



戏剧盒的《是恶作剧还是犯罪！》。

《真实声音、真实生活》来自英国。



“GoLi弹珠移动聚场”将在来临的论坛剧场节正式启用。

戏剧盒野心之作

邓华贵 / 报道 各演出单位提供照片

GoLi弹珠移动聚场7月登场

经过近两年筹备，戏剧盒野心之作“GoLi弹珠移动聚场”终于将在来临7月登场。

“GoLi”是本地第一个可充气移动剧场，由大小不同的充气架构建造，形成四个类似弹珠形状的建筑。这四个可移动的“弹珠”可随意重组，既可单一立起，也能分成两个、三个或四个独立架构，在户外构成一个临时表演空间。

这个移动剧场的正式启用，是配合戏剧盒下月主办的论坛剧场节“戏聚现场：论坛剧场”，从7月3日举行至10日。剧团今年邀请来自本地与世界各地的年轻艺术工作者，呈献多场免费的论坛剧场演出。

论坛剧场节艺术总监许慧铃指出，今年是戏剧盒剧团25周年，也是剧团走入社区的第15年。她说：“今年的剧场节正式启用‘GoLi’，对戏剧盒来说是个重要的里程碑，象征着戏剧盒在社区工作上采取从基层出发的态度与方法。这也是我们第一次举办如此大规模的剧场节，邀请各阶层不同人参与，希望每个人都能有不同收获。”

顾名思义，此次剧场节把焦点放在论坛剧场，请到来自英国、台湾和印度的团体呈献作品，以及来自上述国家和德国的剧场工作者参与对话会。

许慧铃观察到，这些年来看到越来越多国人开始对论坛剧场有认识，并把它用作一个讨论问题的平台，显示戏剧盒过去的努力已取得部分成功。“我们2000年开始做论坛剧场时，许多人对它还不是很熟悉。2010年之后，突然发觉很多人都在做论坛剧场，来看表演的观众当中也有不少熟悉面孔。可见我们大



《一雇二主》探讨各种“非典型雇佣”制度。

族乘客被困，其中一人接获简讯怀疑有人在地铁上安置了炸弹，车厢内顿时陷入恐慌，疑心四起。

《是》创作于九一一事件后的2007年，关注新加坡人直面恐怖主义威胁时处理种族紧张关系的能力。该剧公演前几天，所申请的户外演出执照遭拒，演出只得在帐篷内进行。尽管如此，《是》至今是戏剧盒最常搬演的作品。

●7月3日 / 晚上8时

■《真实声音、真实生活》

(Mind the Gap, 英国)

《真》是一个互动性剧场工作坊，让参与者在—一个受支援的环境里探讨身心障碍者面对的骚扰，



《黄金少女》探讨父权如何塑造男女关系。

面对全球性竞争，企业为了压低人事成本提高利润，约聘雇、无薪假、责任制、派遣员等各种“非典型雇佣”应运而生，其中又以派遣制度对劳工权益冲击最大。据统计，2013年台湾社会已有将近50万名派遣员，引发大众对劳动派遣的关注与批判，《一》逐一探讨这类现象。

●7月4日 / 晚上8时30分

■《黄金少女》(Jana Sanskriti, 印度)

这部论坛剧场描绘一名年纪轻轻就遭逼婚的少女的困境，刻画女人婚前、婚时和婚后的生活，重点探讨父权如何塑造男人对待女人的态度。

《黄》脱胎自Jana Sanskriti剧团为一群西孟加拉

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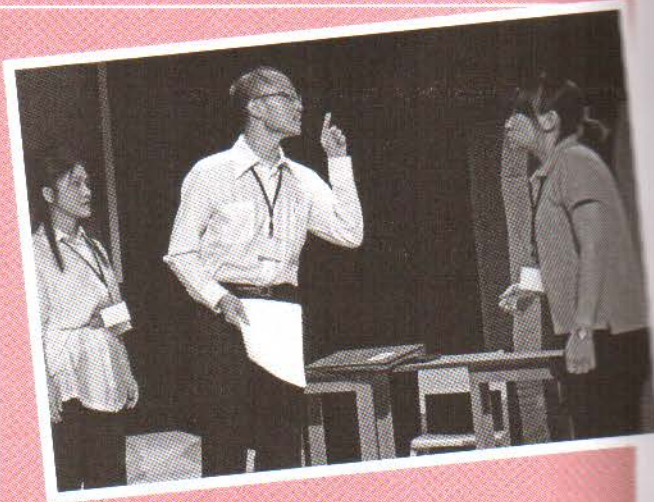
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FORUM THEATRE



HARD WORK *One Employee, Two Bosses*, by Taiwan's Centre of Applied Theatre, examines employment rights and other workplace issues.

SINGAPORE SCENE

Today, forum theatre has found such a footing in sunny Singapore, our island is seeing its first-ever Forum Theatre festival — SCENES, presented by Drama Box — in July. “I first observed the mushrooming of the form here in about 2010, maybe 10 years after Drama Box started working it in Singapore,” says Koh Hui Ling, SCENES’ artistic director, who is also the associate artistic director of Drama Box and 2013 Young Artist Award recipient. “We were doing a piece of forum theatre and up till then, many of our new audiences still had no idea what was expected of them, when suddenly in that year, people were saying, ‘yes, I’ve seen this before.’ Now, even government ministries are commissioning forum theatre pieces to help different target groups deal with difficulties... quite a leap from a time when Boal’s government exiled him for promoting anti-establishment ideas.”

Says forum theatre actor Hang Qiang Chou, who will be performing in SCENES, “The forum theatre Drama Box has been doing is not so much theatre of the oppressed, but more Theatre for Living, more for first-world countries in times

What exactly is forum theatre and how can it help us solve our problems? BY JOTAN

There has been plenty of hype recently about interactive theatre, where affluent dinner-theatre goers get to speak to characters and even take on a role in the plot. But before interactive theatre became a novel type of amusement, it played an important role in the form of forum theatre.

Brazilian director/activist Augusto Boal created the Theatre of the Oppressed in the late 1970s while the country was under rigid military rule. His aim was to use the stage to help beaten-down masses find a way to deal

with their overlords. One method Boal popularised was known as forum theatre. Actors played out a scenario of oppression and members of the audience, who were generally from the lower classes, were invited by a facilitator (the ‘joker’) onstage to step into the shoes of the oppressed.

This is known as an intervention and involves the intervener trying out different methods of dealing with the ‘persecutors’ in that particular scenario. By changing the outcome in a theatrical setting, the audience could, hopefully, also apply similar actions in real life.

where the line between the oppressed and oppressor is blurred — an environment, perhaps no longer so defined by oppression. He probably feels his boss. The stage is constantly in flux. Drama Box creates forums for various people — workers and managers — to help them brainstorm ways to manage aggression as average Singaporeans, students or office workers or people with disabilities and relatives.”

“It’s theatre for a community realising its power,” adds Koh. “Every bit of knowledge or experience is precious and is brought out and shared in forum theatre that, offering each other an opportunity to communicate and learn from each other, asking, ‘Why do you think this is constructive?’”

NEW PERFORMANCE

Indeed, Koh has been connecting through her 15 years of work with the form. “I think things we always do well in performance. For me, I will say, ‘I never was facing the same.’ Or they might think things at this point of view when a participatory perspective, the other’s intervention form impromptu groups to discuss the issues brought up, without any encouragement on our part.”

Hang Qiang Chou remembers witnessing a scene of empowerment at a forum theatre performance. “Some years

where the line between oppressor and oppressed — in an office environment, perhaps — is no longer so defined. You may feel oppressed by your manager, but he probably feels oppressed by his boss. The state of oppression is constantly in flux. So Drama Box creates forum theatre pieces for various people, such as sex workers and migrant labourers, to help them brainstorm ideas to manage aggressors, as well as average Singaporeans like students or office workers, or people with dying friends and relatives.”

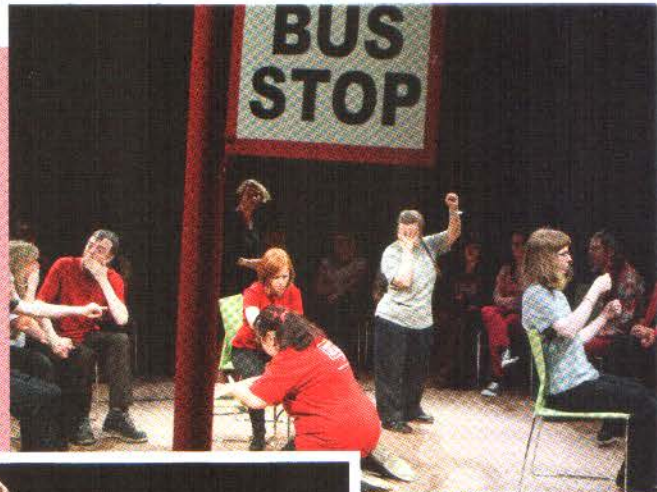
“It’s theatre for everyone in the community really, which I love,” adds Koh. “Everyone has some knowledge or experience that is precious and unique that can be brought out and shared. This craft of forum theatre allows them to do that, offering each unique person an opportunity to negotiate, communicate and challenge each other, asking, ‘Why do you do this? Why do you think that?’ It’s very constructive.”

NEW PERSPECTIVES

Indeed, Koh has seen many people connecting through forum theatre in her 15 years of experience with the form. “There are three things we always observe at each performance. Firstly, people will say, ‘I never knew someone was facing the same situation as me.’ Or they might say, ‘I never thought things could be seen from this point of view’. This happens when a participant sees new perspectives, thanks to someone else’s intervention. Thirdly, people form impromptu groups to discuss the issues brought up, without any encouragement on our part.”

Hang remembers witnessing a scene of empowerment at a forum theatre performance. “Some years

FIGHTING PREJUDICE
Professional learning-disabled actors from UK company Mind the Gap highlight disability harassment in *Real Voices Real Lives*.



could tell in those few moments she had thought about her problems and we hope she used the experience to address her own oppression.”

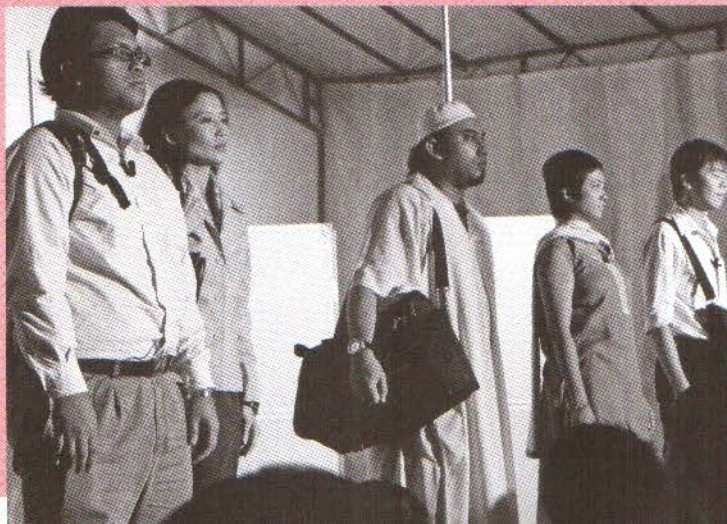
back, I performed this piece about cyber-bullying, and I remember this girl coming in to intervene in a scene where a student gets ostracised. She took over the bullied girl’s role, and when confronting the oppressors, she said things like, ‘You all laugh at me because I’m fat.’ In our play, the bullied girl didn’t have weight issues, she was being bullied for different reasons. But the girl intervening was slightly plump, and we inferred that she was probably projecting her own experience onto the character.

“The joker nudged her a bit and she snapped back into story and made some good points. But you

GROWING INTEREST

Koh and Hang have been seeing more and more people willing to jump in and speak out at performances. Elaborates Koh, “In the year 2000 there was still no social media, so people were very hushed, worried about speaking up. Over the years, we started to generate our own audience who understood how forum theatre works. Meanwhile, the education system was also encouraging people to ask questions. Then in 2004, the Internet started to change as well, and people became connected to more vocal worlds.”

However, she is quick to point out that the-sometimes abusive



EXPLOSIVE THEME An SMS bomb-threat rumour sends five passengers on board a trapped train examining their beliefs in *Trick or Threat!* by Drama Box.

HEALING POWER The Young Can Change the World (right) is a festival segment that serves as an introduction to interactive forum theatre.

vocal stream on the Internet is not the sort of conversation forum theatre encourages. "Often you just see mutual insults online rather than actual communication, perhaps because there's nobody to facilitate constructive discussion. The problem could be the lack of critical discourse within our education system. Or our ability to analyse issues may be lacking, this may be linked to the decrease in emphasis on Literature. While this online generation seems more vocal, they may need forum theatre, and the real dialogue it allows, more than ever."

LEADING COMMUNITIES

Accordingly, SCENES targets audiences of all levels of experience with forum theatre. "The festival has three main segments: The Young Can Change the World is an introduction to forum theatre for people with zero knowledge of it. They go through the entire process as participants, bringing up their thoughts and issues that we structure into forum-theatre pieces. The Community Theatre Training Programme is for people who already understand the form and could learn to be 'jokers'. A lot of social service organisations are very interested in this to lead their communities to try and find solutions.

"Lastly, there are the performances — we've invited stellar international groups who perform forum theatre in their own very unique ways; it's mesmerising for new audiences and also inspiring to experienced forum-theatre practitioners who are open to trying new things. The Indian performers of the piece *Sonar Meve (Golden Girl)* use movement, voice, live music and percussion

TRAVELLING THEATRE Catch a forum-theatre act at GoLi, Drama Box's inflatable mobile theatre.



to highlight issues of young girls being forced into marriage. *Real Voices Real Lives* from England is performed entirely by people with learning disabilities, employed full-time as actors. How does this challenge our perspectives and stereotypes of learning-disabled people?"

All of these will be staged inside the GoLi, Drama Box's inflatable mobile theatre, as SCENES also marks GoLi's official launch. "After SCENES, GoLi will appear again in the Singapore International Festival of Arts. Over the next few years GoLi will appear twice or thrice annually," reveals Koh.

"GoLi is a great venue to stage community theatre pieces like forum theatre, since it can pop up in community areas, like Toa Payoh and Dakota. And while Drama Box may, in the near future, turn part of its focus back to developing more challenging ticketed works, we pride ourselves on being a socially-engaged company where our theatre must always speak to, and for, the community." **A**



AGE-OLD ISSUE *Golden Girl* by India's Jana Sanskriti spotlights village girls forced into early marriages.

SCENES: Forum Theatre takes place in GoLi — The Moving Theatre, which will be situated at Serangoon Central (next to NEX Shopping Mall) from 3-10 July. Visit www.dramabox.org for details.



INTERVIEW BY PAMELA



Three decades of International

ACT 3 PIONEER THEATRE IN SINGAPORE started in 1984, but I would only started to enter our culture in the 1990s. With infrastructure and funding put in place in the 1990s, new companies started and an audience started to grow.

Today it's quite popular at the school calendar and the Esplanade or Drama Box.

66 A method of thinking that I think is the core of why we engage in theatre.

necessary to know what we're asking to perform something we do. Arts education is a key turning point that surely led to the going culture and art.

Looking back, the Festival also played a role, creating a space for young performers to showcase their work. These are all milestone blocks. With that, we're now ready for our development.