

I enter the space between darkness and light – and question...

... The devil lures me into its alley...
Changing yourself is difficult, but we keep on trying for that tiny sliver of hope.
Yet when we fail, we turn and hide in the dark alleys to avoid notice.

We have all thought about leaving home...
Brother and Sister constantly talk about leaving, yet never do. Is their will not strong enough? The comforts of daily life have led to lethargy in their behaviour and thoughts, and they are trapped in a constant state of inertia...

Real-life examples of vexation (to some extent, we all know how to deal with vexation...)

Sister recounts the countless chances she has had to escape, each time she leaves for afternoon tea with Mother and her friends. Yet when she almost succeeds, she returns out of apprehension, feeling foolish and defeated. Despite having to deal with an annoying and vexing brother, Sister has inevitably grown accustomed to her home.

To some extent, we all know how to deal with vexation... It can stem from work, family, or friends, yet I may have once loved some of these people.

Pauses, and moments of silence and quiet, punctuate the script. How many people are unafraid of silence?

Haven't we all felt this way before...???
We want to break out of suffocating environments and relationships. We believe we can change our lives and decide

our futures. Yet unforeseeable circumstances derail these plans.
The second act holds many twists that will leave people reeling...

While Sister actively attempts to escape, Brother only pays lip-service. But deep down, he has a feeling that the day he makes his escape will come, despite his personality and laziness... Will he have the chance to change the twin fates of him and Sister?

When humans are raised like dogs and live like beasts, traits of being easy-going, and wilful creatures of habit degenerate into laziness. Such indolence quickens the corrosion of the human self, our behaviour, thoughts and emotions...

A lazy person does not sit properly. As animals, humans too have the capacity for animalistic tendencies! The question is, when do people no longer seem human? In a space absent of other people's judgement, would a person allow themselves to adopt more animalistic behaviours?

We would rather sit than stand, lie than sit, sleep than stay awake... We don't want to move, so we dispose our rubbish from a prone position. We think properly disposing our rubbish is too much effort, so we leave it aside to accumulate. We would rather let rubbish grow at a single point, than to walk a short distance to dispose of it.

The devil gnaws at my wounds. I am trapped in the devil's alley. I cannot escape. I cannot find the light. I simply scamper from corner to corner in the devil's dead end...

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A Dog's House

野良犬之家

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导演笔记 Director's Notes

我进入（如演员）黑暗与光明之间提问

……魔鬼吸引我进入魔鬼的巷弄里……人很难改变自己，但总是不放弃，只要有一丝机会。改变不成的话，于是转进黑暗的巷弄，不想让人发现。

我们都有想离家的念头吧？……犬妹与犬兄时常口口声声要离家，但却没如愿。他们的愿力不够吧？他们都不自觉地陷入生活的安逸所导致的生活行为、思考的惰性……

厌烦的实例（我们多多少少知道如何忍受厌烦……）

犬妹讲述了几次去陪母亲的贵妇朋友们喝下午茶的时候，都有机会逃跑的状况，最接近成功的一次，但，她终究还是退缩回来，觉得自己很蠢，很失败。她毕竟习惯了家的空间，即使家里已经有一个日益使她厌烦、困扰的犬兄。

我们多多少少知道如何忍受厌烦……厌烦的公司、厌烦的家人、朋友生活圈等等，但是在这之中的他们都可能我曾经爱过的人。

剧中常写“顿、静默、沉静”等等类似休止符的词，很想了解多少人害怕静默？？

我们都有过吧……？？？我们想要突破窒息的生活环境与人的关系，以为可以改变自己的命运，可以决定下一步的人生，但却发生了不可逆反的情势。第二场就有很多转折让人唏嘘……。

犬兄不断耍赖，不如犬妹，她试着行动表现对家的逃离。然而，有一天，这一天犬兄其实早有预感，但他的个性、情性还是无法阻止那一天的到来……犬兄有机会改变他和犬妹互为依存的命运吗？

人像狗一样被豢养，一种动物性的活，随意性、任性、惯性变成情性。情性导致惯性，惯性加剧情性腐蚀人心——人的行为、思考、情感……

情性导致的让人坐着没人样。但人本身就是动物，他随时能依循动物性去发展！问题是，在什么时候人无法成人样？在某种没人观看没人理会的封闭性时间和空间中，人会把自己变成随性的动物性行为或姿态吗？

我们能坐就不想站，能躺就不想坐，能睡就不想醒……我们不想移动丢垃圾，我们就躺着把垃圾丢在一旁，我们不想丢，连丢都觉得费力气，我们就随手一放，垃圾就随地堆积。我们不想线性移动，只有点状制造垃圾……

我受着伤，伤口由魔鬼啃噬，我在魔鬼的巷弄里，蹑不出来，找不到光明、不断在魔鬼的死胡同里窜来窜去……



访导演符宏征与编剧林孟寰

Interview with Director Fu Hong-zheng and Playwright Lin Meng-huan

《野良犬之家》如何在剧本及执行中颠覆典型家庭剧的设置？

林孟寰：在本剧中，父母角色并未真实出现在舞台上，却有如幽灵般萦绕着两位主角。传统华人社会中“君君，臣臣，父父，子子”充满威权的伦理观，至今仍根深蒂固。当代青年既渴望完全的自主，却又渴望被某种形式的权威所领导，陷入永恒的矛盾。剧中两位主角试图扭转生命停滞的困境，于是各自使用了不同的极端暴力，将传统家庭美好的假象击碎。但解放自我后，是否就能得到真正的自由？又或者，自由与孤寂，不过只是刀刃相依的两面，不断划伤现代人脆弱的心灵？

How does A Dog's House subvert the conventions of a typical family drama, and how do you bring this to life?

Lin Meng-huan: While the parents never appear on stage, their presence is palpably felt through the Brother and

Sister characters. The traditional Confucian concept of hierarchy remain deeply entrenched in the ethical outlook of Chinese society even today. Thus, while today's youths dream of freedom and autonomy, they also yearn for guidance in the form of authority, placing them in an eternal paradox. Stagnant and resentful, Brother and Sister try to escape by using violence to shatter the illusion of a perfect traditional family. Yet does this liberation truly bring about real freedom? Or are "freedom" and "loneliness" two sides of the same blade, constantly scratching at the fragile psyche of the modern man?

符导擅长处理身体经验，藉此发展演员的肢体动作。您如何诠释剧本所要求的如同动物般的动作形态？在排练的过程中，又如何与演员一起发展这种肢体形态？

符宏征：表演上，我们不希望演员用模拟动物的方式来演出，这也是原作剧本里要求的。我们选择从发现、挖掘人的动物本能行为，做为发展演员肢体动作的基本概念。人做为一种动物，最低层的本能行为模式跟动物是非常相似的。假设没有筷子、汤匙等餐具，我们可能直接用口喝、舔，或用手抓饭吃。当文明礼仪建构下的行为规范不再存在，我们的行为模式会改变。不管我们是宅在家里还是被遗弃在家里，懒惰的天性再加上缺乏自我约束力，动物的本能就会出现。我们试图揣摩人如何越活越像动物的那种无法自我约束的身体行为。在排练时，演员被要求思考：你觉得动物会怎么样？比如大哥哥哥哥玩，咬他、用头顶他、用身体碰撞他，都是很动物的表现。有部分则是剧本本来就有，提示演员做一些如动物般的动作型态。比如哥哥因磨牙需求忍不住咬鞋带；用汤碗喝牛奶，不用汤匙而用舔的，但并没有说他是像动物一般地去舔。又比如像

身体脏到发痒，却不会主动找水洗澡等等。不过，像是剧本中提到大哥的身体长满毛发这种设定，我们一方面觉得技术上呈现颇有难度，另也觉得有些不真实，在呈现时改成剃光头加上刺青，则是反过来更接近人，而非动物。

As a director, you often utilize the body's experience to develop the physical and vocal vocabulary of the actors. How did you interpret the script's demands for animalistic behaviour? How did you work with the actors during rehearsals to achieve this?

Fu Hong-zheng: Neither the playwright nor the creative team wanted our actors to pretend to be animals. Instead, we excavated our psyche to uncover a human's primal state, and used this exploration as a basis for developing movement. Humans are still fundamentally animals, and our primal instincts remain similar to other beasts. For example, without cutlery, we would naturally eat with our hands and mouth. Our behavioural patterns change when the conventions of civilized society no longer exist. Thus it doesn't matter if we choose to be homebodies or are abandoned within the confines of our homes, these animalistic instincts will surface due to our innate laziness and lack of self-discipline. Therefore, we tried to understand how people can slip to a point where their physical behaviour becomes instinctual and uncontrolled like animals.

In rehearsals, we had the actors think about how animals behave in different situations. For example, when the elder brother plays,

he nips at the younger brother and uses his head and body to nudge him – like how animals play. The script also made suggestions for the elder brother's movements – when he grinds his teeth by biting shoelaces, when he drinks milk without using a spoon (although he never uses his tongue to lap up the milk), or when he scratches himself because he is dirty, yet does not bathe. However, there were also suggestions we did not use. In the script, the elder brother is very hairy, but this was both difficult to execute, and also did not feel right within the created world. Hence, we decided to give him a shaved head and tattoos instead, to look more human than animal.

作为一名导演，“玩”的精神在你的艺术实践中扮演着什么角色？它如何影响了《野良犬之家》整体的艺术创作过程？

导演：我认为“玩”其实是一种放松的精神。比如在排练场上，从暖身开始，就是为了要让所有人先达到一种放松的状态，否则没有办法尽情去工作。这个玩可以想成是我跟演员时时刻刻在进行无形的交流。在这样的过程中，我可以感受到他们带出的生命还有很多潜能，并将这个感受反馈给他们。《野良犬之家》中即使是多严肃、多黑暗的表演，都是因为能够先达到足够的放松，才能进入到黑暗世界里面，而又可以走出来。因为处在一种放松的

状态里，我们比较可以打破自己对于所谓“黑暗”的成见，更勇敢的去挖掘相对于正常的那一面，而不怕被自己的价值观或喜恶影响。

As a director, how do you incorporate the spirit of play within your practice? How did this impact the overall creative process of creating A Dog's House?

Director: I feel that the spirit of play is actually the spirit of relaxation. During rehearsals, we use warm ups to get people to loosen up and relax, so that they can start work in a neutral state. In fact, this type of play is a form of invisible communication between the actors and myself. Through this process, I can feel the actors' life-force and potential, and reflect this energy back. It is because the actors first reach a state of relaxation, that they are then able to enter the serious and dark world of A Dog's House, and subsequently exit from it. Their neutrality allows them to break through their moral compunctions and explore the other side of "normality" without personal judgment.

想阅读完整专访？请浏览
Read the full interview with the Director and Playwright here:
www.practice.org.sg/m1patch/dog/interview



创意群 Creative Team

导演 Director
符宏征 Fu Hong-zheng

编剧 Playwright
林孟寰 (大資) Lin Meng-huan (Dazi)

副导演 Assistant Director
譚鈺樵 Tan Yu-chaio

舞台设计 Set Designer
廖音喬 Liao Yin-chiao

灯光设计 Lighting Designer
黃申全 Huang Shen-chuan

服装设计 Costume Designer
林恒正 Lin Heng-cheng

音乐设计 Music Designer
許向豪 Jeff Hsu

造型设计 Hair & Makeup Designers
鄭泰忠 Teddy Cheng
吳曉芳 Wu Hsiao-fang

剧本翻译 Script Translator
洪小婷 Ang Xiao Ting (新加坡 Singapore)

演员 Cast

高華麗 Wally Gau
劉嘉騏 Liu Chia-chi
王悅甄 Wang Yueh-chen

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巡演舞台監督 Touring Stage Manager
張以沁 Chang Yi-chin

巡演經理 Touring Manager
劉柏珊 Sammie Liu Pao Shan

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服装管理 Wardrobe Supervisor
林芝盈 Lim Zhiying

彩妆与发型师及服装助理 Make-up & Hair Stylist and Dresser
傅雪灵 Poh Cherylynn

字幕操作 Surtitle Operator
林雪恩 Lim Xue En

舞台助理 Stage Crew
李伟文 Darren Lee
陈彦颖 Auderia Tan
陈亦恺 Tan Yi Kai

“戏戏节”制作群 Patch! Festival Team

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李美美 Lee Bee Bee

制作经理 Production Manager
林丹凤 Lam Dan Fong

制作助理 Production Assistant
赖靖汶 Lai Jing Wen

节目人员 Festival Crew

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汪丽仪 Marilyn Ang
蔡曜励 Eliezer Chua
魏文强 Raymond Goei
李伟文 Darren Lee
翁秋云 Rachel Ong
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