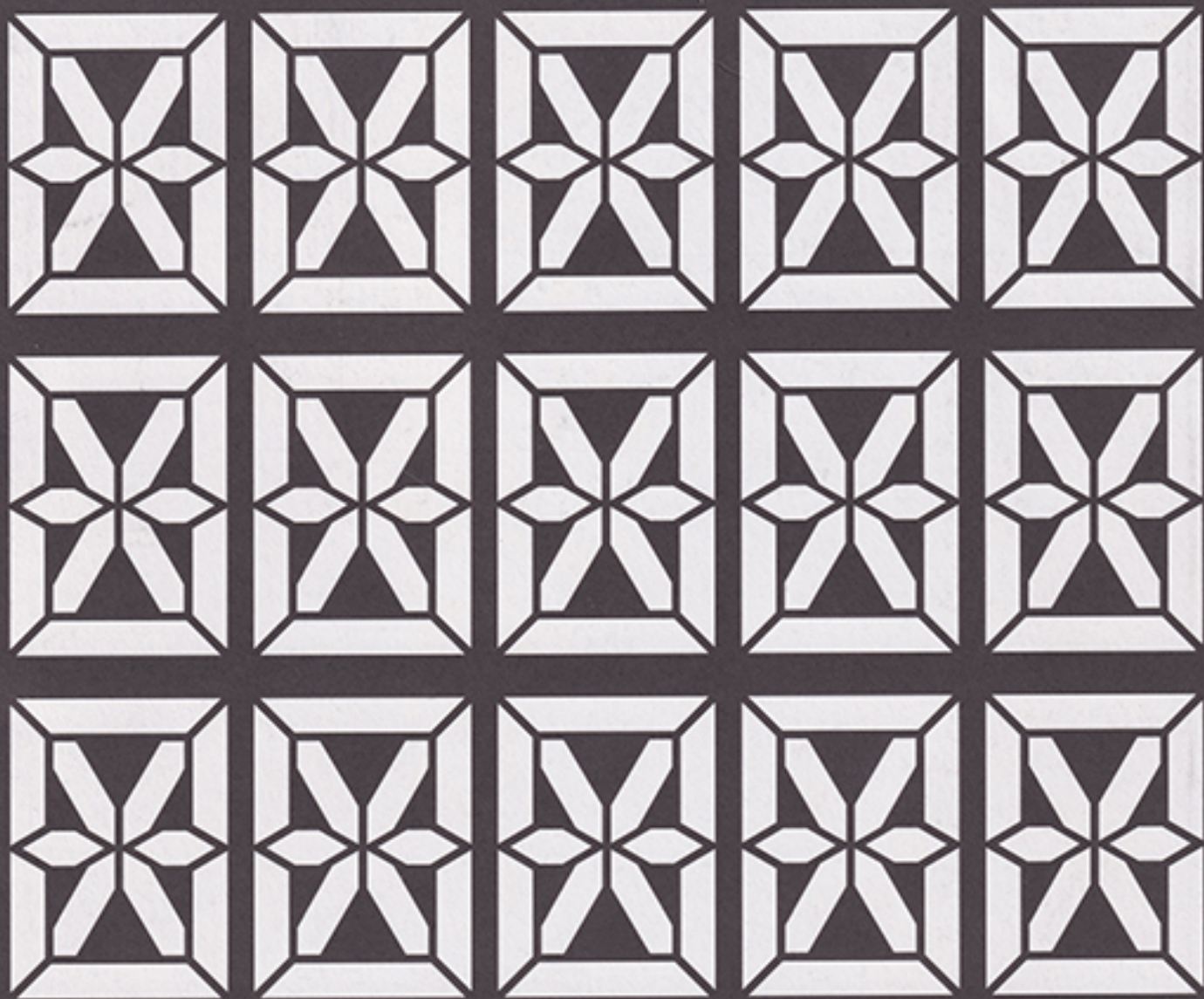


TheatreWorks + Theatre Training  
& Research Programme present

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Conceived & directed by Ong Keng Sen

A graduation project of the pioneer class of  
the Theatre Training & Research Programme

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28th November - 2nd December  
The Black Box, Fort Canning Ctr  
8pm nightly except Sunday  
3pm Saturday & Sunday matinee

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## TTRP's Message

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The LTC Project represents culmination of the final phase of work in the tutelage of the Class of 2001, the very first batch of students to be trained in the Theatre Training Research Programme (TTRP).

It was always our aim to expose the students to just two years of intensive and wide-ranging training in performance, voice, movement, acting, theory and traditional theatres; but restrict their actual performance presentations during this time to the faculty and other persons working in the TTRP. The third and final year of work was meant to be completely different; we see this period as the 'professional year', when the students would be exposed to general, paying audiences in Singapore.

The LTC Project marks the end of the professional year process. And it is quite unlike the two other creative presentations for general audiences that the students were engaged in this year – Hu Fu or Tiger Tally and Tartuffe.

Quite simply, at least the outset, the LTC Project has no basis as performance; it has no right to be a performance. Indeed in the end may turn out to be more of an anti-performance. There is no script, no narrative, no plot, no character and certainly nothing resembling a performance structure; all there is the engagement (in some cases just threadbare encounters) of the student and the subject, mediated by Ong Keng Sen of TheatreWorks.

Naturally this sort of work would fly in the face of all the conventions of 'good acting' or 'good theatre' or even 'good performance training'; for it lays itself bare and is just what it is: The mere collision of two identities worked upon by a third and, perhaps, transformed by an ensuing process sufficiently to be submitted to an audience. Nothing more.

T. Sasitharan  
Director  
Theatre Training & Research Programme

《林載春》是劇場訓練與研究課程首屆畢業生的最後一個結業作品。學院的教學方針是讓同學在學習的首兩年接受嚴謹而廣泛的表演訓練，其中包括聲音、形體、演技、理論以及傳統劇場的訓練。這期間所有的作品呈獻是對內而非公開的，只有到了第三年，即是學生的「專業年」才開始公開售票演出。

《林載春》為「專業年」畫上休止符。這個作品和前兩個畢業演出——《虎符》以及《偽君子》很不一樣。《林載春》其實根本說不上是個「表演」，也沒有資格成為「演出」。可能到头來它還有「反表演」的素質：沒有劇本、沒有故事、沒有情節、沒有人物，完全缺乏一個表演的結構；只呈獻一種學生與主體對象的參與性。整個過程以劇藝工作坊的王景生為中介。

很显然的，这样的作品与所谓的「好演技」、「好剧场」甚至「好的表演训练」背道而驰。它以坦然的姿势表态：这纯粹是两个不同身份的一次冲击，在经过第三者的调剂后，呈献给观众，就这么简单。

沙士德兰  
院长  
劇場訓練與研究課程



## TheatreWorks' Message

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I first met Pao Kun twenty years ago. In the last few years of his life, we often snatched conversations on the phone and on email. It was in one of these emails that he requested me to direct the final graduation production of the first batch of TTRP students. I knew that this was an important moment for him but I did not know that it would be his last days. We had discussed sometimes the future of the school and in particular, how I could come into the school to teach or to direct. I must say that I never thought that it would take on such an urgency as it has now. When Sasi came with the formal request after Pao Kun had passed on, I knew that I could not look into his eyes and decline. Sasi and I, too, go back a long way to Oedipus in Varsity playhouse in 1987. The one moment which I remember fondly was when Sasi, Pao Kun and I were on a panel in Berlin in 1999 about the state of Singapore theatre. With so much history together, how could I say no, that I am too busy to direct something for the school?

So here we are - a year later with a lot of water under the bridge.

With the generosity of Tzay Chuen, Meng Chue, the graduating artists of TTRP, Tay Tong, Traslin, Su Lin, the designers and the impeccable team of Theatreworks, we have been able to undertake this project. Very simply we have turned the graduating artists into writers who also perform. Deliberately I have used pieces of music which I have played before in two of my productions of Pao Kun's scripts, 'Descendants of the Eunuch Admiral' and 'Spirits Play'. The music carries personal memories of his profound wisdom and how much he continues to move me. It is my personal reference to him in this new work 'Lim Tzay Chuen'.

Pao Kun's spirit is very much with me all through this work, he is the invisible virus that has affected my practice in such deep ways. I thank him for giving me a small part of his generosity.

Ong Keng Sen  
Artistic Director  
TheatreWorks

我和宝崑在20年前初相识。在他病逝前那几年里头，我们常断断续续的通过电话和电邮保持联络。就在其中一通电邮中，他要求我负责执导首批剧场训练与研究课程（TTRP）毕业生的最后一个毕业演出。我明白这是他人生中极其重要的时刻，却并不晓得这原来也将是他人生的最后时刻。我们偶尔会提到学院的未来，特别是针对我到学院教课或者执导的可能性。我得坦诚表白：直到现在，我才察觉这工作的迫切性。当沙士在宝崑去世后正式向我提出要求时，我知道我根本无法婉拒他。沙士和我也是多年的老相识。我们早在1987年大学的戏剧团体里头便已一起合作《俄狄浦斯》。我珍惜的一段回忆，是沙士、宝崑和我于1999年一同前往柏林出席一个有关新加坡剧场现状的座谈会。我怎么能够拒绝一名老战友的请求呢？难道要我对我说：我太忙了，忙到没时间为学院执导演出？

如今，一年后，生米已几乎煮成熟饭。

仰赖戴春、明珠、TTRP的应届毕业生、郑东、素琴、素玲、设计人以及剧艺工作坊无懈可击的全体工作人员的慷慨协助下，我们才有可能执行这一项工作。简而言之，我们将应届毕业生摇身一变，成为胜任表演的剧作者。我还刻意再次使用我过去曾在改编自宝崑剧本的两个舞台演出，即《郑和的后代》和《灵戏》里头所选用过的音乐片段。这些音乐蕴含着我个人对于他智慧与智慧的缅怀，也证明了，他仍旧持续不断的感动着我。这是我在新作《林戴春》中向他致意的方式。

在这次的创作过程中，宝崑似乎一直陪伴着我。他象是无形的病毒，深刻地侵入我的工作。对于他所慷慨授予的一切，我深表无限感激。

王景生  
艺术总监  
剧艺工作坊



## The Process

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### Definition of process (noun)

1. a series of actions that you take in order to achieve a result
2. a series of changes that happen naturally
3. a method of producing goods in a factory by treating raw materials
4. to deal with documents in an official way
5. a particular series of operations on the information, such as a set of calculations.
6. to prepare, change or treat food or raw materials as a part of an industrial operation
7. to make pictures from photographic film

In all my recent projects with Keng Sen as both as his associate and actor, the process of making a work sometimes seem as rich as, if not richer than the final performances shared with the audience. That is of course only from my own point of view.

The bare essentials that frames the process is the beginning and the end which in this case means performance in front of an audience. It is an open space of definitions, meanings, semantics, dramatics, negotiations, explorations, discoveries, decisions and choices.

The process in this project with the TTRP graduating artists is no different. The persons most actively involved are Keng Sen, Tzay Chuen, myself and the 9 students of TTRP and a whole host of influences dead and alive, real and imaginary, fiction and non-fictional.

The initial stage was an immersion into Lim Tzay Chuen, understanding the works directly from the maker. Numerous questions and commentaries surfaced and were posed for open discussions and

further reflection. Impressions and some initial decisions were also made accompanied by a constant desperate search for connections.

An outside commentator was invited to give a third person view of his experience of Lim Tzay Chuen which illuminated some areas and opened new vistas.

The second stage involved individual interviews with Lim Tzay Chuen for further clarification from a close proximity. Microscopic investigations and intense observations from all sides.

5 exercises were introduced and tackled based on Lim Tzay Chuen's works. With both internal and external materials collected and collated so far, the work was transferred into physical forms, aired and tried out in theatrical frames. All the time, more information gathering and choices were confronted.

Growing desire for meaning and purpose spurred on by confusion and self-reflection embedded in ambiguity.

A period of writing by the students ensued.

Intense negotiations of limitations and final decisions were finally made at the agreed deadline and this is the work today.

It is a common belief that once the performance happens the director's job is 'done' and he or she should just fade away. This has not been the norm for me; the process continues on informing the performer's future work in other projects and in life. I wish for each project to have an organic lifespan even if it is only in the realm of memory.

Long live the process!

Lok Meng Chue  
Associate Director  
TheatreWorks

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## 创作过程

英文名词“process”（过程，方法，程序）有多个定义：

- 1 为了达到某个目的所采取的相关行动
- 2 自然发生的一连串改变
- 3 在厂房里通过原料处理进行产品生产
- 4 正式地处理档案文件
- 5 处理资讯，例如计算程序
- 6 工业程序的一部分，包括食物或原料的准备、改变或处理
- 7 冲洗照片

我近期以导演助理和演员身份参与景生的工作，发现从创作过程本身所获得的不会比实际成品来得少，甚至有过之而无不及。不过，这或许只是我个人的看法，相信其他演员的感受不尽相同。

整个创作过程有开头有终点，最终的成品皆得展示观众面前。夹杂其中的是各种定义、意义、语义、戏剧性、商议、探索、发现、决定和选择的可能性，进而成全了作品的最后风貌。

这次和剧场训练与研究课程（TTRP）的学生的合作过程在感觉上也并无太大的不同。积极投入其中的是景生、载春、我和TTRP的九名学生。各种已逝的或现存的、真实的或虚构的、杜撰的或非杜撰的元素影响着我们。

创作初期，我们得完全融入林载春的世界，以便能够直接通过其人了解其作品。大家针对整个过程所引发的疑问和意见进行了讨论和思考。我们渐渐开始有了些头绪，一些初步的想法和决定，并不断地寻找其间的联系。

我们邀请了一位置身过程以外的第三者来发表他对于林载春作品的看法，这有助解答了某些疑问，却也起了启发的作用。

在第二个阶段中，则是和林载春进行一对一的交流，以便能通过近距离的接触澄清疑问，并从各个不同角度切入进行细微的检视和观察。

接下来，我们以林载春其人其作为界定范围进行五项练习，结合了当时各种从内外所搜集到的材料，将成果以肢体表现，并尝试通过几种剧场形式展现。与此同时，我们仍旧持续不断地收集资料，以及决定选用或舍弃。

困惑和内省叫人莫衷一是，驱使着我们，寻找当中的意义和目的。

接着，由学生自己进行剧本创作。

终于，在预定时间内，我们积极克服了各种限制，做出定案。这，便是最后的成果。

大家普遍上认为，到了正式演出，导演便应功成身退。这似乎并不常发生在我身上。创作过程中所经历的，将一直影响着表演者未来的工作，甚至人生。我期盼每次的创作过程都能有超越演出本身的生命力，尽管它或许只存活于脑海中。

陈明珠  
助理导演  
剧艺工作坊



## Weng Choy interviews Keng Sen

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Not too long ago, when talking with a colleague about the lack of liminal or in-between spaces in this country, I joked that there are no gaps in Singapore except between the station platforms and the MRT trains. Yet, as artists and writers have argued for the longest time, marginal zones are what make life interesting. Perhaps that's one reason why I've been an ardent follower of Lim Tzay Chuen's work. Tzay Chuen designs and constructs alterations, gaps or delays that affect the status quo of our behaviours and perceptions; he produces interventions that are discovered rather than exhibited.

For instance, as part of a project in his *Alteration* series, Tzay Chuen redesigned the storefront window of a gallery. The new window is rectangular shaped and placed below eye-level. People now have to bend their bodies and crane their necks in order to see inside. This calculated posture draws the gaze of the users and viewers of the gallery upwards and inwards, into a more active study of the space, as opposed to the flat and disengaged look of the shopper. In another project, Tzay Chuen instructed the printers to produce all the exhibition catalogues with two adjacent pages deliberately joined via an uncut fold along the top outer edge. When readers split the pages, probably separating them manually, quite likely thinking it's a defect, or without much thought to what they're doing, what gets revealed on the left side is a photograph of anonymous fingers handling the uncut fold.

In the past, Tzay Chuen has occasionally described his work as trying to get institutions to entertain the possible; he now describes his work as concerned with offering creative solutions to possible problems. This reflects an evolution of how Tzay Chuen represents his working process in language. As much as he wants what he does not to be seen as something overtly framed and recognisable as art, he likewise wants its representation in language to be more indirect and embedded below the surface, as it were.

Tzay Chuen's works are often the result of an intricate but collaborative venture with specific organisations, whether it is The Substation, the 2002 Gwangju Biennale organising and curatorial team, or, for this particular project, TheatreWorks and TTRP. It is more than a little ironic that an artist whose work is so elusive should be at the centre of the final theatre production by the first graduating cohort of TTRP. While I've spoken with Tzay Chuen about this project that bears his name, about the workshop process and his role in developing it, I still don't have a clear picture of what the final shape will be. It certainly won't be a straightforward play about an artist called Lim Tzay Chuen. In the following interview, I speak with the director of *Lim Tzay Chuen*, Ong Keng Sen, and get his perspective on the project.

**Weng Choy: Tell me how you got started with Lim Tzay Chuen.**

Keng Sen: I met with Tzay Chuen as part of my ongoing research about artists in Asia. I think this actually happened well before discussions with TTRP about the graduating cohort's final production. As with a lot of my projects, many ideas grow in parallel, then at a certain point I feel that maybe I can bring things together. The TTRP project had its beginnings just before Pao Kun passed away. He had sent me an email to ask if I would consider directing the graduating cohort for their final work. Later Sasi spoke to me and I said I would do it. There were a few things floating in my head. I proposed the Tzay Chuen idea to Sasi as one of two projects, and he was keen.

**Weng Choy: You're part of TTRP's advisory committee, could you tell us more about that relationship?**

Keng Sen: Their advisory committee is a big one; it is a group of peer artists from Asia and beyond. But our involvement varies. Before this project, I've never been able to really engage, because I've been in and out of Singapore. I think that Pao Kun was interested in me coming in for the final year; his grand plan was that there would be an introduction to four traditional Asian systems and then in the final year there would be a focus on contemporary work. I've been in informal discussions with Sasi as well as Pao Kun about the curriculum and I did see some of their classes. I gave some feedback and in particular about this constant tension: how do you deal with the Asian systems and contemporary work, because in a sense the Asian systems are extremely codified. How does the code translation happen, from learning the form into contemporary expression?

But I feel it is also important that the TTRP students begin to question why they are doing what they are doing just before they leave. It is a precious moment. Okay, I am going to graduate, and I am going to enter the industry or maybe not. Why do I make my work? What does it mean to make work? What is work? I started off thinking that for the final year production I might do a typical thing, which would be to take the traditional theatres and move it to the contemporary context. Then as I was planning what to propose to Sasi, I thought, no, maybe that's not the point. Maybe the point is a larger one, like questioning what is a theatre institution? Why did the students choose to go into this three-year course and, in a sense, enter a cocoon – because they don't work with other companies during these three years – and what do they feel now as they are about to leave this "cocoon"?

**Weng Choy: While questions like "what is art making?" and "what is art?" might come up when thinking about Tzay Chuen's work, I know he deliberately avoids dealing with those kinds of questions.**



29/10/2003

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**Keng Sen:** I like to walk this tightrope of engaging with the material at hand and at the same time also pushing the material one more step. Let's say I'm working with an artist who's from the traditional theatre or dance world: while I'm engaging with them, at the same time I'm pushing them into a sphere where they are juxtapositioned with something else – like kuttiyattam with video art. We do this with the commitment of individuals involved; they have to make personal choices in the process.

And it's the same here. I feel that the students may have an interest in working with me but I push them in a way where they have to face certain things within themselves about making work rather than just acting. But the process is non-judgemental. It's okay if you don't want to make work. Maybe some performers are really more actors in a conventional sense. You know what the alternatives are because you have gone through a certain process and you know what you are good at and you select the strategy which is best for you.

**Weng Choy:** I had the opportunity to participate in one of the workshop sessions with you, Tzay Chuen and the TTRP group, and my feeling is that some in the group are resisting the project, but what exactly this resistance is seems unclear. And then there are the negotiations between yourself and Tzay Chuen.

**Keng Sen:** It's interesting how you start with a "blank slate", but it is never a blank slate. As you begin to journey from this "blank slate" you find that there are forces which are pushing a certain kind of writing on the slate. There are constant negotiations. There are many levels of relationships at work. The first relationship is between myself and Tzay Chuen – we're engaged in this conversation, and the first audience of this conversation are the students. This has been, for me, tantalizing: it seems weird to be talking about Tzay Chuen in the workshops when he is there at the table and he is listening. The students are aware of this tension. We are going to make a "performance" about this person and this person is at the table; we are saying, "well, this person did this and this person must be thinking this", and he's sitting at the table and not speaking – yes, he does respond later, but it's bizarre. You begin to realise what is involved when you "characterise". This was the basic issue that I wanted to set out for the students – How do you characterise? What is your responsibility? How do you as a performer comment on a subject matter?

I feel in Singapore there is a thin top soil of critical thinking. There are many companies who engage in devising their own work, who are making commentary. But I feel the commentary often operates at the level of "I want more but the system cannot give more, the system is bad". I would like the TTRP group to engage in a process of commentary which is transformational. As they are commenting, rather than ending

up bitching about something or saying, "I am trapped by the system", it becomes a transformational process whereby they free themselves through the commentary. This is also a discovery for me, how commentary could be transformational, as I engage once more with a Singaporean group. (I would say that even though there are performers from Hong Kong, Macau and Taiwan, they have been in this system for three years. I consider this as a made-in-Singapore group.)

**Weng Choy:** You and I have been talking rather abstractly about the development of *Lim Tzay Chuen*. Tzay Chuen's own work also resists a direct approach. Yet I would argue that at the heart of each of his works is a very specific thing; there's always a specificity involved. I know that for *Lim Tzay Chuen*, Tzay Chuen wants to avoid delving into things like his biography or emotional states, but while certain obvious concrete character details are left out, I would speculate that there are some very specific things that are being placed at the heart of this devising process.

**Keng Sen:** I think what is clear is that we are involved in a devising process. But it's a devising process where the subject has to be invisible or where it is hidden, and it has to be discovered. Tzay Chuen isn't interested in: This is me, these are my thoughts and this is my agenda, blah blah blah. It would be much easier if we devised a work about a famous dead artist like Picasso. The fascination for me is that we are devising a work about a living person who is our peer. Some people might say how dare we do a piece like this because *Lim Tzay Chuen* is not of that "stature". But that's the fun part of it. People are going to say, "Are you going to see *Lim Tzay Chuen*?" "No, I'm not going to see *Lim Tzay Chuen* tonight."

I wanted to use his name for the title, because here we are devising a work where the subject is obscured, fuzzed out or erased. This is an added difficulty because devising a work is already difficult, let alone subsequently fuzzing the subject deliberately. So how can we manifest "*Lim Tzay Chuen*" – do we do it as interventions? Do we talk about his work? For me, the thread through Tzay Chuen's work is alterations, and the question is where is the site of alteration in *Lim Tzay Chuen*? Perhaps the site is the nine individuals onstage. In a lot of Tzay Chuen's work there is a thread of secrecy – there are some people in the know – so the question is how to impregnate the individuals who are the transformational site with an alteration, a virus, which a larger audience may or may not be clear about. I call it a virus, very specifically, because a virus is hidden. But it is pervasive and it replicates.

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**Lee Weng Choy is an art critic and artistic director**



## 《林载春》

在不久前，和同事谈到有关本地欠缺非此非彼的中间派时，我笑说新加坡除了地铁列车和月台间的缝隙外并不存在其他的间隔空间。艺术家和作家们长久以来却认为，最有趣的正是这些边缘地带。或许正因如此，我一直很关注林载春的作品。林载春设置各种‘作品’，通过空间的改造来影响人们的行为和想法。其创作对周围的人起了‘干预’性的作用，故其‘作品’只能被发现，而无法如一般的创作设在展览厅供人欣赏。

例如，在‘改造’系列中有个作品，是载春重新设计的画廊展示橱窗。长方形的新窗户，设在低于一般眼光水平线下。要看见内里乾坤，就得弯腰伸长脖子。他蓄意改变购物者惯常平视、毫不在意的态度，逼迫画廊参观者采取这种姿势，将大家的视线往上往内牵引以便好好看看里头的空间。还有一面，载春刻意指示展览目录册子印刷商，把对页上方都作不切割处理。读者不加思索，或许还以为印刷出了岔漏，自行撕开后却发现，左页印了一张照片：不知名人士的手，正触摸着未切割的纸张上方。

过去他认为他的作品是企图说服各体制机构‘尝试可行’的可能性；现在他则是为‘预计会发生的问题’提供‘有创意的解决方案’。我们可以看得出来，载春在使用语言表达自己的工作方式这方面，一直不断的在演化当中。就如他极力抗拒让作品掉进‘艺术’范畴的框框中，他也希望诠释作品的语言能更间接、更隐晦些。

通常，载春会与特定机构进行合作。不管是电力站、2002年光州双年展主办策展小组或者如这次与剧艺工作坊和剧场训练与研究课程（TTRP）的学生的合作，过程都是繁复的。拒绝被定型框死的艺术家，竟然成为了TTRP首批毕业生的最后一个结业‘剧场作品’的焦点。似乎极具讽刺意味。虽然我曾与载春聊过有关这个以他命名的作品，其创作过程，以及他所扮演的角色。不过，成品到底会是个什么样，我却仍半点头绪都没有。它自然不会针对‘林载春’这艺术家作直接的阐述。以下是我与《林载春》的导演王景生所作的访问，尝试了解他的观点。

永财：在什么机缘下，你参与了《林载春》的创作？

景生：我一直在做有关亚洲艺术家的研究，而因此认识载春。这好象早在还没谈到要与TTRP应届毕业生合作创作最后一个结业演出之前便已发生。正如以往，我会同时进行多个构思。到了某个阶段，我会觉得可以把各种可能性结合在一起。和TTRP合作，是在宝·去之前便已酝酿的。他当时发了一通电邮问我，是否能考虑为毕业班的学生执导最后一个结业演出。后来，沙士和我谈起，我便答应了。我当时有好几个概念，我向他提议两个可能性，其中一个便是以载春为题材的。他大表赞同。

永财：你是TTRP的咨询委员会成员之一，可否谈一谈这层关系。

景生：他们的咨询委员会成员很多，大多是亚洲和其他区域的艺术工作者。不过我们每个人的参与程度各异：在这次的结业演出之前，我其实并没能有多少贡献。因为那时我得频频出国。我相信宝·是希望我能参与学生最后一年的课程。他的愿景是希望能在教授四大亚洲传统表演体系的入门课后，让学生在课程最后一年里头专注于当代剧场的工作。我和沙士和宝·都曾就课程内容进行非正式的讨论，并且在课程进行时前去旁听。我发表了一些看法，特别就那时无时无刻都存在的张力——即应当如何对待亚洲体系和当代剧场模式呢，因为亚洲体系其实是很程式化的。在学习后，我们又该如何在当代剧场工作中将之转化派上用场呢？

不过，我却也认为，TTRP的学生必需在两校前正视这个问题：为什么做了这个选择。“好吧，我快毕业了，我是否要参与剧场工作？我为什么要进行创作？创作的意义是什么？创作的定义又是什么？”这对他们来说，可是个关键时刻。我起初想，就根据以往的方式处理结业演出吧，也就是将传统剧场元素植入当代语境中作转化和诠释。可是，在我思考要向沙士做什么提议的时候，却突然发现，这应该并非重点。或许我们应该想得更宽广些，或许我们应该思索，有关戏剧学院的定义？为什么学生选择修读这三年课程，或者换个角度看，由于他们在这三年里头，不许和其他剧团进行任何合作，因此换言之，就如同选择进入一个受保护的环境。现在即将离开这保护区，心情又如何。

永财：或许在思考载春的创作时，可能会碰触诸如“什么是艺术创作”或者“何谓艺术”这类问题，不过据我了解，他经常刻意回避这类问题。

景生：我老爱挑战这类棘手的事。在使用创作素材的同时，又将之升华或往前推进。举例说明吧，我和传统剧场工作者或者舞蹈员合作，和他们共同合作进行创作的当儿，也会将他们推向一个全新的领域，让他们和另外一种艺术形式进行碰撞激发新火花。例如印度传统舞剧和录像艺术，这必需仰赖参与者的积极投入，在整个过程中，他们得各自做出选择。

这次和TTRP的学生合作也是同样的情形。我认为学生或许有兴趣和我合作，不过我却将他们推向一个境界，让他们不只是单纯做个演员，而是去正视自己对于创作的感受和想法。不过，这并非是非对错黑白分明的过程。你如果不想进行创作的话，也没问题。有些演员，可能就比较适合进行常规定义的表演工作。由于你经历过某个创作或训练过程，你因此知道有些什么其他的可能性，你也知道自己的强项，然后选择最适合自己的方式。



## 文：李永财

永财：我有机会参与了其中一次的工作坊，当时在场的有你、载春和TTRP的学生。我感觉到，有些学生在抗拒这次的合作，不过却不清楚，他们实际上到底在抗拒些什么。除此之外，还有你和载春之间的磨合。

景生：我们总以为一切从“零”开始，其实却从来不是真的如此。这是很有趣的现象。当你从“零”起跳时，却发现有很多不同的力量正把你推向某个方向。磨合是必经的过程，其中牵涉了很多层面的关系。首先，是我和载春间的关系——我们进行对话，而首批目睹者便是学生。对我来说，这是个叫人振奋的过程。在载春在场聆听的工作坊现场讨论载春，是件很奇妙的事。学生清楚感觉到这张力，我们要以这个人作为创作一个“演出”，而现在这个人就在现场：我们在说什么“这个人做了这事那事，他应该在想什么”，而他就坐在我们身边，默不作声。他稍后虽然会发表意见，不过感觉还是很奇怪的，你慢慢开始明白，当你塑造人物的时候，所牵涉的一切。这便是我抛给学生的基本问题：你如何塑造人物？你的职责是什么？作为表演者，你该如何表态？

我认为新加坡目前所能见到的批判式思考模式是具有局限性的。自然，有很多剧团进行创作，发表评论。不过，我总觉得，这基本上都是有关“我要更多，不过体制却无法给得更多，因此体制出问题了”之类的评论。我倒希望TTRP的学生能够参与一个具改造作用的评论过程。当他们进行评论时，不单只是进行数落，或者觉得“我受限于体制”，而是能通过提出评论释放自我，完成改造过程。我再次和新加坡剧场工作者合作，竟然发现评论也能有改造作用。这对我来说，也是个新发现。（这次虽然参与的有来自香港、澳门和台湾的表演者，不过由于他们已浸透这里的制度三年，因此我认为这是个“新加坡”团体。）

永财：你和我不过是在很抽象的讨论《林载春》的创作过程，其实载春也是非常抗拒在创作时手法过于直接。不过，我却认为，他的每一个作品的中心思想都是很具体的，都牵涉某种具体性。我知道载春不希望《林载春》涉及任何有关他的生平或者感情层面的东西，不过，虽然可能避开了一些有关“人物”的明显或实质的细节，我猜想必定会在整个创作过程中，设定一些很具体的东西。

景生：我想我们非常清楚所参与的是一个创作过程，不过对象在过程中必须是隐匿的，但其原本隐匿的部分，却又得被“挖掘”出来。载春对于“这就是我，我的想法和我的目的等等”皆不感兴趣。或许以知名艺术家如毕加索作为对象进行创作会简单许多。对我来说，最有趣的莫过于我们的创作对象是一个活生生的同辈。可能会有人认为，我们何德何能，竟然搞这样的演出，因为对他们来说，林载春还没到那种“境界”。不过，这正是有趣之处。大家会说：“怎样，今晚可会去看《林载春》？”哦，不，我今晚不会去看《林载春》。

我想用他的名字当剧名，因为我们在创作过程中会模糊或消除对象，这无形中增加了困难性。创作本身已经非易事，更何况得刻意的模糊对象。我们该如何体现“林载春”？以干预手段？我们是否要讨论他的作品？对我而言，载春的作品所贯穿的主题是“改造”，重点是，所改造的是什么？或许，所改造的是站在台上的九个人。在载春很多作品中，存在着一丝秘密性——总有一小撮知情者——因此我们得考虑如何将改造基因，即一种病毒，注入被改造者体内。广大的观众群可能知情，也可能毫不知情。我很具体的称之为病毒，因为病毒虽然是隐匿的，却具渗透性和复制能力。

李永财是艺评家，也是电力站联合艺术总监。



## The Graduating, Pioneer Class of the TTRP 2003

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Do you know why the Merlion was moved only by the year 2002? That is because before that, the Esplanade was not built yet. Everyone knows that the Esplanade is built like a durian, which is not a good choice to make. The Merlion loves to eat durians, and if there were no offerings of durians, the Merlion would not let itself be peacefully relocated. Therefore, only when the Esplanade is built could the offering of the Durian be made, and thus the Merlion could be safely moved to its present location.

**Raffles Place** 的华语叫什么? **City Hall** 的华语叫什么?

**City Hall** 的原名叫死地河。莱佛士其实是如来佛的化身。他是来到新加坡救大家。因为当时，有很多人都莫名其妙的死在死地河这里。所以他来到这里就叫我们要把这个地方的华语名字改名。因此现在，**City Hall** 的名字叫“国会大厦”。



The way of thinking as a programmer and as an actor is totally two different things, aren't they?

Art works and computer programs are totally different. When you write a program you need to be very careful and rational and not let any mistake happen. Even though writing a 0 as 1 is a small mistake, it will cause a huge problem. In the art world, nothing is right and wrong. Like this painting, the scale is not real and not corrected. But it has a kind of beauty.

我宁愿当戏剧界的庸才，都不要做电脑界的奴才。  
一位剧场老师，给我一本新加坡表演课程的小册子。在小册子里面，我给「实践」两个字所吸引，我决定报名尝试。





Themis Lin Mei Yuin

林美芸

themis\_lin@hotmail.com

I keep asking why I am unable to quit smoking?  
Now I am asking myself why do I want to quit smoking?  
When I acted in Tiger Tally and Tartuffe, I can control myself not to smoke because I was playing Tai Fei, the royal consort dowager and Marianne, an innocent young girl. Because it makes me feel guilty during the performances and I would not be able to get into the roles. Now I am acting myself.  
What I am facing is an 'original self'.  
I don't know how to say no to cigarettes. I have no will to say no to cigarettes.  
I need to get over my desire in the quickest time possible. So I choose to smoke to console myself.  
I am willing to be controlled. But in this kind of control, I think of breaking free.



meiyun 3/4

30/10/02



meiyun 3/4

30/10/02

Andy Ng Wai Shek

吴伟硕

ng\_wai\_shek@hotmail.com

I am Andy Ng. I have a problem.

My group members and I are going to do an exercise of creating a mistake.

What we have to do is:

- Step one we must go and find a factory. It must be a manufacturing company that owns a production line.
- Step two we must visit the production line of the factory, investigate and understand in detail the steps and the process of its production, by machine, by people, etc.
- Step three we create a mistake, which must happen during the process of the production, and the mistake will affect the production, so, at the end it will change the construction of a product.
- Step four we must go back to the actual production line, and find out how to change the practice and the production line in order to achieve the expected mistake.
- Step five we need to do a presentation of our investigation and how we can achieve making the 'mistake'.

Our major problem is, two companies that we wanted to visit have rejected us. But time's up. We need to do the presentation.

Can you tell us what to do? If you have any idea, please email me at ng\_wai\_shek@hotmail.com. Many thanks.





I want to be invisible.  
I don't like to be made used of... ..  
I always hold my concepts very dearly.  
I am being made use again!  
I am not angry at all, I am very positive.  
I am the one who created the 'Link'  
I can position people where I want them to be.  
I don't want them to start thinking too much...  
I can do that and control them.  
I will do anything for money.  
I can't really rely on trust.  
I want you to understand my 'reasons' not my 'meanings'  
I am trying to make you guys think logically...  
I want to take risk!  
I am not going to sell!  
I want to be able to pay tax!  
I want to see the result...  
I don't see this as an end...  
I want acknowledgement.  
I feel very naked...  
I feel that I'm losing control... ..  
I simply want to lose control.



Who am I?  
Where do I come from?  
I am Antonin Artaud  
and if I say it  
as I know how to say it  
immediately  
you will see my present body  
fly into pieces  
and under ten thousand  
notorious aspects  
a new body  
will be assembled  
in which you will never again  
be able  
to forget me.

我对老树情有独钟，更爱怪老树。  
从它的身上，仿佛看到老了的自己。  
怡然自得，让人沐浴在春风里。  
老树喜欢静静地听着在它底下纳凉的人说着话：  
静静地看着在它底下玩耍的小孩。  
它从不跟谁争辩什么。  
只是静静地把根往泥土里扎呀、扎呀；  
只是静静地把树枝往天空长呀、长呀。

本来老树跟很多朋友住在一起。  
不过朋友们后来都搬走了。  
偶尔会想起它们。  
现在开始慢慢地忘了它们。  
只有一样东西老树忘不了——  
在暴风雨中，它和朋友们集体翻腾的场面。  
一阵巨风吹来，它们欠着身体迎向他。  
一触到他，它们就柔韧地向上仰翻。  
树干树枝，前翻后翻地弹动。  
一列列一丛丛的叶子，像鱼鳞般地，  
亲吻着天上射下来的水箭。  
像扇子般地把那涌泻下来的水潮，  
一排排地拨开，向地面撒去。

多么轻盈潇洒的舞姿。  
把暴风雨化成甜美的雨露。  
爱树的人，在狂风暴雨之中，  
才能看到树的真正风采。

老树啊，老树。  
你现在寂寞多了……





Singaporeans are baby elephants conditioned since young to be chained up. I resisted by being a rebel. I was a JC drop-out, an NS obese condemned case but upgraded to combat Armour Infantry, not done out of patriotism. I became a waiter, bartender, clerk and actor within 2.5 years of limbo. I kept banging into bushes and falling into swamps. I joined another jail TTRP as KPK is a bigger rebel than I am. "You need to use the method of training to un-train yourself". I deserve NAC Shell Scholarship more than some amateurs, wanted to quit, but stayed on as I like the purity of traditional art forms. I was swung from one teacher to the next. Torture and pleasure. I am alive when abroad. Back here, I finally see my personal tragedy of neglecting nuances of life, friends and family. I am so good at imitating but never exceeding myself. My gap of 27 years. I miss Mr Zhou and my father. I want not to be the master of my work but the person to free the baby elephant in me. Making art is shitting, no more traumatic holding on. Flower. One cloud at snow tip.

"我们是来打工的嘛，要改很难啦，有时会怕，怕它不顺，产品好就好咯，没有去想啦，不用去想太多啦，产品好阿我们做了也比较开心啦。"

——蚊求心态

"我觉得我很委屈，同学也要屈，郭生最笨最委屈。"

——破格的代价

"你们少来了，咱们的国父绝对不可能相信风水，也绝不会拿它来治理国家的，你们这群太极宗师、印度高僧、日本禅师和山中隐士根本是牛鬼蛇神，是法轮功邪教份子，是国教恐怖主义者！你们就呆在自己的神山、圣河和佛洞好了！别来妖言惑众，扰乱民生！"

——打倒迷信，封锁传统，打死逆流

"我心里有一只小象，试图摆脱枷锁，它曾经横冲直撞，摔倒好几次，TTRP 是它最终的监狱，最终的家"

——回顾

花，单去在雪顶





Gravity causes time slow down. Further from gravity source, younger it remain. So it want to stand upon planet dense as black hole, bright as sun.

Upon it will remain standing forever. Its head, since furthest from gravity source, will be lightest youngest like a child's, to dream discover secrets of the universe. Its body arms be those of grown man, strong active to work experiment record what child mind imagines. Its legs feet be old. Old n ancient mild n wise, to support man-child. Legs be remain unmoving, rooted solid near to Formless Source underfoot, while child's head floats forever higher and younger into Shifting Shapes.

将所有衣物除去。  
快步穿行于湿巴刹。  
呼吸。  
放轻松。



Ever since I've bypassed millions of living creatures and turned into human, life has told me that the beginning is the swim to the unknown. Let me smile and dive into the deep sea of the unknown, explore what is really deep inside. Maybe I cannot describe it at all, maybe I can call it 'the Thing' maybe the unknown is 'the Thing'. When unknown is conscious, it bypasses the unconscious; after it becomes clear, ambiguity is increased; before one dives into the sea; one has to stand on land. To learn, one has to unlearn; to continue the search, one cannot find; Breathe normally, the air is abnormal; the train 'Face it' misses the train named 'Avoid it'. Today, is the special everyday.

从我打败了几百万“人”争取到生命的那一刻开始，生命已经告诉了我，用全力游向未知是我小小生命的开端。一开始我便向它游去，面带微笑潜入未知的深海中。也许它无法被形容，也许可以偷偷叫它“那个东西”，也许“那个东西”叫未知。未知在清醒的时候，曾走过不清醒；清楚了之后，增添了模糊；潜入海中，要先在陆地停留；要先不会，才能学会；我找不到，才能不断寻找；正常呼吸，不正常的空气；“面对”错过了“逃避”列车号；今天，是特别的每一天。



Yann Yann 3 20/10/03



Yann Yann 2 20/10/03



## Credits

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## CREATIVE TEAM

Conceived & directed by  
In collaboration with  
Written by

ONG Keng Sen  
LIM Tzay Chuen  
Graduating artists from TTRP:

José KU Leng Un  
Walter LEUNG Yuen Kwon  
Themis LIN Mei Yun  
Andy NG Wai Shek  
Zelda Tatiana NG  
Leanne ONG Teck Lian  
Peter SAU Jia Liang  
SIM Pern Yiau  
YEO Yann Yann

Associate Director  
Performed by  
Print design by

LOK Meng Chue  
Graduating artists of TTRP  
Hanson HO / H55

## PRODUCTION TEAM

Producing Director  
Manager  
Production Stage Manager  
Technical Manager  
Asst Stage Manager  
Sound Engineer  
Sound Operator  
Video Operators  
Video Operators  
Video Operators  
Lighting Operator  
Front-of-House Manager

TAY Tong  
Traslin ONG  
Jean YUE  
Lennie LEE  
Melvin LIM Shoon Hsiung  
LAU Sook Fong  
MOHAMED RAFI Bin Kamarudin  
Scott Dominic PETERSON  
SHEN GuoJun Ann  
Abhilash Anslem MENON  
Cheryl HEW Soo Fun  
Judy TAN

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Our volunteers.

And all others who have provided support and assistance in one form or another but whose names we were unable to include due to print datelines.

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## Ong Keng Sen

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Artistic director of TheatreWorks, Keng Sen graduated from the Tisch School of the Arts, New York University, and also holds a law degree.

His most substantial achievements in Singapore include the development of playwriting through the creation of the Writers' Laboratory, his artistic direction of the Retrospective which brought together Singapore scripts written over three decades and the creation of new writing festivals in the form of theatre carnivals in the Fort Canning Park.

Keng Sen's direction has been seen in New York City at the Lincoln Center; in Tokyo at the Theatre Cocoon, Bunkamura; in the Adelaide Festival and in the famous Kronburg Castle in Denmark. His "docu-performances" that explore today's Asia through history and confrontation of self include Cambodia's *The Continuum: Beyond the Killing Fields*. Recently he extended this to make a new production in Vienna which looked at the trials of Milosevic in the Hague. His newest work *The Global Soul - The Buddha Project* just completed its 2003 tour in Berlin, Singapore, Zurich and Rotterdam.

Equally important have been his international Asian laboratory processes known as the Flying Circus Project. His networking/capacity building projects have contributed to the work of other artists in Asia including Shanghai, Hanoi and Luang Prabang.

He has been the artistic director of an international arts festival at the House of World Cultures in Berlin - *In Transit*, for 2002 & 2003.

He is the first artist to have received both the Young Artist Award (1992) and the Cultural Medallion Award (2003) of Singapore.

## Lim Tzay Chuen

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Lim Tzay Chuen designs and constructs 'alterations', 'gaps' or 'delays' that affect the status quo of our behaviours and perceptions; he produces interventions that are typically 'discovered' rather than 'exhibited'. Lim's works are the results of an intricate but collaborative venture with specific organisations. In the past Lim sometimes described his work as trying to get institutions to 'entertain the possible'; he now talks about offering 'creative solutions' to 'possible problems'.

## Lok Meng Chue

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Lok Meng Chue has been involved from the beginning (from 1985-1995) in nearly all TheatreWorks' productions. These include performances on stage, both locally and overseas, and backstage as director, in stage/production management, and offstage as workshop coordinator and administrator. She is one of the most important associates of Ong Keng Sen since his important early projects like Springboard at the Black Box, The Writers' Lab, The Director's Lab and The Flying Circus Project, which culminated in the international tour of Lear. After a hiatus of 5 years from the stage, she returned to performance in Ong Keng Sen's production of The Spirits Play both in Singapore (2000) and Japan (2001), as well as being the associate director on 2002's Search: Hamlet in Denmark.

## Hanson Ho + H55

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Hanson Ho is the design director of H55, a graphic/communication design platform founded in 1999.

Having been commissioned by a diverse range of clients, including The Singapore Institute of Architects, Rang Mahal, DSO National Laboratories, SembCorp, Song+Kelly21, and The Sandwich Shop, Hanson has received awards from prestigious international competitions for his work, including the British Design & Art Direction (in 2002 and 2003), the New York Type Directors Club (2003), the New York Art Directors Club (2002), as well as the Singapore Design Awards (2002).

Hanson's work for H55 has also appeared in design publications such as IdN (Hong Kong), Ubersee (Berlin), Typographics 5 (London), Page (Hamburg), Etapes (Paris), Ish Magazine, d+a, and design bibles such as the sought-after British Design & Art Direction, and the New York Art Directors Club Annual.

Hanson continues to balance commercial work with his personal self-exploratory project, Rabbit, a series of objects which is currently available in Paris at design concept stores such as Colette, OFR, and the Palais de Tokyo's Black Block.

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## TheatreWorks

TheatreWorks (Singapore), established in 1985, is an international performance company based in Singapore. It is known for its reinvention of traditional performance through a juxtaposition of cultures, along with its cutting edge productions that sets new benchmarks of artistic excellence.

Its works reflect a concern with cultural negotiation and artistic exchanges with artists, through a network of traditional and contemporary artists from different disciplines. 2002 sees TheatreWorks developing two key strands: the Singapore Wing and the International Wing - a unique model for a Singapore Arts company - to facilitate its growth both in Singapore and in the international arena.

In Singapore, it will continue to support and nurture Singapore artists and develop the Singapore arts through its developmental programmes like The Writers' Lab, and education / outreach programmes. It will continue to produce and promote Singapore writing, thereby creating a theatre that is Singapore and with a Singaporean voice. TheatreWorks has to date created and presented over 160 productions which are important landmarks in Singapore theatre history. 2003 sees TheatreWorks' Singapore Wing embarking on a new development in creating works that redefine the bounds between science, art and 'live' performance. The education and outreach branch also works closely with schools and institutions to bring the magic of theatre and drama to youths and to the general public.

Internationally, TheatreWorks will continue to develop its various productions and programmes that has gained international recognition. Home-grown research and development projects like The Flying Circus Project have turned into an internationally known and sought-after laboratory process. Its progressive outlook has also resulted in works that have challenged accepted history through a genre of documentary performances. It will also do commissions by international festivals and institutions, as well as initiate new creative programmes internationally.

In 1999, TheatreWorks initiated the Arts Network Asia that encourages and supports regional artistic collaboration. This Network is motivated by the philosophy of meaningful collaboration, distinguished by mutual respect. The creation of this Network, with funding from the Ford Foundation and managed by TheatreWorks, is run by a panel of Asian artists to make grants to assist regional collaborations.

Under the artistic directorship of Mr Ong Keng Sen since 1989, TheatreWorks' concerns go beyond that of Singapore. It sees a strong synergy between nationalism and internationalism - a philosophy that informs the company's works and outlook. Ultimately, TheatreWorks is dedicated to the development of contemporary arts in Singapore, and a politics of interculturalism in Asia, thereby contributing to the evolution of an Asian identity and aesthetics for the 21st Century.

新加坡剧艺工作坊于1985年创团，是以新加坡为据点的跨国际表演剧团。剧艺工作坊通过各种不同文化的并列，重新诠释传统表演艺术以及发掘其中全新的可能性；其尖锐的舞台作品更不停开创优质演出的新标准。剧团和来自各种传统和现代艺术领域的艺术工作者合作，积极促进文化交流和互动。

剧艺工作坊为了能更有效地推展在新加坡和国际领域的工作，于2002年开始启动新加坡艺术团中首创的双线发展模式——新加坡分部和国际分部。

剧艺工作坊将继续通过诸如剧作家实验室等开发性计划以及其教育／拓展计划来培育新加坡艺术工作者和推动本地艺术的发展；剧团将持续不断地通过排演新加坡剧作家的作品来推动本地创作，借以推广具新加坡特色并反映新加坡人内心的剧场。截至目前为止，剧艺工作坊已经创作了超过160出舞台作品，这些都已成新加坡剧场历史的重要里程碑。剧艺工作坊在2003年更开创了全新的创作路线，成品重新定义了科学、艺术和现场演出的界线，其教育与拓展部和学校及机构紧密合作，让年轻人和公众能有机会感染剧场艺术的魅力。

在国际领域方面，剧艺工作坊接下来还是会继续推动已在国际间享有声誉的各种演出和剧场计划。在本地萌芽的研究和发展计划如飞行马戏团计划已在国际间打响知名度，成为受广泛认可的实验性创作方式。其前瞻性纪录类的作品挑战了公认历史观；剧团的工作也包括国际艺术节和机构的委托计划，以及其他在国际间推行的崭新创意计划。

剧艺工作坊秉持了在相互尊重的前提下进行有意义的合作的精神，在1999年发起了鼓吹和支援区域艺术合作的亚洲艺术网络，由福特基金会赞助，剧艺工作坊负责管理，并由亚洲艺术家组成评审小组，来负责审核拨款支持区域性的合作计划。

王景生自1989年开始担任剧团的艺术总监，剧团目前已跨出国门，剧团相信民族主义和国际主义起着相辅相成的作用，而剧团的作品和展望则充分反映了这信念。剧艺工作坊的终极目标是通过推动新加坡当代艺术的发展，以及亚洲跨文化主张，协助形成专属亚洲的认同感以及开创21世纪的审美观。

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## Theatre Training & Research Programme

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The TTRP is a three-year, fulltime, systematic training programme for professional actors in Contemporary Theatre. It is inspired and informed by the history and development of Contemporary Theatre in Singapore over the last 37 years as well as by the artistic vision and multicultural practice of our late Founder and Director, Kuo Pao Kun.

TTRP trains students for Contemporary Theatre by immersing them in four Classical Theatre systems from Asia while at the same time instructing them in the most modern actor training techniques from the West. The training of a contemporary actor is a dynamic, changeable process and to this end the programme also includes an introduction to digital and new media arts.

The TTRP is a performer-centred, practice-oriented programme. It aspires to nurture highly skilled, technically adept, critically aware, socially engaged and artistically autonomous actors, capable of contributing imaginatively to the theatre making process.

Exposed to several cultures and languages and immersed in both classical and contemporary learning, TTRP graduates will be equipped with diverse resources to work across cultural and aesthetic boundaries.

剧场训练与研究课程是一个为期三年，系统化地培养当代演员的专业戏剧课程。它的建构意念，是建立在新加坡过去三十七年当代剧场的历史和发展；并且吸收了已故创办人兼院长郭宝崑对多元文化实践的经验，以及其艺术视野作为建构基础。

将亚洲古典剧场系统融入课程，让学生在接受西方最新的演员培训手法的同时，亦沉浸其中。培育当代演员是一个不断更新的过程，因此课程也提供数码艺术及新媒体的入门训练。

剧场训练与研究课程以表演为中心，并且着重实践。它追求培育技巧扎实、技术熟练、判断敏锐、视野广阔；又在艺术追求上拥有自主性，同时能够在创作过程中发挥无限想像力的演员。

我们期望，在接触不同文化及语言冲击；以及在接受古典和当代思潮的洗礼后，本课程的毕业生能够拥有多方面的能力，在不同的文化和美学范畴内，均能自由地开拓自己的艺术天地。

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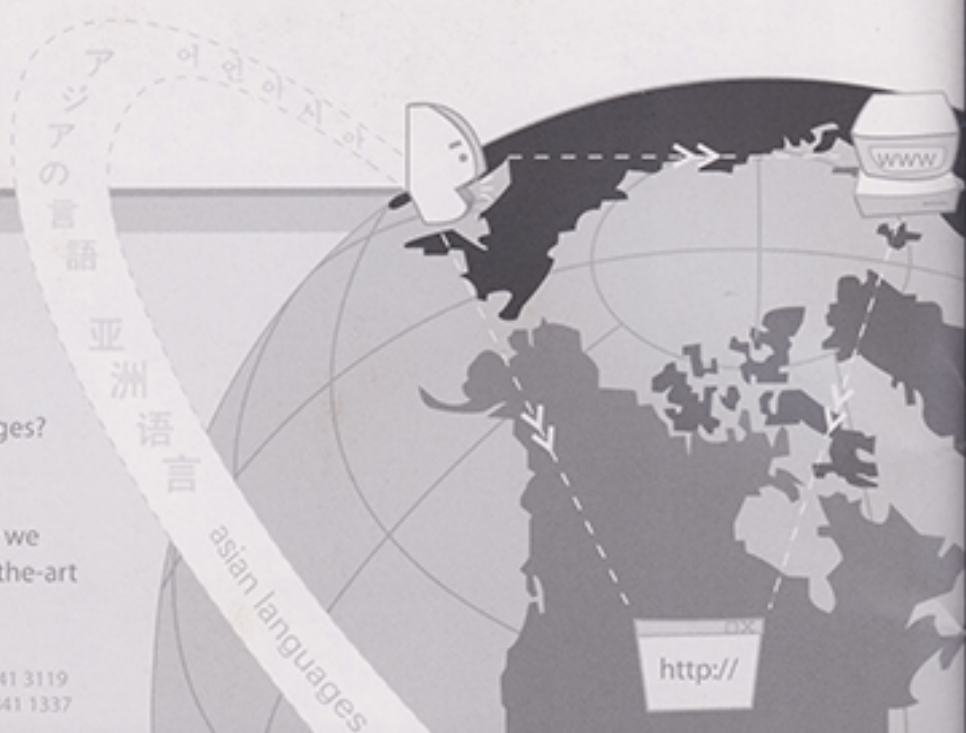
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