest Coffin Is Too Big for the Hole	2	24 - 25 Aug	BB	Re-staged production
My Mother's Chest Coffin Is Too Big for the Hole	2	6 - 7 Sep	GT	Re-staged production
Coffin Is Too Big for the Hole	1	Nov	CPF Building	Re-staged production

## 1996

Savage Land	3	18 - 20 Jun	VT	Adapted and directed by Kuo Pao Kun for Singapore Arts Festival, cast : Ng Johnny, Wang Juan (Taiwan), Koh Hwee Peck etc
The Soldier and His Virtuous Wife	11	5 - 14 Dec	DC	Musical written by Lou Pei An (Taiwan), directed by Wong May Lan, cast : Ong Teck Lian, Ng Wei Min etc



"Coffin Is Too Big for the Hole" - 1995



"Savage Land" - 1996

Productions by  
**Students' Theatre Exposure Project (STEP)**  
of The Theatre Practice

Productions	Shows	Date	Remarks
<b>1994</b>			
Colour Shower	32	Aug - Nov	School tour, written by Chng Suan Tze, directed by Wong May Lan, cast : Su Chun Ying, Kee Tiang Hiong, Tay Kong Hui.
X'mas Horror	18	Dec	Written and directed by Wong May Lan, cast : Kee Tiang Hiong, Tay Kong Hwee, Ong Teck Lian, Ngo Mui Leok, tour libraries and community centres.
<b>1995</b>			
The Day I Met the Prince	18	Mar	Re-staged production, cast : Kee Tiang Hiong, Wong Yuen San, Jacqueline Low, school tour.
Drink the Mercury	8	Apr	Re-staged production, cast : Kee Tiang Hiong, Teo Siew Chin, Leong Siew Teng, Ng Gek Hoong, tour Sabah.
Drink the Mercury	15	May	Same as above, school tour.
The Day I Met the Prince	8	Aug	Re-staged production, cast : Kee Tiang Hiong, Leong Siew Teng, Teo Siew Chin, school tour
The Legend of Giants	18	Nov	Re-staged production, cast : Tan Beng Tian, Teo Siew Chin, Kee Tiang Hiong, Leong Siew Teng, Ong Kian Sin, school tour.
<b>1996</b>			
Monkey Business (E)	6	Feb	Written and directed by Bruce Keller (Australia), cast : Low Kah Wei, Sim Kok Eng, Yap Jia Yang, Teo Siew Chin, school tour.
Pa, Keep the Basket	12	May	Written by Lee Chee Keng, directed by Wong May Lan, cast : Loh Kah Wei, Yap Jia Yang, Zhang Yan Bing, school tour.
Calling the East Wind	14	Aug	Written by Kuo Pao Kun, directed by Wong May Lan, cast : Ng Johnny, Zhang Yan Bing, Loh Kah Wei, Ngo Mui Leok, Yap Jia Yang, school tour.
Monkey Business	17	Oct	Re-staged production, directed by Jeffrey Tan, cast : Yap Jia Yang, Kuo Jing Hong, Zhang Yan Bing, Tang Chia Yu, school tour
Monkey Business	16	Nov	Tour libraries and community centres for Speak Mandarin Campaign.

(E) Productions in English

Productions by  
**The Finger Players** - children puppetry group  
of The Theatre Practice

Productions	Shows	Date	Remarks
<b>1996</b>			
Escape of Croaker and Buzzer	17	Jun	Written by Ong Kian Sin, directed by Tan Beng Tian, cast : Ong Kian Sin, Tan Beng Tian, Lee Wai Ying, tour libraries and childcare centres.
Magic In our Hands	5	Aug	Guinness Theatre, Traditional hand puppetry, directed by Lee Bo Fen (China), cast : Lee Bo Fen, Tan Beng Tian, Ong Kian Sin, Lee Wai Ying, Ho Kah Wai.
Magic In our Hands	64	Sep - Oct	Tour libraries, schools, childcare centres and old folks' homes.



"Magic In our Hands" - 1996



"Drink the Mercury" - 1995



"Calling the East Wind" - 1996

# 鸣谢

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- |       |       |       |       |       |       |
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- |                           |                  |
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| ARTS Fund                 | Ms Peggy Tan     |
| Robert W H Wang & Woo     | Dr Krishen Jit   |
| Mr John Clark             | Dr Max Leblond   |
| Prof Florence Waren       | Ms Laurel Martyn |

And all friends, volunteers and members of the media who have contributed in one way or another.



实践剧场 十指帮 与 新乐华乐团 联合呈献  
传统木偶戏《西游记》之

# 龙宫借宝

Treasures from the Sea Palace  
in Mandarin

Traditional puppetry of a Chinese classical legend presented by  
The Theatre Practice's  
*The Finger Players*  
and Xin Yue Chinese Orchestra Society

特邀 新乐华乐团 呈献  
迎春接福

Also featuring Xin Yue Chinese Orchestra Society  
"A Spring of Prosperity"

粤海清庙  
Wak Hai Cheng Temple  
21/2/97 ~ 26/2/97, 8pm

\$16, \$8 (senior citizens & children under 12yrs old)  
(乐龄人士与十二岁以下一律八元)

自由入座  
Free Seating

在演出之前，参观一下新加坡的古迹之一。  
Before the performance, enjoy a conducted tour  
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购票处：实践剧场 337 2529，诗家董 235 7109，威士马广场 235 2103，电力站 337 7800。您也可通过电话订票，请拨 337 2529 找小安。Tickets can be obtained at The Theatre Practice (155, Waterloo Street, #02-08. Tel 337 2529), CK Tang (2nd level ticketing counter. Tel 235 7109), Wisma Atria Shopping Centre (Basement 1. Tel 235 2103) & The Substation (45, Armenian Street. Tel 337 7800) Tickets can also be obtained through phone bookings. Please call Anita at 337 2529.



实践剧场 1997

The Theatre Practice 1997

- 21/2 - 26/2 龙宫借宝 (华语木偶戏) 粤海清庙
- 19/2 - 28/3 Dreamt, Dream, Dreaming (Pri.) STEP, School Touring
- & 4/8 - 5/9
- 30/4 - 4/5 English Production Jubilee Hall (Double Bill)



12/5 - 30/5 我要上天的那一晚

学生剧场工程  
中、小学巡回

12/5 - 31/5 Escape of Croaker and Buzzer

The Finger Players,  
School Touring (Pri.)

13/6 - 15/6 红山的故事

亚洲演艺节 1997  
戏剧中心

21/8 - 27/8 芽笼人上网

维多利亚剧院

20/10 - 14/11 保卫小岛大行动

学生剧场工程  
中、小学巡回

20/10 - 14/11 雨林狂想曲

学生剧场工程  
小学巡回



# 工作人员

舞台监督

黄彩菱

助理舞台监督

林国雄

现场伴奏

叶家阳

音效执行

沈帼英，李蕙因

灯光控制

陈鸣真

化妆

林佩芳

宣传、前台

陈诗薇

特刊设计

王月灯

后台人员

官鍾兴，王健松，郑凯允

沈莉婷，张惠明，郑燕如

黄荻楸，何佩琳，张艳冰



# 鳴謝



罗北安先生

王月灯小姐

陈扬先生

福建会馆

李永丰先生

陈达铭先生

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The Straits Times

刘俊铭先生

Official TV Station



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及各大传媒

# 制作人员



导演

黄美兰

音乐总监

叶秋月

音乐总监助理

邱观妮

动作指导

郭劲红

道具及布景设计

陈有仪

服装设计

陈鸿财

灯光设计

陈有容

敲击乐指导

杨星华

头饰、化妆设计

陈达铭

取材自元杂剧

改编：罗北安「台湾」

原创音乐设计：陈扬「台湾」

《都是当兵惹的祸》

首演于 1995 年 12 月 9 日

台北国家剧院由绿光剧团演出

# 演员介绍

王德亮 饰 梅英

谢燊杰 饰 秋胡

陈鸣鹤 饰 秋胡母

吴悦娟 饰 媒婆

黄卫民 饰 李大户、轿夫

郭劲红 饰 勾军、轿夫

吴美箬 饰 墙头草「甲」、轿夫

卓桂枝 饰 墙头草「乙」、轿夫

林志坚 饰 罗大户



Practice Theatre Ensemble Presents 实践话剧团 10 周年纪念演出



5/12 - 14/12/1996

戏剧中心

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