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MASTER'S THESIS

**LITERATURE vs. THEATRE
THEATRE PRACTICE IN MACAO**

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Abstrakt

Tato práce zkoumá současnou praxi adaptace čínské literatury v divadelní tvorbě v Macau. Poukazuje na její možnosti a tvůrčí hodnoty, a podporuje tak akademickým zpracováním tématu umělecké směřování autorky v rámci tohoto žánru.

Práce sestává ze dvou hlavních kapitol. První se zabývá minulostí a současností adaptací děl čínské literatury v Macau z hlediska obecných trendů v tamní divadelní dramaturgii. Na základě statistik divadelních inscenací z posledních let definuje jednotlivé žánry, aby mohla určit podíl adaptací čínské literatury na divadelní tvorbě a také hledat příčiny její absence. Zároveň je zde kladena otázka, proč se takové dramaturgické směřování objevilo.

Druhá kapitola předkládá reflexi adaptací čínské literatury v divadelní tvorbě samotné autorky, se zřetelem na její umělecké cíle, výběr textů, proces jejich aplikace a s tím spojené obtíže. Poukazuje na režijní metodologii transformace literárního jazyka do jazyka divadelního, spočívající také v užití loutkových a objektových prvků, znakových systémů pro metaforu či prolínání proxemického a imaginativního prostoru. Věnuje se soudobé interpretaci těchto prvků a novému vztahu se současným publikem. Také se zabývá možnostmi a perspektivami tohoto směru s ohledem na recepci takovýchto inscenací.

Tato práce má za cíl pomoci autorce hledat systematické zachycení smyslu jejího uměleckého směřování, aby dále mohla cíleně rozvíjet své myšlenky při vědomí hledání své kulturní identity jako divadelní umělkyně ze Zvláštní správní oblasti ČLR Macao. Také se věnuje otázce spojení mezi její tvorbou a publikem v její další tvůrčí kariéře.

Abstract

The aim of this Master thesis is to explore the practical situation of Chinese literature adaptation in theatre practice in Macao, to search for its possibilities and values, in an attempt to further my artistic direction in this genre with solid academic supports.

The thesis is consisted of two main chapters. The first chapter will research on the current and past situations of Chinese literature theatre adaptations in Macao through looking into the overall dramaturgy of the local performance trend. By studying performance statistics of the recent years, I would define their genres to find out the amount and percentage of Chinese literature adaptation works in the field, and to analyze the causes for its absence. In addition, to argue about the reasons and necessities for realizing this direction.

The second chapter will reflect on my Chinese literature adaptation theatre works in terms of my artistic goals, choices of texts, processes of applications and difficulties. It will highlight the directing methodology in transforming literary language into theatrical language with the use of Puppet and Object elements, sign systems for metaphors, the interplay of proxemic and imaginative spaces, their contemporary interpretations and new relations to current audiences, and discuss the possibilities and prospects according to the market reactions towards our performances.

This study will help me to reason systematically in argumentation of my artistic direction, so to develop ideas in an objective way, be conscious in searching for my cultural identity as a Macao S.A.R. Chinese theatre artist, as well as the connection between my works and the audiences in my further creative career.

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In my way in approaching theatre arts and puppetry, there are a lot of people sharing with me generously their knowledge and courage. Thanks to my parents and family for letting me choose and live a second life in the age of thirties, doing something completely unknown for them and our local culture; my partner Kevin Chio for always taking good care of us in this journey and our creative careers; all my friends and colleagues both in Macao and Europe for encouraging me to be an artist and stand by me for ups and downs; all the teachers I met in my theatre creative life, Mr Chan Chu Hei and Julia Mok from Hong Kong who for a long time taught me the respectful attitude in approaching Theatre Arts even as an amateur actress; my first directing mentor Mr Kok Heng Leun from Singapore, if it were not him appearing in my life guiding me with the precious working opportunity as his student, I will never have this determination to further my study in theatre. Thanks to Mr Mok Sio Chong from Macau Theatre Culture Institute, Mr Chan Pak Tim, Mr Frank Lei for the kindest supports in my study. Grateful to the Cultural Affairs Bureau of Macao and all the jury for believing in me and grant me the scholarships to further this study in Czech Republic. Last but not least, the endless patience and supports from all my teachers, officers and lovely schoolmates in DAMU, to be surrounded in such an inspirational environment, you free my creative mind and help me to reflect and seeing life and arts in a new way, you will never know how much you influence the life of an artist who came all the way from the oriental culture. Specially thanks to Marta Ljubkova for her open-minded and endless supports during the whole research process of this thesis study; and Adam Pospíšil for giving me a kind hand in the translation from English to Czech language.

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Introduction

As a theatre student coming from Macao S.A.R. China to Prague, Czech Republic, my original goal is to learn Western theatre knowledge and bring this art form of puppet and alternative theatre from Central Europe to Macao, for there was not any Chinese puppet theatre group in Macao before my return. Therefore, using puppetry as an element in creating alternative theatre performances is a theatrical form which I am devoting myself in since studying in DAMU. I was always eager to find out 'how' to approach this art form during the two years of Master study, but from time to time I missed the awareness of the fundamental core that 'why' and 'what' to create with this form is also very, if not even more, important. Nevertheless, one day during the Criticism class in my second year of study, the discussion led by one of my mentor Marta Ljubkova with over 15 schoolmates, a group consisted of Erasmus and Master students from all over the world, had raised an important question for me and enriched my thoughts in searching for my direction in content besides the form for my theatre practice ahead.

During the class, the topic about plays and playwrights of different regions had been raised up. In the discussion I found out that everyone knows more or less the playwrights and plays from the others' countries, I myself also know some famous playwrights from Europe and America, but when it came to my turn to talk about Chinese playwrights, even the most well known ones for the last century, no one ever heard of their names nor their plays. I suddenly realized that even I myself know more Western playwrights than Chinese ones. On the other hand, I also started to realize that my mentors and other European artists have been mentioning some Chinese Literature writers¹ while we discussed about Arts. To my surprise, these Chinese Literature they are interested in cover ancient to modern

¹ Some of these Chinese writers include Liao Yiwu, Gao Xingjian and Yan Lianke. One of my theatre adaptation work <*Xiao An*> is from Yan's short story. Yan just won the Franz Kafka Prize 2014, an international literary award presented in honour of Franz Kafka. It is co-sponsored by the Franz Kafka Society and the city of Prague, Czech Republic. See: "The Chinese Writer Yan Lianke Will Be Awarded the Franz Kafka Prize." *Společnost Franze Kafky*. The Franz Kafka Society, 22 Oct. 2014. Web. 20 June 2016. <<http://www.franzkafka-soc.cz/clanek/the-chinese-writer-yan-lianke-will-be-awarded-the-franz-kafka-prize/>>.

times, from Chinese classics like *The I Ching* or *Classic of Changes*, to contemporary works of authors like Gao Xingjian, Liao Yiwu. All of these gradually create questions in my mind: seldom Chinese plays can reach the international theatre world, why is it that even we Chinese theatre artists also pursue Western plays more than our own works? What would I choose to create performances from as a contemporary Chinese theatre director? Besides ready-made drama plays, will Chinese Literature be one of the solutions to connect us to the others? Among these questions the most intimate one for me is, what is the identity and value of a Chinese theatre artist in terms of our own society as well as the world context?

New questions perhaps are the answers to the old ones. My self-awareness about own identity has connected me to the explorations of humanity, social and political contents about Chinese society in my artistic direction. I started to trace for my origin and positioning as a Macao theatre artist. As I tried to pursue this value through performance-making, I encountered the question of disconnection between the art form and the content, for there are barely any ready-made Chinese play scripts which suit the form of contemporary puppetry. My sight again turned to look for Chinese literatures, which provide a much wider varieties in styles and contents. Novels and short stories were used as my starting points to create theatrical adaptations with contemporary contexts.

During the applications of transforming Chinese literature into Theatre with Puppets and Objects, I discovered that making literature adaptation itself is a rare choice in Macao Theatre field because of numerous reasons. Therefore, in developing this Master thesis, I took this precious opportunity to explore in the practical situation of this particular genre, in an attempt to further my artistic direction with more academic supports in my following works.

This thesis is consisted of two main chapters. The first chapter will research on the current and past situations of Chinese literature theatre adaptations in Macao through looking into the overall dramaturgy of the local

performance trend. By studying performance statistics of the recent 9 years², I would define their genres to find out the amount and percentage of Chinese literature adaptation works in the field, and to analyze the causes for its absence. In addition, to argue about the reasons and necessities for realizing this direction.

The second chapter will reflect on my Chinese literature adaptation theatre works in terms of my artistic goals, choices of texts, processes of applications and difficulties. It will highlight the directing methodology in transforming literary language into theatrical language with the use of Puppet and Object elements, sign systems for metaphors, the interplay of proxemic and imaginative spaces, their contemporary interpretations and new relations to current audiences, and discuss the possibilities and prospects according to the market reactions towards our performances.

This study will help me to reason systematically in argumentation of my artistic direction, so to develop ideas in an objective way, be conscious in searching for my cultural identity as a Macao S.A.R. Chinese theatre artist as well as the connection between my works and the audiences in my further creative career.

² According to the existing records of performances from Macao Theatre Culture Institute from 2007 to 2015.

Chapter 1: Dramaturgy in Macao Theatre Arts

“Why would you choose Chinese literature to adapt into your theatre performance? I seldom see this kind of production in Macao.” After my second Chinese literature adaptation performance *Drugs* premiered in August 2014, one of the audiences raised up this question in the post-performance discussion. My instant answer was because I had a theme to discuss and this literal short story about the related topic aided me to explore more when comparing our time with former great author’s thoughts about Chinese society in the past. However the impact left by this simple question lingers, and later becomes the argumentation basis of this study and starting point of my creative roadmap in Theatre Arts.

What is my reason for choosing this art form to create theatre pieces? Why did this creative channel repeatedly come back to my artistic direction? Is it true that seldom adaptation works are made in Macao theatre? Why would that happen? My audiences show their interests about this particular genre, are there any needs or expectations for this kind of productions in the local field?

In order to have a better picture of the current situations in Macao theatre dramaturgy so to develop my roadmap with a solid footstone of academic supports, this study starts with a research and analysis on classifying the genres of Macao theatre arts for the past 9 years from 2007 to 2015, to identify the various kinds of performances produced either locally or curated from overseas by Macao theatre practitioners, in an attempt to find out if there is any evidence of the absence of Chinese Literature in Contemporary Theatre Arts in the region.

1.1 Macao Performance Records

The original lists of performances are provided by *Macao Theatre Culture Institute*, the first non-profit association focus in academic research and development of Macao Theatre Arts and the related cultural policy in the region. The institute was established in 2006, thus the first record of complete productions in Macao can be traced back to 2007. The following study will focus in the extant records of 2007 to 2015 for further analysis on classification.

1.1.1 Classifying Genres of Performances

The following list shows the categories I used to classify genres of performances in Macao. Since this study focuses in the situation of Chinese Literature Adaptation, the selected productions include only text-based theatre, non-text-based performances e.g. Dance, Physical, Mime, Acrobatic, Music Concerts and other non-verbal forms are excluded from the research area.

Categories of Genres	Initiated From
A. Chinese Literature Adaptation (China, Hong Kong, Macao, Taiwan)	Literature Adaptations
B. Other Asian Literature Adaptation	
C. Western Literature Adaptation	
D. Chinese Play	Scripts written for Theatre
E. New Chinese Play	
F. Western Play	
G. Macanese Patuá Play	
H. Other Asian Play	
I. Others (Devised, Forum, Playback, Educational Theatre)	Verbal performances not developed from written texts, or produced for educational purposes

For example, performances originated from novels, short stories, poems or any literary works other than play scripts would be classified into the first group of A to C respectively according to the regional languages used inside, in which China, Hong Kong, Macao and Taiwan share the same Chinese language in writings and will go to group A; while literary works from other Asian regions like Japan, Korea, Malaysia etc. would go to group B; all other literary works from countries outside Asia would be collectively called as Western literature adaptation as group C. Performances base on play scripts would go to group D to H accordingly, in which ready-made Chinese play would go to D; Chinese play newly written particularly for that production would be defined as E - New Chinese Play; performances using Western play scripts would be classified as F; G is Macanese Patuá Play, Patuá³ is a unique regional language used by native Macanese (Macao born Portuguese or half-breed), it is Portuguese-based creole language with a substrate from Malay, Cantonese, Sinhalese etc.; H is script written in other Asian languages for instance Japanese or Korean. The last group of I – Others generally includes other verbal performances which are not developed from written texts, for example Devised Theatre, Forum Theatre(part of Theatre of the Oppressed), Playback Theatre; or shows produced mainly for educational reasons like street or school performances organized for Civic Education purpose. Allow me to reiterate, as this research focuses in dramaturgical trend of Macao Performance Arts and its relations to the positioning of Chinese literature adaptations among text-based theatre, therefore the productions are classified following these three main directions as Adaptations, Play Scripts, and Others for all other tools or purposes for making verbal performances.

The sorting of genres are based on several supporting evidences, including my experiences with various performances as audiences or practitioners throughout the years; reading associated online articles such as promotional pages, reviews, critiques, newspapers, documentations of festival programs or from various organizations about each production; or direct

³ Patuá was developed since Portuguese gradually occupied Macao after the mid-16th century; in 2009, Patuá is classified as a "critically endangered" language in the new edition of UNESCO's *Atlas of the World's Languages in Danger*.

requests to the creators or the theatre groups for better understanding of each productions.

1.1.2 *Statistics for Classifications of Macao Text-based Performances Genres Between 2007 to 2015*

The following session will extract the key statistics about the amount of performances in each related categories for the mentioned years after classified. (For detail classifications of each productions, see Appendix 1 to 9.)

The amount of total productions including non-text based theatre in Macao in 2007 is 73 pieces, among which 55 are local performances and 18 are tours from overseas. 61 performances out of the total 73 are text-based theatre. The following charts show their genres and origins after classified. (See also Appendix 1: "Local Productions in 2007" and "Performances from Overseas in 2007")

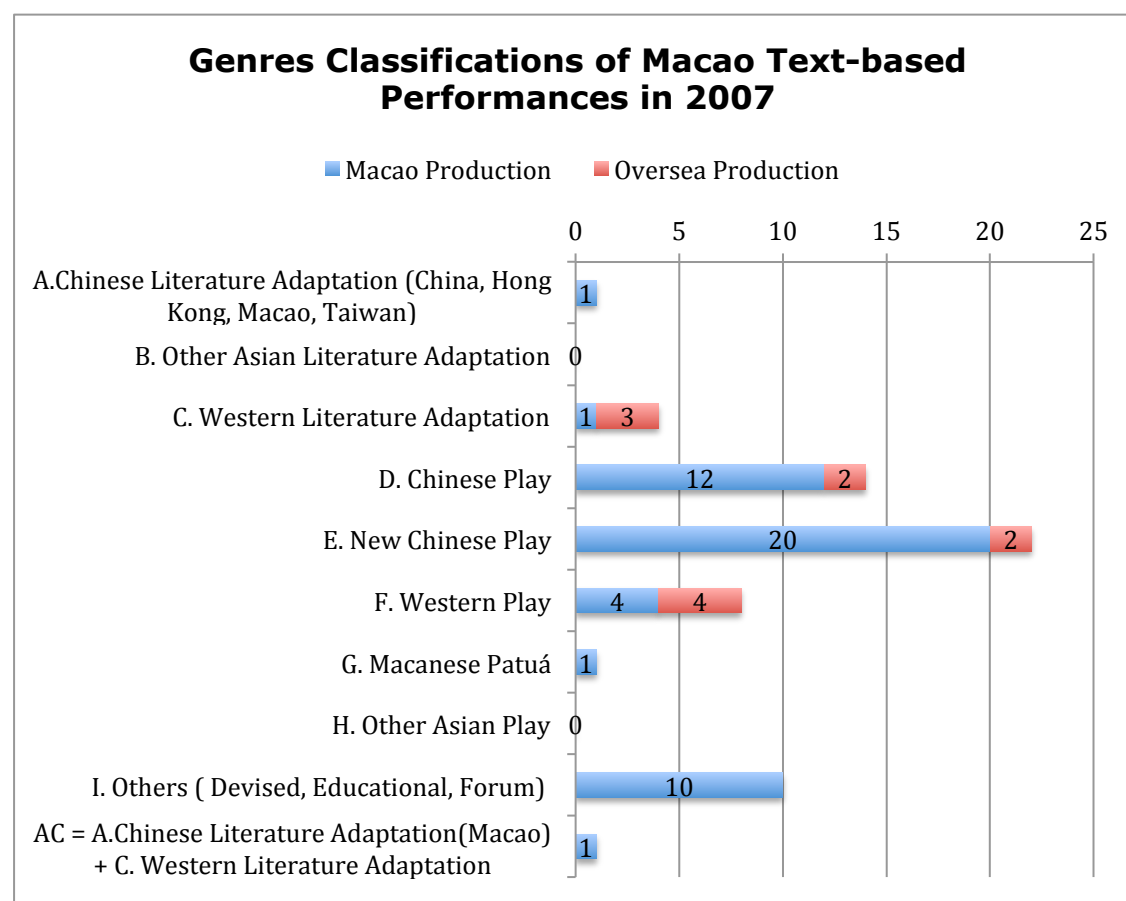


Chart 1. Genres Classifications of Macao Text-based Performances in 2007

Genres	Macao Production	Oversea Production	Grand Total
A. Chinese Literature Adaptation (China, Hong Kong, Macao, Taiwan)	1	0	1
B. Other Asian Literature Adaptation	0	0	0
C. Western Literature Adaptation	1	3	4
D. Chinese Play	12	2	14
E. New Chinese Play	20	2	22
F. Western Play	4	4	8
G. Macanese Patuá	1	0	1
H. Other Asian Play	0	0	0
I. Others (Devised, Educational, Forum)	10	0	10
AC = A. Chinese Literature(Macao) + C. Western Literature Adaptation	1	0	1
Grand Total	50	11	61

The amount of total productions in Macao in 2008 is 71 pieces, among which 59 are local performances and 12 are tours from overseas. 60 performances out of the total 71 pieces are text-based. The following charts show their genres after classified. (See also Appendix 2: "Local Productions in 2008" and "Performances from Overseas in 2008")

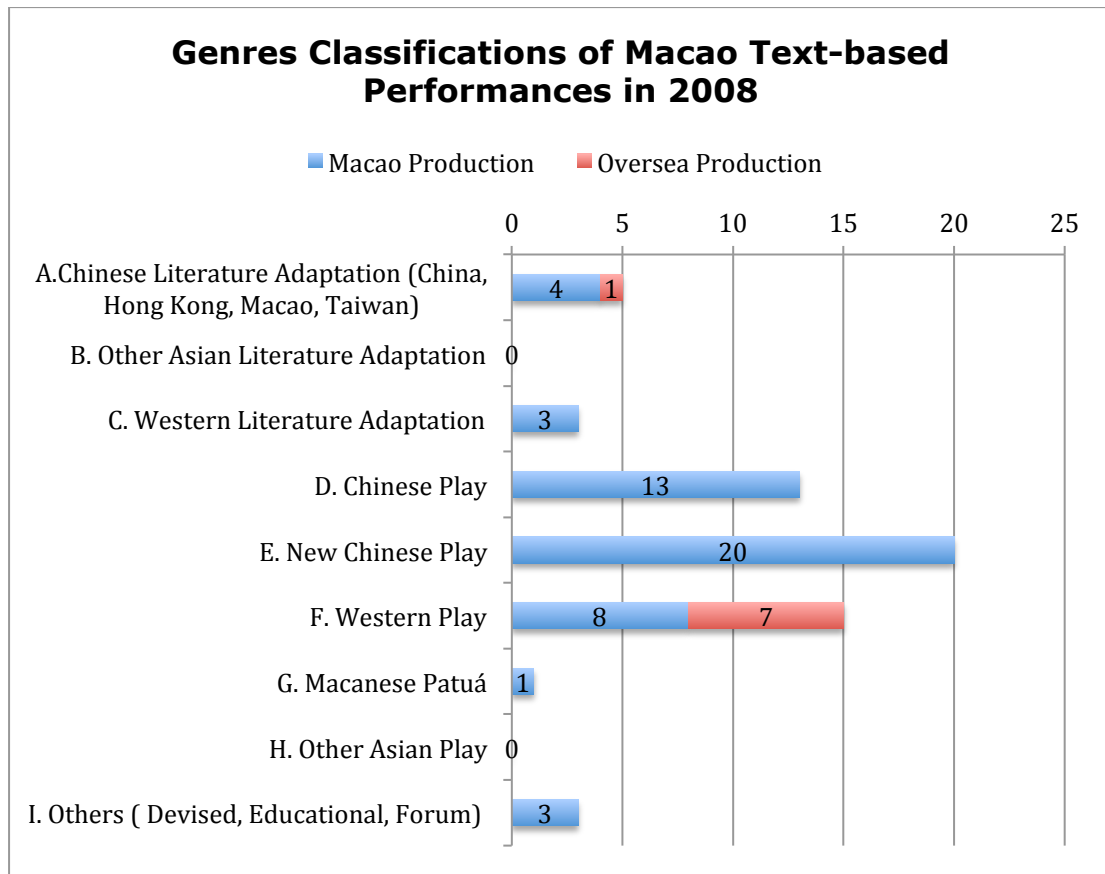


Chart 2. Genres Classifications of Macao Text-based Performances in 2008

Genres	Macao Production	Oversea Production	Grand Total
A. Chinese Literature Adaptation (China, Hong Kong, Macao, Taiwan)	4	1	5
B. Other Asian Literature Adaptation	0	0	0
C. Western Literature Adaptation	3	0	3
D. Chinese Play	13	0	13
E. New Chinese Play	20	0	20
F. Western Play	8	7	15
G. Macanese Patuá	1	0	1
H. Other Asian Play	0	0	0
I. Others (Devised, Educational, Forum)	3	0	3
Grand Total	52	8	60

The amount of total productions in Macao in 2009 is 103 pieces, among which 81 are local performances and 22 are tours from overseas. Among the total 103 pieces, 65 performances are text-based. The following Charts show their genres after classified. (See also Appendix 3: “Local Productions in 2009” and “Performances from Overseas in 2009”)

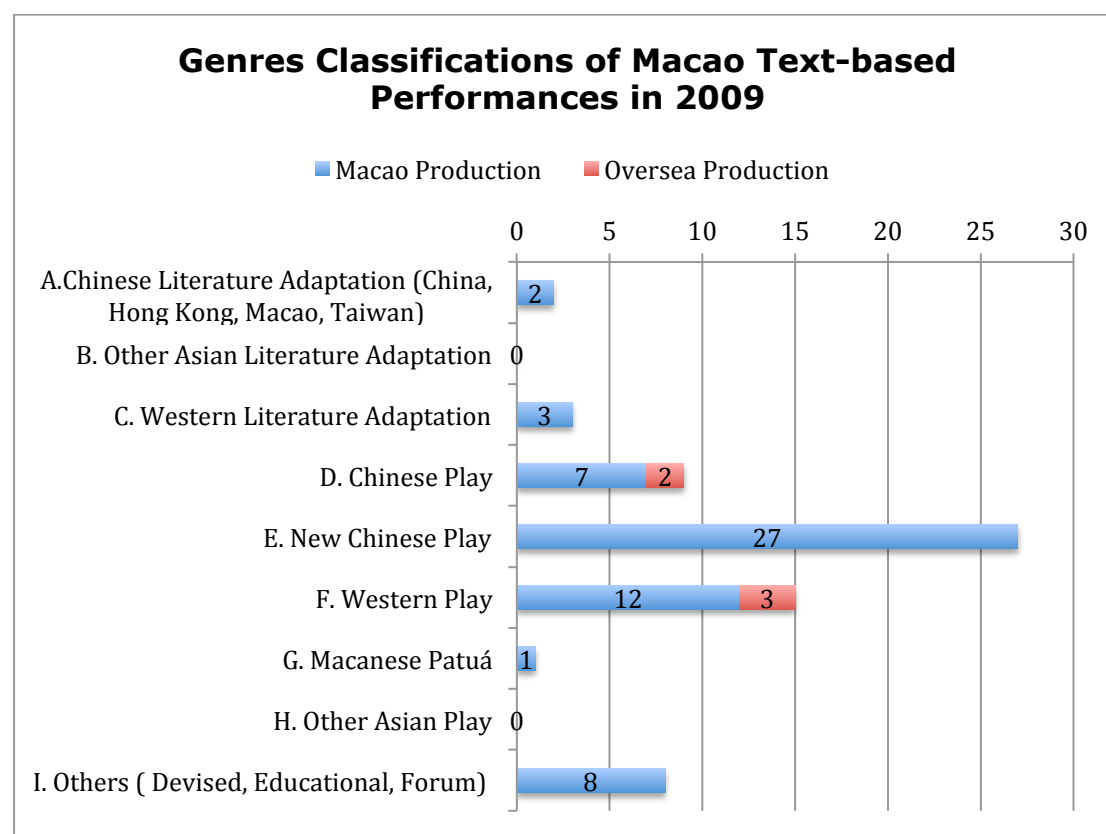


Chart 3. Genres Classifications of Macao Text-based Performances in 2009

Genres	Macao Production	Oversea Production	Grand Total
A. Chinese Literature Adaptation (China, Hong Kong, Macao, Taiwan)	2	0	2
B. Other Asian Literature Adaptation	0	0	0
C. Western Literature Adaptation	3	0	3
D. Chinese Play	7	2	9
E. New Chinese Play	27	0	27
F. Western Play	12	3	15
G. Macanese Patuá	1	0	1
H. Other Asian Play	0	0	0
I. Others (Devised, Educational, Forum)	8	0	8
Grand Total	60	5	65

The amount of total productions in Macao in 2010 is 104 pieces, among which 87 are local performances and 17 are touring from overseas. Among the total 104 pieces, 91 performances are text-based. The following Charts show their genres after classified. (See also Appendix 4: "Local Productions in 2010" and "Performances from Overseas in 2010")

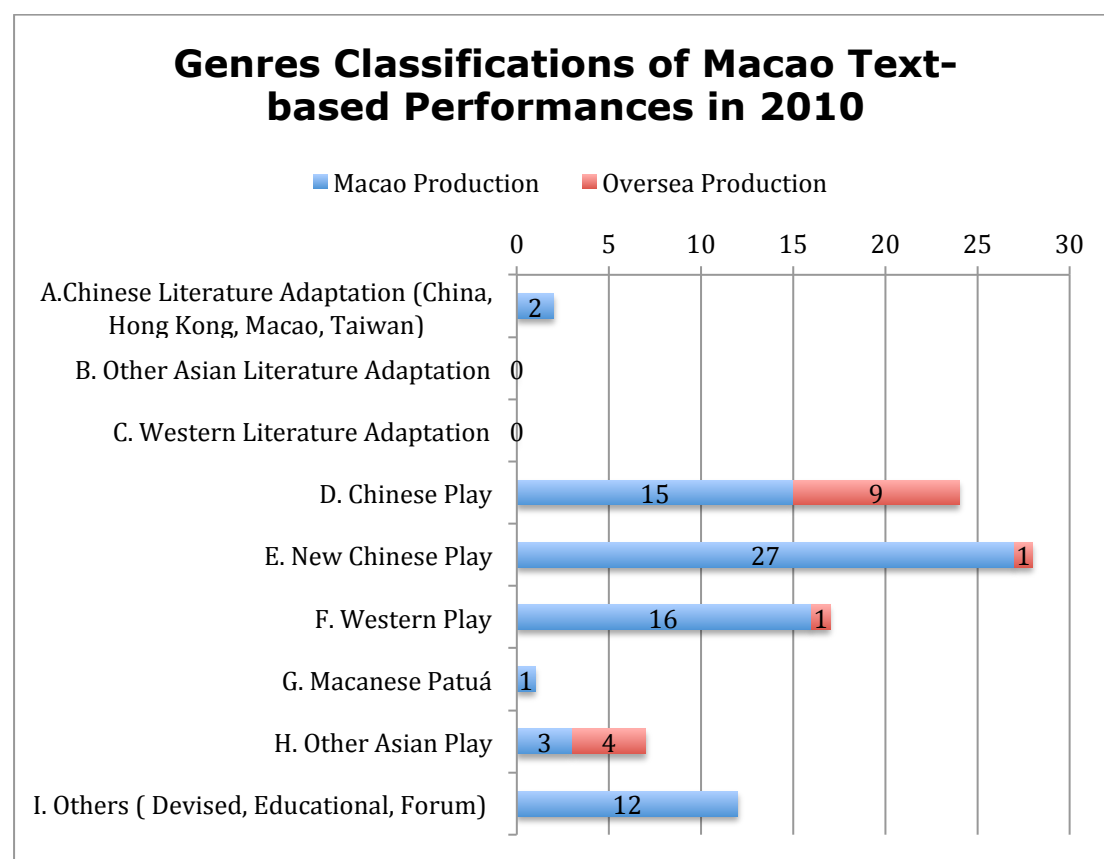


Chart 4. Genres Classifications of Macao Text-based Performances in 2010

Genres	Macao Production	Oversea Production	Grand Total
A. Chinese Literature Adaptation (China, Hong Kong, Macao, Taiwan)	2	0	2
B. Other Asian Literature Adaptation	0	0	0
C. Western Literature Adaptation	0	0	0
D. Chinese Play	15	9	24
E. New Chinese Play	27	1	28
F. Western Play	16	1	17
G. Macanese Patuá	1	0	1
H. Other Asian Play	3	4	7
I. Others (Devised, Educational, Forum)	12	0	12
Grand Total	76	15	91

The amount of total productions in Macao in 2011 is 106 pieces, among which 68 are local performances, 38 performances are tours from overseas. Among the total 106 pieces, 75 performances are text-based. The following Charts show their genres after classified. (See also Appendix 5: "Local Productions in 2011" and "Performances from Overseas in 2011")

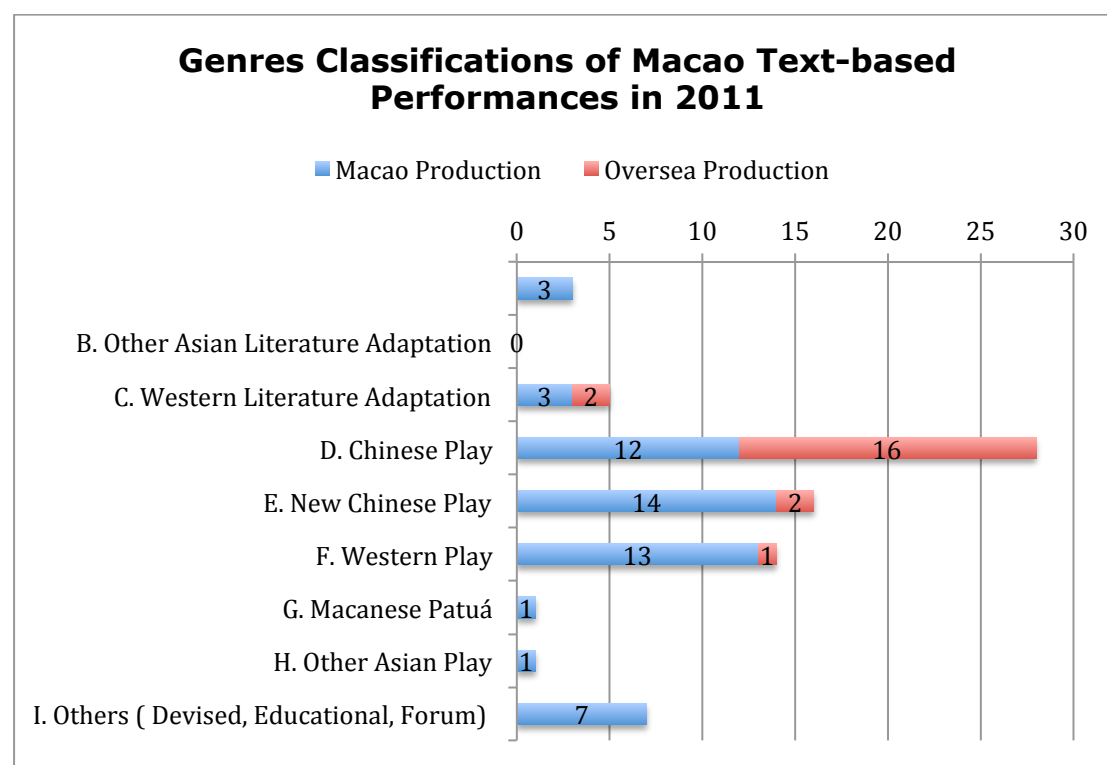


Chart 5. Genres Classifications of Macao Text-based Performances in 2011

Genres	Macao Production	Oversea Production	Grand Total
A. Chinese Literature Adaptation (China, Hong Kong, Macao, Taiwan)	3	0	3
B. Other Asian Literature Adaptation	0	0	0
C. Western Literature Adaptation	3	2	5
D. Chinese Play	12	16	28
E. New Chinese Play	14	2	16
F. Western Play	13	1	14
G. Macanese Patuá	1	0	1
H. Other Asian Play	1	0	1
I. Others (Devised, Educational, Forum)	7	0	7
Grand Total	54	21	75

The amount of total productions in Macao in 2012 is 134 pieces, among which 84 are local performances, 49 are tours from overseas. Among the total 134 pieces, 87 performances are text-based. The following Charts show their genres after classified. (See also Appendix 6: “Local Productions in 2012” and “Performances from Overseas in 2012”)

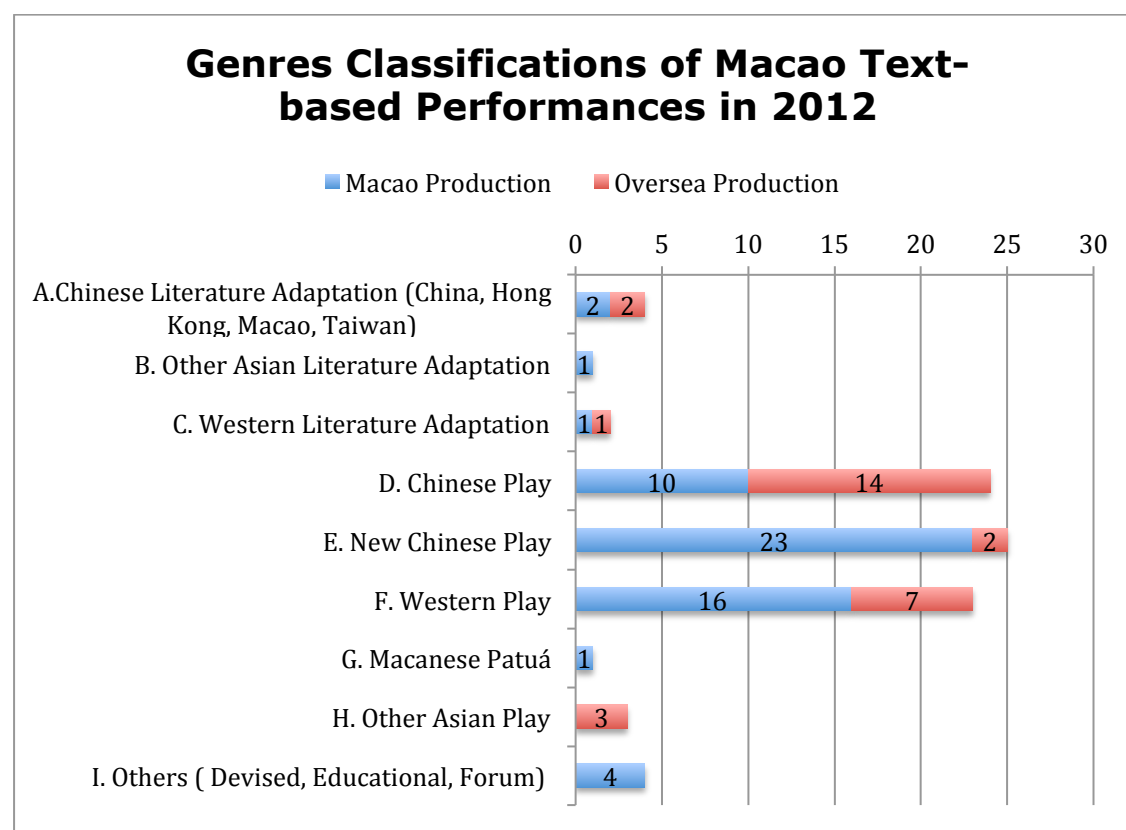


Chart 6. Genres Classifications of Macao Text-based Performances in 2012

Genres	Macao Production	Oversea Production	Grand Total
A. Chinese Literature Adaptation (China, Hong Kong, Macao, Taiwan)	2	2	4
B. Other Asian Literature Adaptation	1	0	1
C. Western Literature Adaptation	1	1	2
D. Chinese Play	10	14	24
E. New Chinese Play	23	2	25
F. Western Play	16	7	23
G. Macanese Patuá	1	0	1
H. Other Asian Play	0	3	3
I. Others (Devised, Educational, Forum)	4	0	4
Grand Total	58	29	87

The amount of total productions in Macao in 2013 is 114 pieces, among which 83 are local performances, 31 performances are touring from overseas. Among the total 114 pieces, 79 performances are text-based. The following Charts show their genres after classified. (See also Appendix 7: “Local Productions in 2013” and “Performances from Overseas in 2013”)

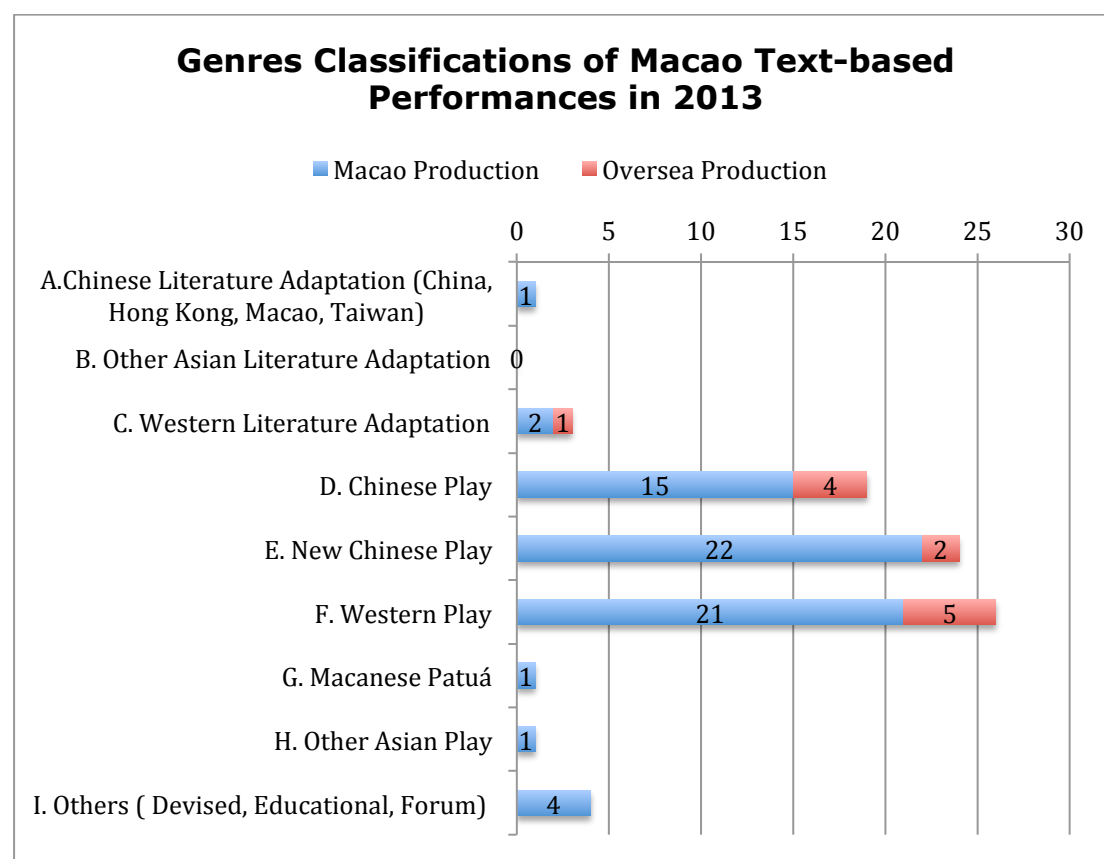


Chart 7. Genres Classifications of Macao Text-based Performances in 2013

Genres	Macao Production	Oversea Production	Grand Total
A. Chinese Literature Adaptation (China, Hong Kong, Macao, Taiwan)	1	0	1
B. Other Asian Literature Adaptation	0	0	0
C. Western Literature Adaptation	2	1	3
D. Chinese Play	15	4	19
E. New Chinese Play	22	2	24
F. Western Play	21	5	26
G. Macanese Patuá	1	0	1
H. Other Asian Play	1	0	1
I. Others (Devised, Educational, Forum)	4	0	4
Grand Total	67	12	79

The amount of total productions in Macao in 2014 is 125 pieces, among which 93 are local performances, 32 performances are touring from overseas. Among the total 125 pieces, 97 performances are text-based. The following Charts show their genres after classified. (See also Appendix 8: “Local Productions in 2014” and “Performances from Overseas in 2014”)

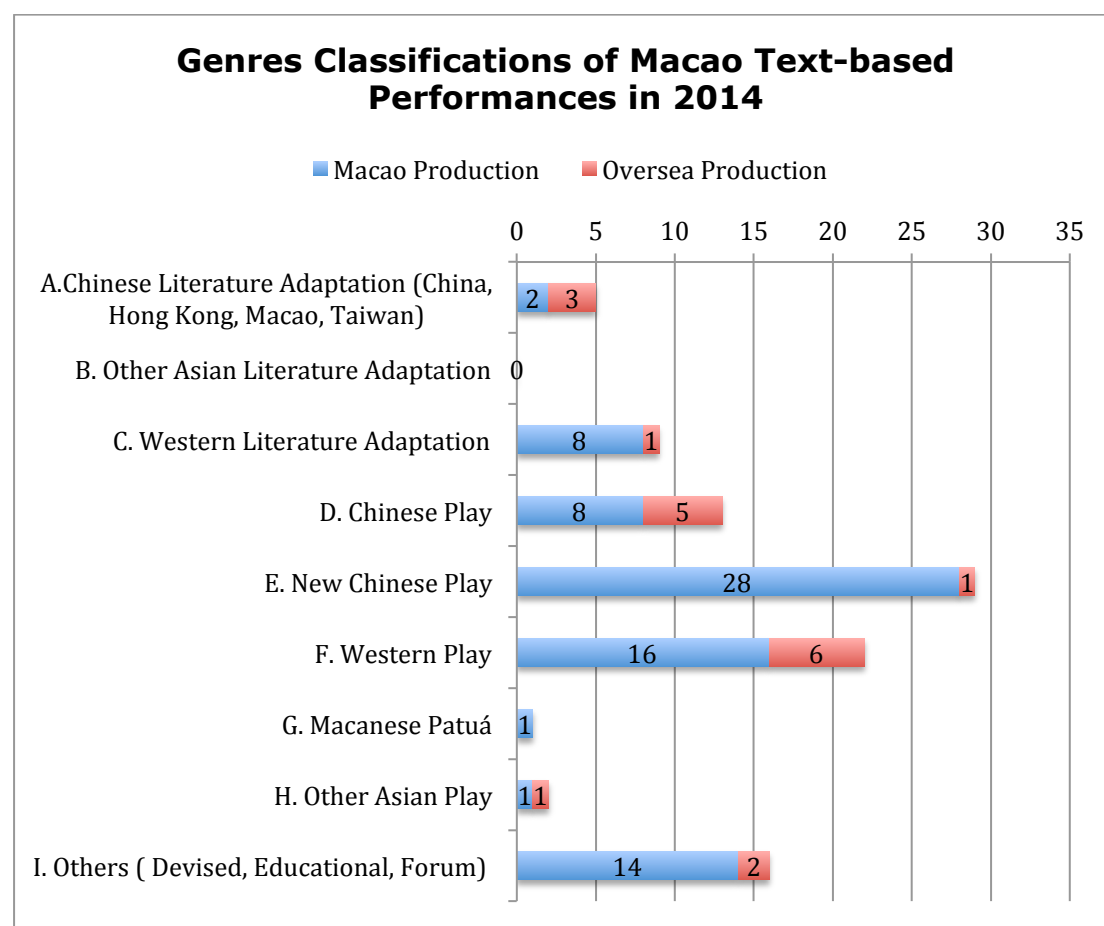


Chart 8. Genres Classifications of Macao Text-based Performances in 2014

Genres	Macao Production	Oversea Production	Grand Total
A. Chinese Literature Adaptation (China, Hong Kong, Macao, Taiwan)	2	3	5
B. Other Asian Literature Adaptation	0	0	0
C. Western Literature Adaptation	8	1	9
D. Chinese Play	8	5	13
E. New Chinese Play	28	1	29
F. Western Play	16	6	22
G. Macanese Patuá	1	0	1
H. Other Asian Play	1	1	2
I. Others (Devised, Educational, Forum)	14	2	16
Grand Total	78	19	97

The amount of total productions in Macao in 2015 is 129 pieces, among which 93 are local performances, 36 performances are touring from overseas. Among the total 129 pieces, 97 performances are text-based. The following Charts show their genres after classified. (See also Appendix 9: "Local Productions in 2015" and "Performances from Oversea in 2015")

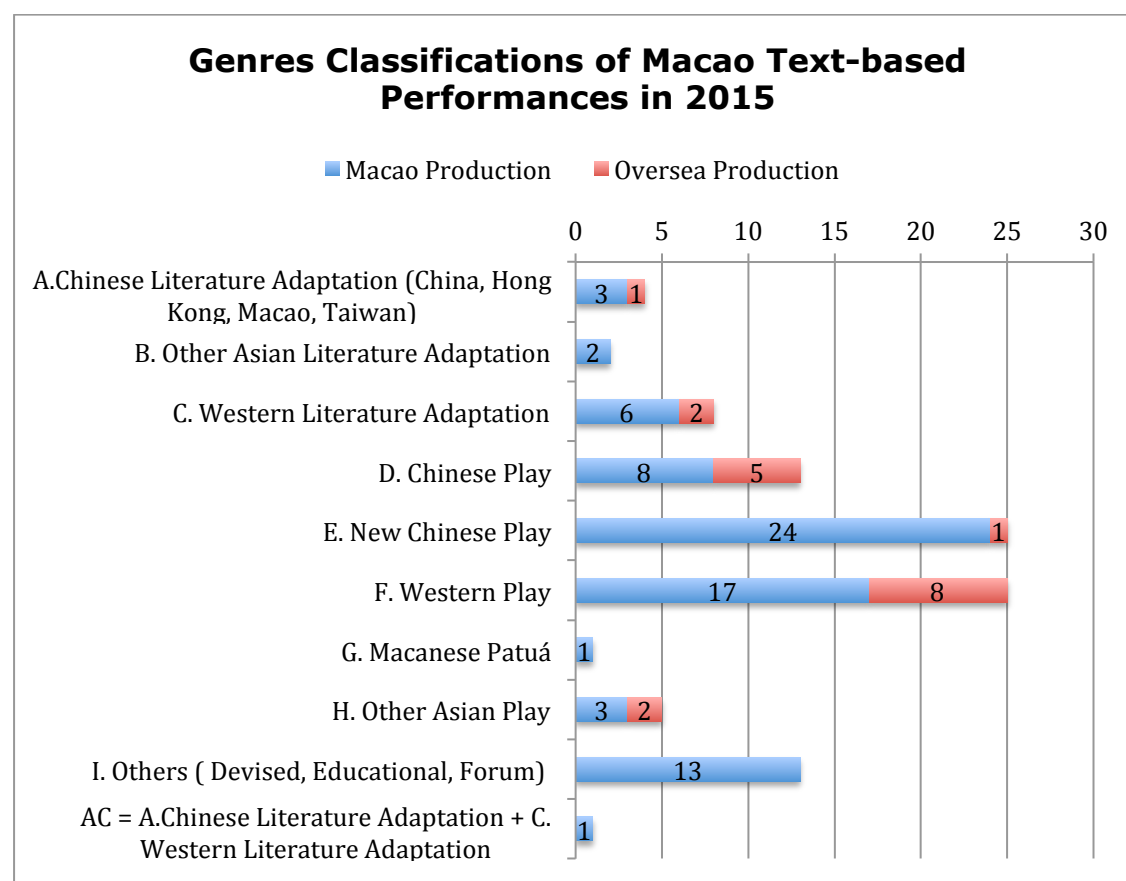


Chart 9. Genre Classifications of Macao Text-based Performances in 2015

Genres	Macao Production	Oversea Production	Grand Total
A. Chinese Literature Adaptation (China, Hong Kong, Macao, Taiwan)	3	1	4
B. Other Asian Literature Adaptation	2	0	2
C. Western Literature Adaptation	6	2	8
D. Chinese Play	8	5	13
E. New Chinese Play	24	1	25
F. Western Play	17	8	25
G. Macanese Patuá	1	0	1
H. Other Asian Play	3	2	5
I. Others (Device, Educational, Forum)	13	0	13
AC = A.Chinese Literature Adaptation(Macao) + C. Western Literature Adaptation	1	0	1
Grand Total	78	19	97

1.1.3 Analyzing Conditions of Chinese Literature Adaptation Performances from the Statistics

The previous research provides the information for the following chart. By grouping genres A to C as Literature Adaptations, D to H to Play Scripts, I as Others, we can see the trend of Macao Performance Arts for the past 9 years from 2007 to 2015 as follow:

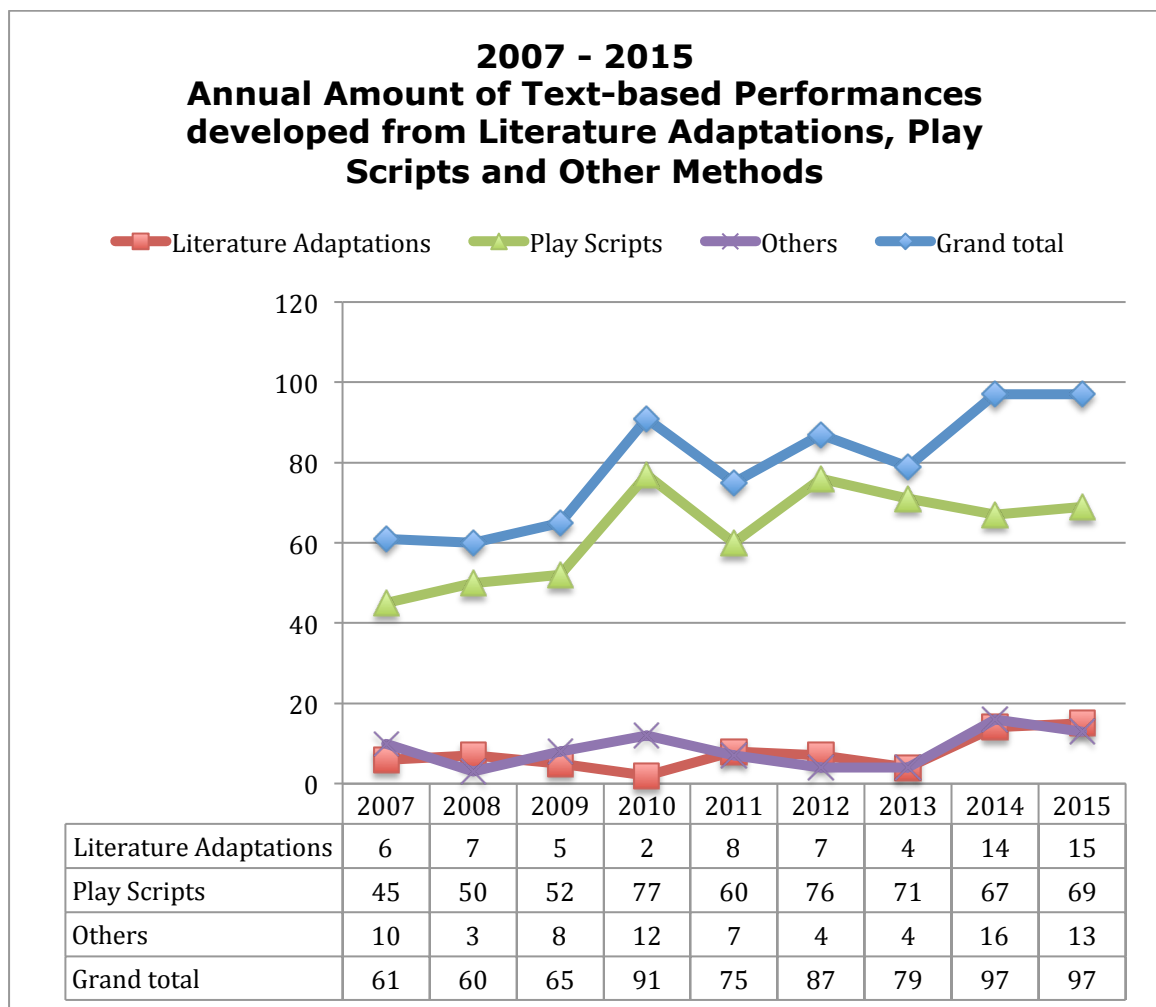


Chart 10. 2007-2015 Annual Amount of Text-based Performances developed from Literature Adaptations, Play Scripts and Other Methods

As it is shown, the cases for using Literatures from all around the world to be the base of performance-making (demonstrated as Red Line) are much less than those using Play scripts to create theatre works (demonstrated as Green Line) in Macao.

By summing the total amount of overall statistics for the past 9 years, we can result in the following data:

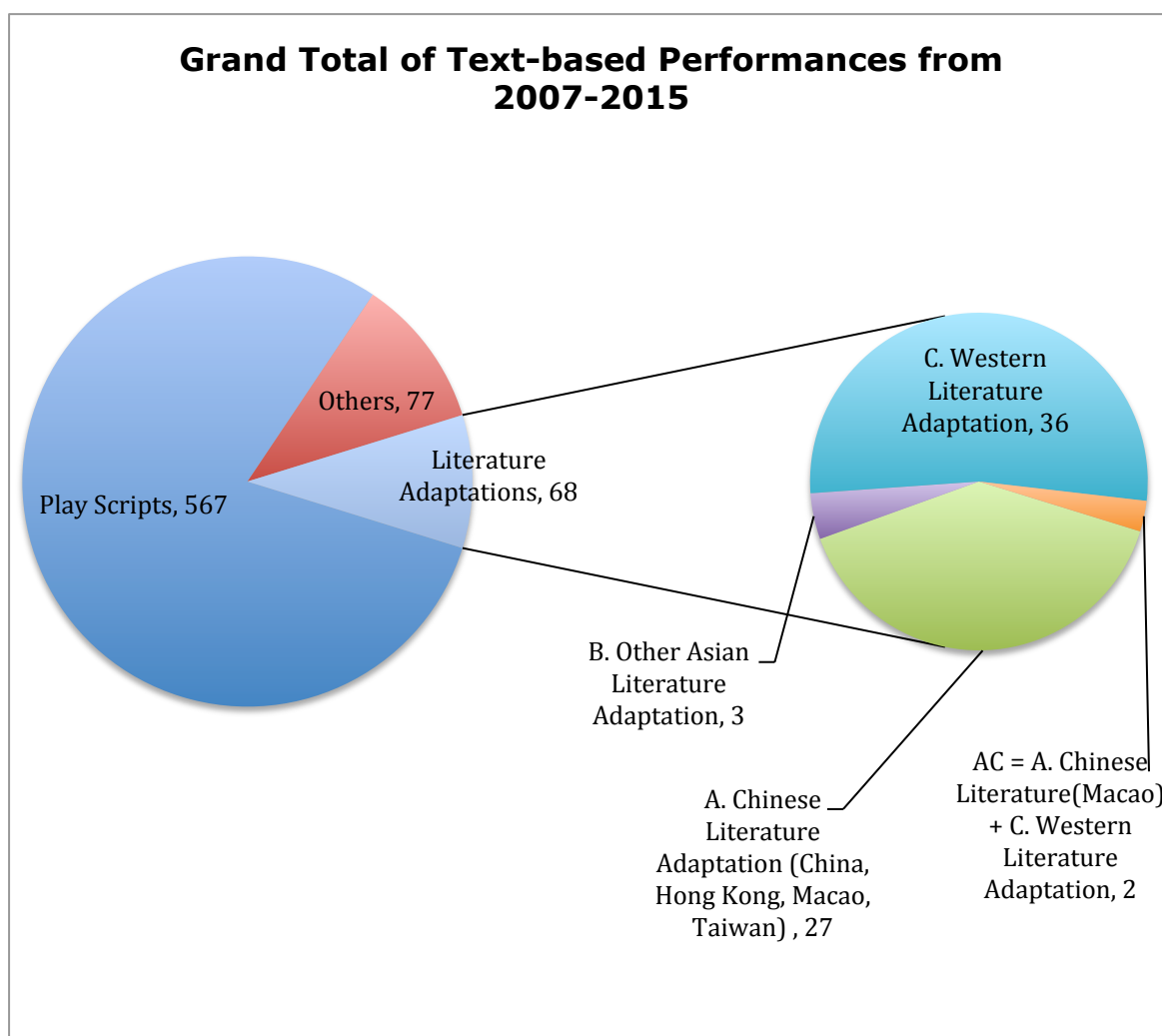


Chart 11. Grand Total of Text-based Performances from 2007-2015

Total amount of Text-based Performances in Macao from 2007 to 2015, including local productions and tours from overseas, is **712**, in which 567 performances (about 80% out of total) based on Play Scripts, only 68 (about 10% out of total) were developed from Literature.

Out of the total **68** Literature Adaptations, number of productions using Chinese Literature is 27 performances(demonstrated in Green area), number of productions which mixed Chinese and Western Literatures within one show is 2 performances (demonstrated in Orange area), together it makes **29** shows (about 43% out of 68).

Therefore, for the past 9 years, only 29 out of 712 performances, including both local and overseas productions, are Chinese Literature Adaptation (4%).

To find out the number of local productions out of these 29 shows, we can look into the following data:

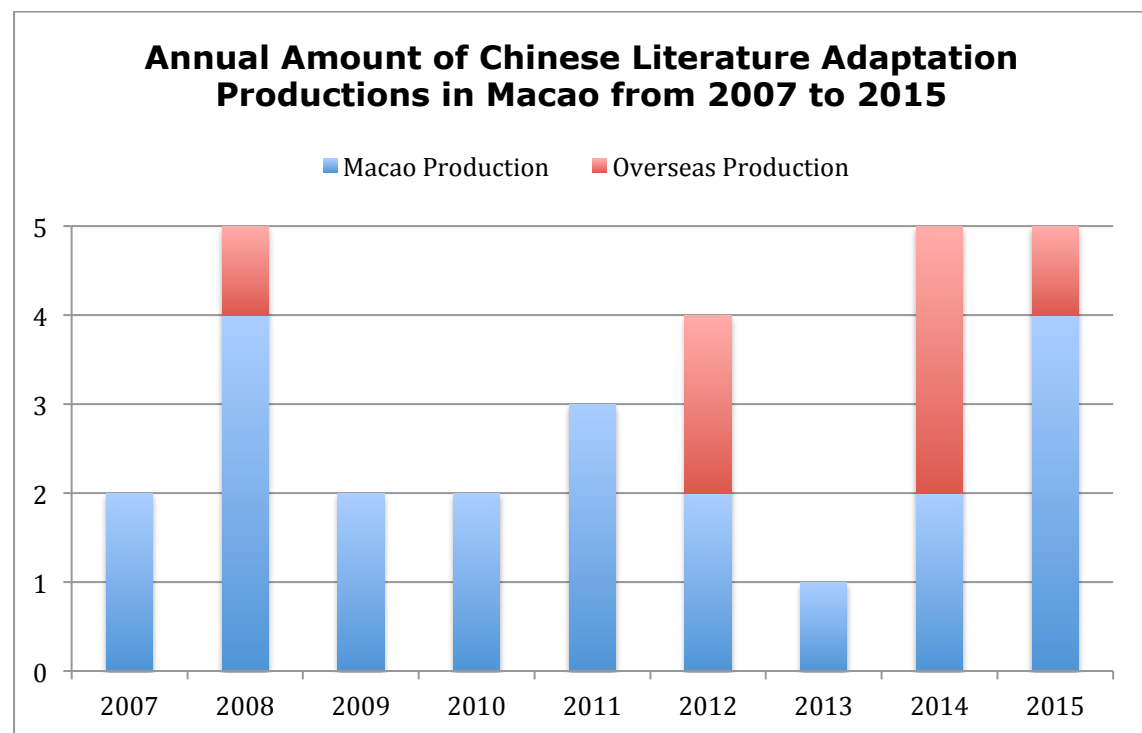


Chart 12. Annual Amount of Chinese Literature Adaptation Productions in Macao from 2007 to 2015

Years	Macao Production	Overseas Production
2007	2	0
2008	4	1
2009	2	0
2010	2	0
2011	3	0
2012	2	2
2013	1	0
2014	2	3
2015	4	1
Total	22	7

1.1.4 Conclusion

As it is shown in the previous table (Chart 12), from 2007-2015, Macao theatre practitioners only produced **22** text-based performances which initiated from Chinese Literature, the maximum is no more than 4 shows a year, the minimum is only 1 show a year. (See also Appendix 10: "Local Chinese Literature Adaptations Productions List from 2007-2015")

Compare to the overall 712 performances shown in Macao for the past 9 years, only **3%** is local Chinese literature adaptation productions. The low percentage can prove that there is an absence in the related genre in Macao.

1.2 Causes for the Absence of Chinese Literature Adaptations in Macao Theatre Field

This session will be dedicated to argue about the causes for this absence to occur in the local theatre operations. What are the reasons for the low level of involvements for Macao Theatre Practitioners to work on this direction? Is the cultural circle lack of infectious enthusiasm to Chinese literature? Is it simply because the theatre artists are lack of interest and motivation for it? What causes this apathy among Macao cultural habit? Is there any obstacles for us to approach this creative method in theatre-making? Is there a potential value to approach this direction?

To answer these questions I will drill down to the historical background of Macao and China, political movement in modern Chinese society and its relevant influences to the basic education in Macao, transformation of Chinese writings in the last century, the influences of artistic directions of the Academies of Performing Arts in the neighboring regions, and the production process in the operational level of Macao theatre practice.

1.2.1 Brief Historical Background of Macao

According to the pioneer English Anthropologist Edward B. Tylor, *"Culture..., is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society."* (Tylor 1871: 1) Culture is the full range of learned human behavior patterns. Therefore, to seek out the reasons for the missing of our own literature in the field, I will start with stating a brief modern history⁴ of the region, tracing step by step to these capabilities and habits related to the formation of nowadays Macao theatre culture.

Macao, originally named Ou Mun (the trading gate) or A Ma Gao (in honor of the Goddess of Seafarers), is located at the mouth of the Pearl River

⁴ According to information provided by Macao Government Department, http://www.macaotourism.gov.mo/plan/aboutmacao_detail.php?id=1

downstream from Guangzhou (Canton). During ancient times the port city was part of the Silk Road with ships loading here with silk for Rome.

In the early 1550s, the Portuguese reached Ou Mun/A Ma Gao and gradually changed the name into Macao. Within a short time Macao had become a major entrepot for trade between China, Japan, India and Europe, the perfect crossroad for the meeting of East and West cultures.

When the Roman Catholic church came, churches and Christian colleges were built, which gave the city an historical European appearance that distinguishes it from other Asian cities. The multicultural existence has turned Macao into a favorite stopover for international travellers, writers and artists. All of these knowledge, belief, art and custom brought in from the West have influenced and combined with the local Chinese culture gradually, widening the local's interests and varieties for creativity which no longer limit to own Chinese culture anymore.

1.2.2 Political Background of Macao, a "Cultural Orphan"

"For the first 19 years of my life, we were colonized by Portugal. For the following 15 years of my life, we have been handed over to the Communist Regime of China."

*Lines in <Made In Macau>, premiered on 11th May 2015,
Archa Theatre, Prague, Czech Republic*

Macao had become the first fortified point in Asia for Europe at the arrival of Portuguese empire in 1557, and also the last European territory in continental (on-shore) Asia until 1999. In other words, it had the longest experience to live under Western colonial culture in Asia. As it was handover to China only 16 years ago in 1999, our generation has been growing up inside the core of an enormous change of society status throughout the modern history. As I claimed in my own performance *Made in Macao*, the current theatre artists share more or less the similar divisions of living experiences with mine; some may experience more of the old days of

Portuguese government, while some younger generations may experience more of the Chinese Governance.

In Macao, the language of Portuguese was never implemented as regular as it is in other Portuguese colonies. Although its traces are everywhere in the city and the supports from Portuguese culture to distinguish our unique status in Asia are sustaining strongly, it is more to the benefits of the city external image for economic growth in tourism, rather than real connections between Portuguese and the local Chinese. On the other hand, Chinese traditional culture was also not as emphasized as it is now before the handover. The cultural identity for the current era is weak and blurry.

As a former colony of Portugal for more than 460 years, we can describe the current Macao as a "Cultural Orphan" to both China and Portugal. The term "Cultural Orphan" was articulated by the pioneer of Singapore theatre, Kuo Pao Kun(1939-2002) in the 90s. He described Singapore of his time a "Cultural Orphan":

"a sense of loss and alienation, and a kind of anxiety in the search for self. On visiting the cultural homeland of our forebears, we might feel a certain kind of consolation but we are unable to identify with it as our cultural home. We have long remained in a wandering and searching state of mind. Some call this the consciousness of a people at the margins." ⁵

In this manner, Macao shares a similar situation as a cultural orphan due to our historical and political background. Lacking the sense of cultural belonging, people in Macao do not have a pressing need to trace for their origins or traditions. As for the literary aspects, both Portuguese and Chinese Literature are not pursued in a high demands in general. The low desire in

⁵ Excerpt from "Images at the Margins : A Collection of Kuo Pao Kun's Plays (1983 – 1992) Times Books International, 1995 Translated by Teo Han Wue.

the public will then result in the passive motivation for the local artists to explore Chinese Literature in any art forms.

1.2.3 Political Movement in China I - Destruction of Chinese Literature, Culture and Education

In the modern Chinese history there were dark period for the progress of Chinese Literature and other cultural heritages. China has been experiencing rapid changes in the latest century. From monarchy of Qing Dynasty (1644 to 1912), to the Republic of China (1912-1949), to the present People's Republic of China on the Mainland proclaimed by the Communist Party of China after 1949.

The first Chairman of the Communist Party of China, Mao Zedong started a sociopolitical movement, the Cultural Revolution from 1966 until 1976. Its stated goal was to preserve 'true' Communist ideology in the country by purging remnants of capitalist and traditional elements from Chinese society. It was this goal that led to the destruction of Chinese culture and traditional values. During the time, traditional art forms and literary works were destroyed, countless Chinese scholars and writers were suppressed or criticized to death.

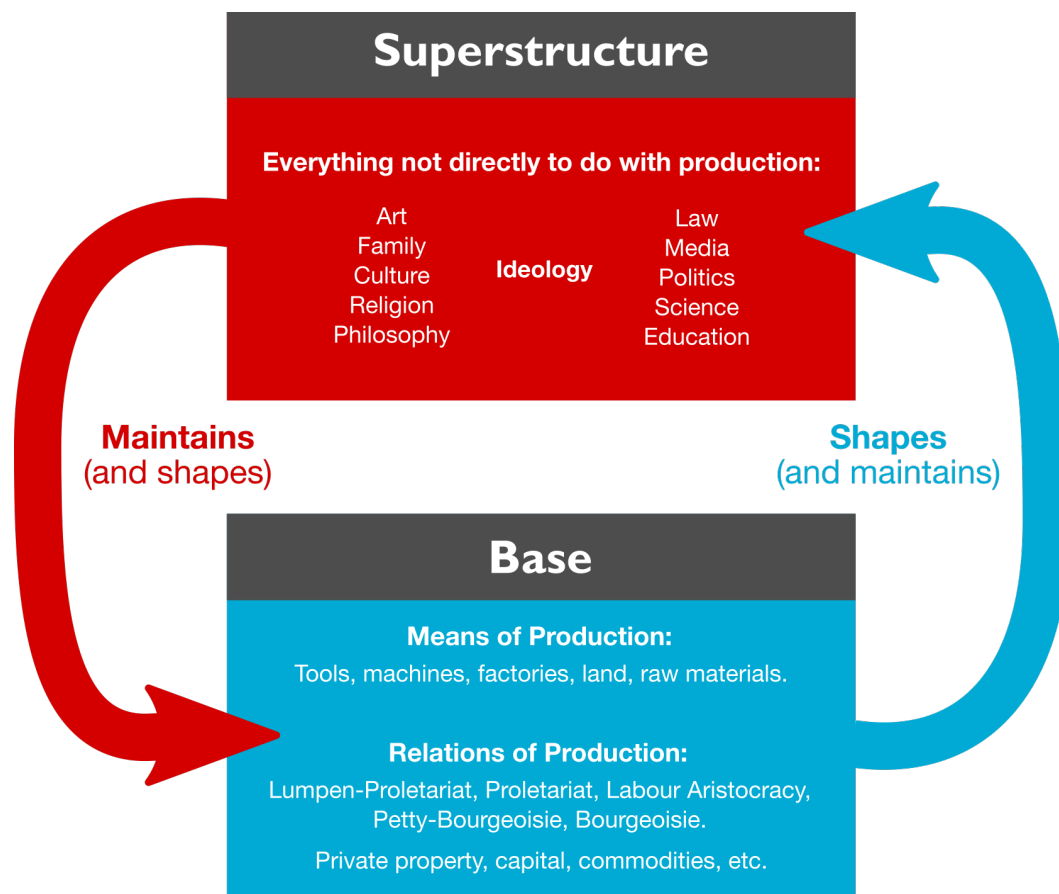
This created a great fall back in the evolution of Chinese literature. Not only the existing literary works were destroyed and forbidden, the side effect also resulted in a decline in educational level for generations of people from the time. Although situation in Macao was not as affected as that in China due to its colonial condition, but huge among of young Chinese immigrated to Macao during that period to avoid the unstable political situation. Latest statistic shows that in 2011, 62.9% of Macao citizens over 35 years old was born in and immigrated from China. Moreover, it also shows that 11.5% of Macao male senior population over 65 years old are illiterate, for female

seniors it reaches an even higher level of 40.3%⁶, due to the less access to education for women in former Chinese society. The Chinese young generation at the time of 1960s to 70s became the parents to the current prime year labor force in Macao. These parents' educational level may not reach high school or even primary school standard. The destroy of culture, literature and education possibly led to a "congenital" lack of Chinese cultural inheritance for the current generation of Macao artists.

1.2.4 Political Movement in China II - Implantation of Western Civilization

Cultural Revolution was inspired by Chinese Communist Party's interpretations about Marxism. According to Marxism about the relationship between Superstructure and Base, Superstructure(ideology) would maintain and shape Base or Infrastructure (means of production), and spirally affects each other in the other way round (see Figure 1 in p.34).

⁶ According to statistics from: *Macao. The Statistics and Census Service. DSEC. RESULTADOS DOS CENSOS 2011. DSEC, Apr. 2012. Web.*
<http://www.dsec.gov.mo/getAttachment/564633df-27ea-4680-826c-37d1ef120017/C_CEN_PUB_2011_Y.aspx>. Page.13



**This moves in a spiral pattern.
The base is generally dominant.**

Figure 1. The Base (or Infrastructure) and Superstructure

During the Cultural Revolution, one of the key slogans in the campaign was "Surpassing Great Britain and Catching Up with the United States". The campaign encouraged the public to study Western civilizations and its developments in order to transcend it in various means of productions.

According to Marxist theory, infrastructure shapes ideology and affect each other spirally. The tacit cogitation implied by this propaganda result in a bigger interest in western knowledge than ever for the general public. This mindset of competing with the West gradually spread to various fields of military, industrial, scientific, cultural and educational aspects. For the effects on arts and culture, the consequences are the western influences on educational direction, medias formation and aesthetics. The changing of social behaviors in general has been affecting the direction for performing arts

to look for Western inspirations than Chinese ones until today. For this I will extend the discussions more for the current situation of education in session 1.2.8.

1.2.5 *Censorships in Education in Macao*

The censorship of sensitive topic about political error in the modern Chinese history can be traced in the text books used in Primary and Secondary Schools in Macao. Throughout the colonial era or post colonial time, educational direction has always been carefully monitored by the Pro-Beijing power to avoid critical thinking about the nation's modern politics. Reasons for this predicament can be interpreted as follow:

"Macao has no independent professional organization for teachers,.... Instead, the Chinese Education Association (CEA) of Macao, a leading pro-Beijing educational body, serves as a representative of all educators, including teachers. Established in 1920, the CEA was a local educational organ with the goals of striving for the improvement of Chinese language education and culture in Macao and promoting Chinese patriotism by networking with the PRC education sector.⁷ In other words, its primary concern is to set up and consolidate the pro-Beijing power base in the professional, political, and social arenas through school and social networks, rather than appreciate, support and then empower teachers in political and professional settings." (Wong 2014:239-240) ⁸

⁷ <http://waou.com.mo/wa/2003/09/20030910a.htm> , as recited in the book's original context. Being re-accessed on 25th July, 2016.

⁸ Wong, Benson W. K. "The Politics of Teacher Professionalism in Macao." Ed. Eilo W. Y. Yu and Ming K. Chan. *China's Macao Transformed: Challenge and Development in the 21st Century*. Hong Kong: City U of Hong Kong, 2014. 239-40. Print.

To skip the historical mistakes of the destructions of Chinese Literature and Culture made by the Cultural Revolution, modern Chinese history is glossed over in Chinese basic education in Macao. Most of the Chinese reading materials provided in schools are ancient poems, proses and allegories mentioning situations and social status in ancient China. Seldom literary works by Chinese writers from beginning of 20th century are introduced to students' reading lists. The absence of modern Chinese writings in education causes unacquainted with the progress of Chinese Literature and insufficient critical thinking for contemporary Chinese topics among current theatre artists, leading to a less interests in choosing Chinese Literature for creativity.

1.2.6 *The Modern Chinese Writing Movement*

To extend from the above problems, there is an additional gap between ancient Classical Chinese literature and contemporary Chinese language. The grammar and vocabulary in the written standard used during imperial China up to the early twentieth century are greatly different from those used in nowadays. Chinese writings had changed rapidly after a reform in Vernacular Movement in the beginning of 20th century.⁹

After that, the modern vernacular form has been the standard style of writing for speakers of all varieties of Chinese throughout mainland China, Hong Kong, Macao, Taiwan, Malaysia and Singapore as the written form of

⁹ In early 1920s, intellectuals and leaders of the New Culture Movement believed that traditional Confucian values were responsible for the political weakness of the nation when China was facing civil wars and foreign oppressions. Chinese nationalists called for a rejection of traditional values and the selective adoption of Western ideals of Science and Democracy in order to strengthen the new nation. These iconoclastic and anti-traditional views and programs have shaped China's politics and culture down to the present.

Sources from Jonathan D. Spence's *The Gate of Heavenly Peace: The Chinese and Their Revolution, 1895-1980*. P.117-123,

Modern Standard Chinese.¹⁰ For us, Classical Chinese literature is very difficult to understand in grammar, some ancient wordings are no longer in used anymore. But as we mentioned above in the previous session, Macao basic education emphasizes on Classical literature more than contemporary works, the study method focuses on dictation of the texts, but when it comes to writings and compositions, we use modern written Chinese. This creates a disconnection in applying old Chinese literature we learnt to contemporary usages in other transformed medias.

Moreover, the new writings have been developed for merely 100 years more, in addition to the cultural stagnated period under the unstable political times in modern Chinese history, all of these brought about a limit in choices of modern Chinese literature for further applications.

1.2.7 *Spoken Cantonese vs. Chinese Writing*

On top of that, Macao theatre artists have to face another obstacle in using Chinese Literature to perform. Although written format is the same, the way of speaking the words can vary when it comes to Cantonese, the native spoken language in Macao. It does not merely apply to the pronunciation of the words, but the phrases used and construction of sentences in Cantonese spoken language are all different from how we write. As a result, it can be time consuming to adapt a Chinese literal text and translate it to theatre performances.

1.2.8 *Artistic directions of Graduates from Theatre Academies in China, Hong Kong and Taiwan*

Since there is no Theatre Academy offering tertiary education level study in Macao, students go out to different places to further their Arts education and obtain academic degrees. The popular choices for Performing

¹⁰ Refer to: http://www.liquisearch.com/written_vernacular_chinese

Arts are regions around Macao, including mainland China, Hong Kong and Taiwan. The artistic direction in China, e.g. in one of the leading national Arts school, The Central Academy of Drama in Beijing, follows a dominant direction of Realism¹¹, the aesthetic principle originated from Russian socialist Drama; while in Hong Kong and Taiwan Performing Arts academies, a lot of professors were graduates from the United States or the United Kingdom. As reflected from their school productions, most of the time training of students relies heavily in realizing Western drama plays. These create a tendency for their graduates to choose western plays when they put into practice in the field.

The current decade is arguably the peak phase throughout Macao history for the returns of these performing arts graduates from their studies. A lot of these students have become tutors in the School of Drama of the Macao Conservatory. Although it is not an official tertiary education, Macao Conservatory is the biggest educational organization providing a part-time study for Performing Arts in the region. Reflected from the list of school productions during 2002 to 2016, 27 out of 32 productions are Western Play Performances.¹² These tutors who come back from their studies in the neighboring regions, in turns affect even more potential Macao theatre practitioners to work on Western Play if they continue their amateur performance-making in the field, creating a snowball effect in the profession. The statistic from the research in Chapter 1.1.2 also provides an evidence for the phenomenon, for it indicates that from 2007 to 2015, 166 productions in total are Western Play, while only 29 performances are Chinese Theatre Adaptations.

¹¹ Refer to The Central Academy of Drama: <http://web.zhongxi.cn/en/about/8800.html>

¹² Information from the catalog of Macao Conservatory latest student production *Blood Wedding* by Federico Garcia Lorca.

1.2.9 *Production Process (Sponsorship and Operation)*

Macao theatre arts have not yet developed a mature audience market to sustain themselves, the main supports come from the sponsors of the government. Financial supports from the Public Sectors for local Performing Arts projects contain two forms of funding, “yearly plan” or “by event”. Organizations can apply for a “yearly plan” grant to sponsor different projects in the year, or “by event” grant to subsidize individual projects which are not covered in the yearly plan. The grant itself is one-year base, which means the grantees must execute their projects within the year or no later than the first quarter of the next year. Multi-year projects could only apply in a yearly base, with no guarantee to the subsequent years. In addition, these grants will not cover fixed expenses such as rentals, power and water consumptions, human resources etc..

As a result to this short term event-based sponsorship system, in order to finish as much projects as possible within a year to maintain a more stable incomes, any projects which need longer creative process would become less attracted for the theatre practitioners. Compare to using ready-made Play Scripts, Chinese literature consumes much longer time in the process of transforming textual language into theatrical language. In the operational level, most theatre groups would consider this to be a key factor in deciding direction of production, thus Chinese literature adaptation is less welcomed.

1.2.10 *Chinese Literature – An Underdeveloped Territory*

The above are some main causes for the absence of Chinese literature adaptations in Macao Theatre field. There may be many other possible factors affecting the personal choices of each theatre practitioner, however we can trace the external factors of how history, culture, knowledge, politics, belief, art, custom and habits affect us in the sociological level. A Chinese idiom mentions “Crisis creates opportunities. Risk taker discovers new territories.” By understanding the difficulties, we can arm ourselves better in facing the challenges ahead.

Chapter 2: Adapting of Chinese Literature in Performance-Making

2.1 *Searching own identity through fusing different cultural essence*

When Kuo Pao Kun articulated the term "Cultural Orphans", he predicted two possible futures: (1) "Cultural Orphans" forget all the cultural heritage they had, including the fragmented parts of it. (2) The thirst of "Cultural Orphans" brings upon a strong capability to absorb the essence of different cultures. Based on their understanding and life experience, they construct a new culture - a culture that reflects the essence of fusing different culture in the world.¹³

For a long time I had been trained as an actress in different productions of Western Plays before I came to Prague and studied in DAMU. During the period of my Master study, being one of a few Chinese in the whole environment, my recognition of self identity kept being brought back to my cogitation when it comes to creativity, which always needs to be original. Being able to look back to my origin in a distance help me to have a more objective view and perspective to my own culture. The cultural differences between Czech Republic and Macao have also created valuable comparisons for me to search for my association towards homeland as well as it towards the world.

I recall feeling difficult at the beginning of my study, to create base on my own ideas rather than following somebody else's thinking as how I was trained up with Western Drama Plays. At that time I suddenly self-doubted if my creativity had been whitewashed unconsciously as time went by. But as I slowly evolve to be a director during my study in the Alternative Theatre

¹³ Huang, Suhuai. "A "Cultural Orphan" Lost in 2015." Trans. Ka Wai Tung and Shimin Wei. *The Practice Journal* 8 (2015): 3-4. Dec. 2015. Web. 24 July 2016. <<http://journal.practice.org.sg/assets/Uploads/pdfs/issue-8-en.pdf>>.

Department, everyone and everything around me inspired and transformed me gradually. All the Directing assignments helped and pushed me to search for my originality and believe in my creativity again. I learnt to understand the importance of the elements which repeatedly come back in my creative process. Later I discovered that as long as I have opportunities to put my knowledge into practice through performance-making every time when I return to Macao, I unintentionally start with something close to me, for my case is Chinese literary works I read outside the schools.

My theatre practices are social issues oriented, whenever my creative teammates and I have some social phenomenon about our Chinese society we want to explore with performing arts, Chinese literatures by different authors throughout our modern history keep serving as our sources of inspirations. We are not merely illustrating the stories to theatrical language, but marking them as a base for contemporary comparisons, a dialogue has been made between the original author at his times of Chinese society and us being contemporary young artists at present situation. This is because we do not satisfy in only searching and staying in a historical Chinese society that we are not familiar with, nor to consume Chinese traditions to be the shell for our creative works towards the world, but we want to seek for our identity of Macao as a unique presence through studying great authors' perspectives from the past or their regions of China.

Most of the time during this performance-making process, when we start by seeing from the angle of different authors from different eras of Chinese society, we learn a wider picture about various aspects of our civilization progress with an artistic human touch from them. These various aspects cover historical development, political issues, social movement, cultural customs, humanity and education. Our ignorance towards the factors which lead to the absence of Chinese literature in the field, can actually be fulfilled when we practice what we preach.

In Kuo Pao Kun's words, will we become a "Cultural Orphans" who forget all our cultural heritage? Or the thirst for chasing our traceability towards our synthesized cultures lead us to search for our own ways to

approach and construct our identities? After several practical applications of my Chinese literature adaptation performances, I can trace the possibility and impact of the related art form brought to the local audiences, the commonality of interests and the connections shared between my works and the spectators. In this chapter, I will provide some examples in my actual applications of the related art form in Macao theatre field to further discuss its practical situation.

2.2 Methodology used in Chinese literature adaptation

In the following I will discuss some of the methodology I used in my Chinese literature adaptation performances. The main argument in this chapter is what are the possibilities and values of introducing Chinese literature into Alternative Theatre for creators and spectators in Performing Arts? To answer this question I will inspect some key elements and directing methods in my theatre works as director and puppet designer of *The Withered Wall* (2013), *Drug* (2014), *Fang Fang* (2015) and *Xiao An* (2016) in Macao, analyzing with 5W1H, which are: "Why" - my artistic goals and expectations; "What, When, To Whom" - the choices of themes, texts and forms, their contemporary interpretations and connections to current audiences; "Where" - the interplay of proxemic and imaginative spaces; and "How" - transforming literal language to theatrical language with the use of Puppet and Object elements and sign systems for metaphors. Last but not least, to reflect their capabilities, limitations and prospects according to the market reactions towards these performances. (For reference information about the four performances, see also Appendix 11-14)

2.2.1 Background Information – About ROLLING PUPPET ALTERNATIVE THEATRE

In the following, I will start by introducing the theatre group - ROLLING PUPPET ALTERNATIVE THEATRE¹⁴ (hereinafter Rolling Puppet) - the group we found in Macao¹⁵ and our artistic directions. All of the performance examples as discussed in this study are productions of this group with my role as the director and scenography designer, which includes puppet design.

¹⁴ More information please refers to : <https://sway.com/2KZzjYCctY4tNehS>

¹⁵ The Founders: ROLLING PUPPET ALTERNATIVE THEATRE is founded by Teresa Lam, Kevin Chio and Carole Sio in 2013. Artistic Director Teresa Lam (Author of this thesis) and Executive Director Kevin Chio received their Master studies in "Directing in Puppet and Alternative Theatre" and "Art Management" in Academy of Performing Arts in Prague, Czech Republic; while Technical Director Carole Sio is an experienced Stage Manager for years in Macao.

Rolling Puppet is the 1st Chinese professional Puppet and Alternative Theatre group in Macao. The group strives to promote the art form of Puppetry and Alternative Theatre through theatre performances, art education, publishing and other creative medias. By cooperating and bridging artists and organizations from different fields, we explore different possibilities in creativity. We work as a platform for Macao Puppetry Arts, and provide channels for Puppet enthusiasts to get connected to the world.

2.2.2 Why – Artistic Directions and Expectations

Devoting in the form of Alternative Theatre, my theatre works in Rolling Puppet explore innovative ways in Performance-Making, among which Puppet and Object are elements that we are passionate with as a creative medias. To recall the meaning of everyday objects around, we strive to discover the possibilities to transform these materials and structure into metaphors in theatre. We believe that it can stimulate imagination and inspire thinking. Through reinterpretations of these daily seen objects and situations, we stretch out to examine our society and self-identity in a metaphorical level.

For the content, our main direction is to adapt Chinese Literature into Theatre-Making, which is much more time consuming in its creative process if compared to using ready-made Plays around the world, thus is not an often choice in Macao Theatre field. However, we believe by studying Chinese Literature from different eras and creating a contemporary interpretations, the creation helps artists and audiences to compare and explore the social and the humanity aspects of Chinese society in a profound perspective. During the creative process, the spirit we advocate is to learn from these great writers' essences in Arts, their ways of critical thinking and styles of composing, so to construct our own expositions towards our times with our identities of modern Chinese theatre artists, rather than literally illustrate their works to a four dimensional theatre space. We believe that only through this way can this particular choice of using Chinese literature to create

performances draw us closer to reexamine the past and present status of our society. And the shortened distance between the topic and the public can bring much more direct resonance and provoke reflections for our spectators in a greater impact.

Our productions have so far been well received by audiences and critics, we hope this value reflected in putting this complex fusing of Puppet/Object Theatre and Chinese literature adaptation can continue to increase as we drill deeper the creative essence in our coming explorations of the particular genre, and bring new possibility and meaning to the field of contemporary Chinese Theatre Arts.

2.2.3 What, When, To Whom – the Choices of Theme, Text and Form

To start a Chinese literature adaptation performance, I have tried different initiators. They can be recapitulated to three methods: In the first method, it begins with a particular theme or topic we want to explore, then come to the selection of the texts; for the second method, we pick first a piece of literary work we want to adapt, then search for its contemporary interpretations; the third way is to pick firstly a specific art form we want to experiment, then look for different writers' works which suit the form. How does the choice of theme, text and form related to the performance-making (What), contemporary context (When) and spectators (To Whom)? In the following I will compare different practices by providing actual examples.

2.2.3a *Theme as the Initiator*

The first method of selecting the texts and forms according to the topics, help the creators to enrich the original ideas through another author's eyes, providing more entry points to the subject. It also add colors to the varieties of media in the performance. One could argue that it can reach the same effects if we write our own new Play according to the chosen motive and introduce other associated creative medias or artists from different fields to enrich the creativities later; but I would consider these as elements to include when it comes to the production part in the process. When initiating the core body for a text-based performance, a striking irreplaceable factor to start with a certain piece of literature is that it can help to construct a mutual framework for all creators in the team quickly. When we involve an author's works in the devising process, by studying the writer's styles or his literary contexts, it helps to pull various fields of artists together to explore and establish the creative work in the same direction. It becomes a common basic material for devising the works so it will not get to nowhere. So what is the connection between the choice of literary works (What) and the theatre artists' selected theme towards the contemporary context (When)? I will further this discussions by providing an example of my directing works *The Withered Wall*. (See also Appendix 11 for reference information about the performance.)

***The Withered Wall* – Generation Gap and “Cultural Orphan”**

In *The Withered Wall* (premiered in September, 2013), the topic we explored about is the inevitable decline in acceptance between the two generations in nowadays Macao society. Since our main creators are all born from the 80's, when we discussed about what concern us, we brought up the topic of Generation Gap between our elder generation and us. As we are all more or less reaching a life turning point from someone's children to someone else's mates or even parents, the changing of family authority structure drew the attentions for this divergence between the two generations to us.

We discovered that we all have a similar family history, our parents were born in China and moved to Macao in a teenage age when there was the period of unsteady political environment in China. In Macao, these two generations of people are experiencing the most enormous social changes ever, growing up in the Communist Party of China and an occidental colony are two totally different life experiences.

Therefore, in this post colonial period, we picked these distances between the value systems of the two generations produced by our social history to be the background theme of *The Withered Wall*. We decided to express boldly about the disagreements and resentment between a father and a homosexual daughter, with a given circumstances that they still living with each other within the same walls, a space that the family members live together yet no one wants to name it 'home'. This idea generated the show title - *The Withered Wall*.

However, talking about such a regional targeted contemporary issue, it is almost impossible to start with any ready-made script; yet the topic is so close to us that starting from an immense data base of personal identical history, as young artists we encountered huge difficulties to look at it with a wider horizon, especially when it comes to the writing of the elder generation. This may become the possible crisis of the art works and may cause narrow-minded in interpretations.

When I was doing my research on it, I started to search for other forms of literary works, then appeared in my mind a textual memory of an literary idol's works, he is Mr. Lau Yee Cheung¹⁶. Lau is a notable writer who is the pioneer in the style of Stream of Consciousness writing in Asia. His novels reflect various lives in all those Chinese speaking districts he used to live before, from Shanghai, Chongqing, Singapore, Malaysia to Hong Kong.

¹⁶ Lau Yee Cheung (1918–), a notable writer and novelist in Hong Kong, who won the *Lifetime Achievement Award* in 2014 of the Hong Kong Arts Development Department. He is one of the pioneer writer in Asia to start writing in the style of stream of consciousness. His most famous stream of consciousness novellas *Tête-bêche* 《對倒》 inspires Hong Kong filmmaker Wong Kar-wai's *In the Mood for Love*.

These stories enrich our imaginations about lives before the 80s. By studying his literature, we found a sense of excessive dedication in his characters from around the 60s, thus finding a way to approach the Father character in our performance. We decided to write different scenes of monologues for Father and Daughter respectively, since inner monologue and free association are two techniques often used in Stream of Consciousness writing.

We adapt his two proses, *The Ferry* and *Black and White Butterflies* in two scenes, the two women characters extracted from the proses reveal the memories of the protagonists, the Daughter and the Father, disclosing their personal histories about the Daughter's suicide mother who jumped off from the ferry long time ago, and a past mistress of the Father who thought she is beautiful as butterfly. The two scenes adapted from the novels are interweaved among the Daughter's and the Father's scenes of monologues, and are expressed mainly in visual languages of video and light, together with body languages and dance, without delivering a single words from the novels in verbal. By muting the two female characters from the novels, it brings out contrasts to the soliloquy scenes of the Daughter and the Father, emphasizing their status as the protagonists' memories. Besides expressing through inner monologues, the use of visual elements and dance are our other experiments towards Stream-Consciousness technique in the use of theatrical languages.

With the method of initiating from a theme follow by adapting associated literary pieces, the texts in turns help in enriching the theme again. This can be reflected in the creative process of characters building. When we arranged the female roles extracted from the literature as the 'absent figures' for the two protagonists, as a reflection of our missing imagination towards lives before 80's, we discovered a sense of "Orphan" for the Daughter, whose mother committed suicide when she was little, and her father is purely biological without any metaphysical meaning to her. In certain associations this homosexual Daughter who has doubts about her own sexual orientation reflects our background theme of searching self identity as the prime year generation in Macao, and a wider sense of Macao as a "Cultural Orphan" herself.

This is our first attempt to adapt literature into our creations, aiming at composing a new piece of arts rather than purely illustrating the original texts. The introduction of Chinese literature in performance-making provides a study direction for all creators including director, playwright, musician, video artists, light and costume designers and performers to explore the theme in a certain epoch and style extracted from the literature, and create all together the particular theatrical universe under a mutual frame. The case of *The Withered Wall* reflects our decisions making in the choices of texts and how it associates with our contemporary era of creation.

2.2.3b *Literature as the Initiator*

In the second method of initiating a Chinese literature adaptation performance, we first select a piece of literature, then search for its contemporary interpretations. After we had done two performances of *The Withered Wall* and *Drug* which used the first method, we realized a valuable discovery, which is, when using literary works by contemporary writer (Lau Yee Cheung, 1918–) in *The Withered Wall*, and writer in our previous era (Lu Xun, 1881 – 1936) in *Drug*, the Chinese society reflected through their eyes contains differences and similarities in various ways. Story background changes are expected, but something, such as some hidden essences in innermost human nature, remain unchanged. It is a fascinating question to see how people's mindset remains the same under the dramatically changing Chinese society; at the end of the day, how much are we improving in terms of total living standard and enlightenment of citizenships from the authorities of feudalism to modern politics? These are the significant impacts and reflections left for us and our audiences. The repercussion triggers my curiosity in searching for literature from different eras for further explorations in our social physiognomy. Thus I started to originate a performance with literature as the initiator.

As this is the third performance of the related genre we produce in Macao, the series of Chinese literature adaptation arouse attentions and expectations for our potential audiences. For the previous shows we attract theatregoers by the new experiences of Puppetry for adult theatre, on the other hand, the content of Chinese literature also attracts non-theatregoers from the literary circles. I start to realize our spectator circle mainly consists of intellectuals and middle-class white collar workers who would prefer to go for events concerning social issues than pure entertaining performances.

The reactions from the market reveal that in order to widen our audience market horizontally, we need to attract irregular theatregoers. Chinese literature can serve as a mutual attraction for those who know the literature in their life experiences. In turn, it helps as a strong tool for us to establish our framing system in the intellectual and social level, since

powerful horizons of expectations are created by the knowledge individual spectators bring to a performance. (Whitmore 1994, 42)¹⁷

So what is the relationship between the choice of texts (What) and the spectators (To Whom)? In the following I will provide my directing work *Fang Fang* as an example. (See also Appendix 12 for reference information of the performance)

***Fang Fang* – Fable for the People**

For the last two shows we used literatures from the modern era of People's Republic of China (1959), and from the earlier time of the Republic of China (1919). In *Fang Fang* we decided to trace back to monarchy of Qing Dynasty to further our observations in Chinese social physiognomy with our tools of performing arts. A series of well known Classic Chinese stories *Strange Stories from a Chinese Studio* written by the notable Folk Stories writer Pu Song-ling from 1740s caught our attentions.

Pu's books are still familiar by modern Chinese people because his stories are largely adapted by medias such as film and television even nowadays. His main characters are usually ghosts, foxes, phantoms, immortals and demons, these spirits or strange creatures encounter the everyday life of ordinary people. In these supernatural and unusual stories he expressed his ideas of society and government, criticizing the corruption and injustice in society and sympathizing with the lower class. With over four hundred legends he implicitly criticized societal issues in a metaphorical way. Since our artistic direction is using the element of Puppetry in Theatre with our theme as social issue solicitudes, his supernatural subjects can provide creative rooms for puppet characters building, at the same time the central ideas of his literatures correspond with our societal concerns, therefore I

¹⁷ Whitmore, Jon. *Directing Postmodern Theater: Shaping Signification in Performance*. Ann Arbor: U of Michigan, 1994. Print.

consider them potential materials to be the source for our Chinese literature adaptation.

Fang Fang attracts not only audiences who visited our shows before, with their words of mouth, among the total four shows in the consecutive dates, the last show was able to attract 150% audiences on site that we need to add in seats in the venue. Lots of them are intellectuals from the cultural circle, as well as officers from the Public Sectors. In a large degree this phenomenon was aroused by the contemporary social and political content we adapted in the performance on top of the original literature. In the following we would investigate more into this factor.

The Content

Pu's characters often carry an extreme dedication as an ideal hero for justice, by mediating his story we question our weakness in humanity in this modern era. *Fang Fang* is adapted from a story originally name *Xi Fang Ping*, it is the name of the protagonist, the son who sacrifices his own life to go to Hell to redress for his innocent father. His father died earlier than his time because his life has been stolen by the corrupted King and Officers (Little Devil) of Hell. In the original story, the crime is rehabilitated with justice granted by the God from Heaven, the father and son both go back to lives and live happily wealthily ever after. However, this ending is not satisfying for us. If the political environment in Hell remains unchanged, what will happen when they die again in the future? This kind of corruptions will simply go on if we do not probe into the ultimate core of the question. This doubt becomes our new direction to develop our contemporary interpretations of the literature.

We rewrote the story to the modern background, with the Father and the Son living at our present era. However, language and system used in Hell remains unchanged as the old times, metaphorically meaning a sense of pedantic, petrified world of political environment in reality. The performance starts after the son ventures into Hell, he is tortured and forced to go back to life without succeeding in rescuing his father. But he refuses to obey and burns his remaining life records to become the "first suicide human" in Hell,

swearing to arouse attentions from Heaven to fight for justice. He occupies the Bridge of Rebirth and persuades other dead souls to occupy this main exit with him, claiming that souls should have their rights to choose their lives, where and what to reincarnate, rather than leaving the decisions to the corrupted Officers of Hell to judge. This movement disturbs the Hell system and its noises reach Heaven, God of Heaven comes down to negotiate with him. A dialogue, actually a monologue about democracy, is carried out by the God ostensibly in a logical argument, but actually without letting the Son saying a single word in the conversations, it is a defense about if the world should be "ruled by law" or "ruled by man". At last the God convinces the Son to stay in Hell and replace the King of Hell, continues the same political system to rule by a single man rather than democracy. In order to avoid the Little Devil to become the next King of Hell, the Son accepts the God's offer. However, the Little Devil threatens him that if he insists to fight corruptions and conducts his justice, his father should also undertake all his punishments in a fair trial, because his name is the same as his father Xi Fang Ping, with inherited names not only his fortunes but also his crimes are connected to each other. Since the occupation of the Bridge of Rebirth has caused thousands of new born babies died on Earth, although he is the present King of Hell and his crime can be excluded, his Father has to undertake the consequences. At last, using his own authorities, the new King burns the Book of Crime and shifts all the sins to the Little Devil, adjudges his Father not guilty and sends him back to life. The Son's determination in carrying out his own justice, merely leads to another kind of corruption in front of authorities.

The story quests about individual's choice when facing our political environment in this contemporary era. Starting from the choice of texts, *Xi Fang Ping* from the *Strange Stories from a Chinese Studio* aids to set expectations for our audiences about the general idea of the performance as social and political context, with a potential unleash in creating Hell situations with Puppetry, building up our consistency in the direction of productions in the framing system level during performance-making. It is remarked by local well-known theatre critic Duó Tiáo in translations as follow:

"This year *Fang Fang* used again Chinese literature as adaptation source, from subject-matter to aesthetics, Rolling Puppet presents a clear direction of explorations.... Its delicate, substantive and constructive executions in creative and productive directions, the non-frame (or non-proscenium) stage theatre experiences, the innovative usages of puppets and objects elements in theatre, all these make spectators looking forward for Rolling Puppet's productions...

How to transform Classic novels to modern theatre performance create a focal points for curiosities towards their creations. In addition, the original texts *Xi Fang Ping* illustrates a lot of situations in Hell, this "surreal" scenes provides a lot of rooms for creativity to unleash with puppets and objects elements."¹⁸

As reviewed by the critic as one of the audiences, Chinese literature adaptation does help in setting up frameworks for expectations from the audiences, thus attracting certain public outside the Theatre circle.

From Audiences to "Participants"

Apparently we connect the contemporary essential social movement in nearby region of Hong Kong's Occupy Central in 2014 to the performance. Macao and Hong Kong relations are like teeth and lips, in a Chinese idiom, if the lips disappear the teeth feel cold too. We connect keenly to Hong Kong marketing affairs, however for political and social movements we did not response much in actions, merely "standing on the seashore, watching fire in the opposite island". Because of the wealth coming from gambling industry, Macao general public is much more passive in standing up for our own democracy and rights. Our political environment is also considered to be more serious in terms of censorships. I took this performance as a chance for Macao people, including me, to experience in social movement in a relatively secure situation of a "cultural event" participation. As described above in the

¹⁸ Translated from Newspaper Critique: Duó Tiáo 踱迢." (眾藝館)從《藥》說起." *Macao Daily* 19 Dec. 2015, E05 sec.: n. pag. Print.

content, when the protagonist moves the dead souls to occupy the Bridge of Rebirth, the actor is actually convincing the audiences to action with him. All the audiences are role playing the characters during the performance. Moved by the actors, they shout slogans, take the seats assigned by the actors, and allocates their own seats in certain districts to “occupy the Bridge” in the venue. So that they participate in the progress of the story, and personally gain a new experience in a fake social movement, because in reality, the occupy movement only happened once in Macao for a few days with small amount of participants, and was being resolved and dismissed quickly. Most of the Macao citizens have no experience in the act of civil disobedience ever. Thence, after watching *Fang Fang*, audiences recommended the show in a way that it is fresh and exciting to be able to participate with actions in the plot of the story, which was seldom seen in Macau theatre before, especially in this particular topic of social movement.

Actually this was not my first attempt to change the role of audiences into participants in a performance. In our earlier production *Drag* in 2014, audiences are part of the key elements to complete the scenography, for instance taking the roles of the onlookers to witness an execution of the revolutionists in ancient China, or the customers in the restaurant (more to be discussed in Chapter 2.2.4). In *Drag*, audiences’ participations can be described as passively static, they are led subtly to stand or sit in a particular places to watch the happenings, taking different roles without giving any extra efforts; while in *Fang Fang*, they need to action in order to make progresses in the story. This provides a chance for them to put efforts in building up the scenes together. This “mission” the performers assign to the spectators in turn increases their curiosities in finding out what will happen in the following story, hence grabbing their attentions actively in the performance.

In another scene, the Little Devil claims to hold a lucky draw in which one of the dead souls (the audiences) can reincarnate in a rich family in his next life. He randomly picks a number from the draw box, the audience who got the same numbered ticket when he/she entered the venue becomes the lucky one. The devils invited him/her to come out and sit down in the center

of the performing area, assuring the lucky one that he/she will get the prize without any efforts but to keep silence. Then the devils put a mask on the audience. In the following scene, the audience becomes the scapegoat of a criminal, who was a previous officer in Hell and corrupted billions of Hell money. The audience is being put to a trial. When the new king (the protagonist) tries to ask him/her questions, the Little Devil answered everything for him/her. The Little Devil fools the new king in front of all spectators, audiences know about the trick and laugh because of the theatrical stealth, being excited for the picked scapegoat. In entertainment, they forgot the pathetic situation of the protagonist. This created a big contrast to the next trail when it comes to the Father of the protagonist, and Little Devil defeated the new king thoroughly by requesting the new king, the son, to adjudge his father guilty according to the law of Hell. For the first time the determined son is collapsed when facing his beloved father and his justice. Audiences experience an emotional ties even bigger to the protagonist because of their own changing of attitudes towards the entertaining and serious situations, all being led by the tricks of the Little Devil.

One of the reviews from the theatre critic stated that ".....the audiences was interrogated in a trial but could not speak, or willing to keep silence. All of these audiences participations (including the occupying movement) not only emphasized spectators being the members in the theatre event, but also implied the intellectuals' (the artists') lament on the powerlessness about public being lack of self-consciousness and independent thinking.(from *Drug to Fang Fang*) the role of spectators become more serious from merely onlookers of crime scene to collusions, in front of injustice, they play the roles of silent connivance, the evil of being mediocre."¹⁹

¹⁹ Translated from Newspaper Critique: Duó Tiáo 蹉跎." (眾藝館) 觀眾參與." *Macao Daily* 20 Dec. 2015, F03 sec.: n. pag. Print.

Connecting Audiences

For this new theatre experience and topic about corruptions, the performance is able to attract a lot of non-theatre goers, especially from the literary circle, the government sectors and cultural intellectuals, to pay their first visit to performing arts. There was even newspaper pundit who specializes in social and political issues exceptionally writing critique for *Fang Fang*. The open ending about what is real justice, how should we perform our righteousness, leave a heavy question for us all to search for our individuals' choices in life. Initiated by studying a piece of Classic Chinese literature, we experimented our contemporary interpretations to connect it with our present audiences.

2.2.3c Form as the Initiator

In the third method of initiating a Chinese literature adaptation performance, we first select the art form we want to explore, then search for a piece of literature which associates with the form. This is due to an opportunity and supports offered by the Macao Cultural Centre "Open Box" series. The series annually calls for entries in a form of open applications, aims to give audiences an innovative experience and continue fostering creative groups, encouraging the artists to reveal ingenuity with new theatrical paths in unconventional spaces.²⁰

At the time for applications in Spring 2014, I was studying in DAMU, getting inspirations from all sorts of Alternative Theatre in Prague. One of the form which interests me is "Puppet Cinema", a theatre group from Israel with the same name describes this genre as using a cinematographic aesthetic, a documentarian's eye, and the tropes of cinema vérité to explore a dialogue between puppetry, object theater, film, foley and live feed.²¹ The similar performances I have watched including Prague's renowned experimental theatre group Handa Gote Research & Development, their performances of *Mission* (2013) and *The Alchemist* (2014) also have live feed video technology in amplifying small objects and puppets into big screen in Theatre. I found this technique providing a tool to "see the whole world from a grain of sand", and therefore is very meaningful to produce in a spatially small place like Macao. Seldom theatre groups in Asia have tried this approach, although the Holland theatre group Hotel Modern had performed their Puppet Cinema production of *The Great War* in Macao before, no local theatre practitioners have investigated in the related art form ever. So I was eager to experiment this art form and brought it to Macao audiences in this platform of Open Box series, which aims at innovative creativity in the performing arts field.

²⁰ Open Box application details refer to:

http://www.ccm.gov.mo/programme/prog15/openbox2016_recruit/form.doc

²¹ PuppetCinema Production: <http://www.puppetcinema.com/>

Consequently we initiated a performance with deciding the form of arts as the first step. Three applications were accepted and our group was one of them. To continue Rolling Puppet's artistic explorations in Chinese literature adaptation series which reflects societal concerns, we started to search for Chinese literary works which could associate with the form of Puppet Cinema. The short story of *News About Xiao An* written by Yan Lianke soon caught my attentions.

***Xiao An* – Expansion of Spatial and Artistic Conception**

"...the small changes for the bigger, the ugly changes for the prettier, the bad changes for the better; then all can be breaking News to report."

- Extracted from original text of *News About Xiao An*

Xiao An is a theatre adaptation of Chinese contemporary writer Yan Lianke's short story of *News About Xiao An* to Puppet Cinema performance (See Appendix 13 for reference information about the performance). Yan bases in Beijing, his writings includes novels and short stories. He won the *2014 Franz Kafka Prize* (Czech Republic) and *2016 Man Booker International Prize* (United Kingdom), notable for his magical realism style and black humor in his literary works which often reveal contemporary Chinese societal context in a profound level. His work is highly satirical, which has resulted in some of his most renowned works being banned in China.²² I was able to meet Mr Yan when he came to Prague in 2014 to receive the Kafka Prize, during the conversations our theatre group is granted the approval to use his short stories for our theatre adaptations.

Yan's writing reflects profound perspectives of Chinese social physiognomy nowadays through details of everyday life of Chinese people.

²² Toy, Mary-Anne. "A Pen for the People." *In Depth - Theage.com.au*. The Age, 28 July 2007. Web. 04 Aug. 2016. <<http://www.theage.com.au/news/in-depth/a-pen-for-the-people/2007/07/27/1185339246966.html?page=fullpage>>.

As the World Factory, China has a rich variety of substances and commodities. Yan catches this core essence of modern Chinese society to put in his works, various materials served as signifiers for symbols and metaphors in his novels in a semiotics level. I found this coincide with our Puppet and Object theatre direction, from his large amount of stories we found *News About Xiao An* particularly adequate for the Multimedia Puppet Cinema genre.

The story is about a teenager named Xiao An who lives in a village. After all his family members passed away, he buys his first television to accompany himself. Ever since he learns that almost all his neighbors have been on the News Reports of the Village TV Channel for all sorts of trifles, he dedicates himself to be one of the headline figures in the local TV News. But all the bizarre incidents he reports, such as the world's smallest egg laid by his hen, are not accepted by the TV station; as how the news collector describes, Chinese Economical Reform has been performed for a long time, showing such a small egg produced by the village now, simply equals to criticizing against the development of the society. Xiao An soon realizes that in order to be on TV, he has to promote "good" news to pass their censorship. At last, Xiao An tries to report the well development of the village by climbing up the tallest tree in the village, but all he can report is the buildings which seem new on the ground are actually covered by the old rotten rooftops above. The adult villagers take a bed sheet as a lifesaving net for him to jump down, guarantee its firmness as the sheet is a new bought one. With the camera from the TV station rolling, Xiao An flies down. However, the bed sheet is torn with the pieces of its edge still holding in the adults' hands, Xiao An dies in the accident. At the end, the news is too large to be put on the Village TV channel eventually.

Although it seems only a tragedy portraying an ordinary life without discourse rights in the lower class circle, the story contains strong satire power to the self-censorship in medias and distorted social values in modern Chinese society. I found the content of "mirroring the big from the small" relevant to our chosen art form of Multimedia Puppet Cinema.

Audience Participation with Multimedia Technology

Xiao An breaks through among other Puppet Cinema theatre productions in the world by adding in performers and interactions among live projections, pre-recorded videos, puppets, actors and even spectators' participations during the performance, seeks to project the illusive, absurd era of the modern time through transforming the piece of Chinese literature into multimedia theatre performance.

Unlike the previous performances in Site Specific, *Xiao An* was performed in a hall with temporary structure of a fixed auditorium and a separate performing area. Lack of audiences' role play and travel in the venue, I tried to search for other ways to involve their participations. First, performers share snacks and chat casually with the audiences, taking pictures with them before the beginning of the show, which was normally done after the show as a new custom in Macao theatre field. The interactions are executed in a casual way, however, it is for the usage of a scene later during the show. In one of the pre-recorded news which *Xiao An* watches on TV, it claims that somebody from his village was missing and one villager is able to find him/her and reports to the TV channel, the founder receives the prize for being the Headline News provider. In the pre-recorded news video, the reporter and the awarded villager were played by performers, but the missing person shown in the news clips is actually a photo we took with one of the audiences in the beginning. On our operation desk in front of all audiences, we show the picture in our cell phone to the web cam of the main laptop which controls the video, and mixes the recorded video with life capture of the cell phone screen. In one performance, we picked a child audience's photo and assigned him to be the missing one. When he was on the big screen, the child exclaimed in surprise and followed by other audiences' laughing. They started to moved a bit to search for the kid's presence. Later in the post-performance sharing talk, the child's mother told us that her son kept asking her "Did I really get lost before? Did I?". Her son thought himself to have really been missing before. She reflected that in the previous performances she had watched, the method to involve children participation was basically through asking questions and make them answer, therefore she

was amazed how her son could be included in the story of *Xiao An*, and how this six year old boy was all the way paying high attentions for the whole performance.

Even though *Xiao An* actually contains a lot of dark humor and critical thinking towards our society in the adult perspective, the art form of puppetry, in this case adding with technology, can expand its possibility and acceptance from the spectators. On the other hand, audience participations can arouse involvements, grabbing attentions and interflows of spectators even for a varied aging group.

Using live feed to project the animations of small puppets in small scenography onto big screens, *Xiao An* presents to the audiences the interplay of perspectives between digital theatre production-making and story-telling in the imaginative spaces at the same time. By presenting two levels of “puppet film making” in reality and “TV News making” in virtual reality of the storyline simultaneously, the art form keenly reflects the story context about selectivity in broadcast materials and the censorships in news-making process in the Media industry. Initiated by a particular art form, we search for its connection to Chinese literature and their interpretations in the contemporary Puppet Theatre to our modern society.

2.2.4 Where – the Interplay of Proxemic and Imaginative Spaces

“Compare to Movie, the most different thing for Theatre, is the Depth in spaces.”

- Julie Taymor, Seminar at PQ 2015 Conference.

In reading literary language, readers can stop at any moment, or construct imaginations slowly with one's own tempo. However, for theatre audiences, most of the time they are in a passive situation, time management falls to the hand of the performers. Readers of literature can imagine their presence in the scenes through descriptions from the words composed by the authors, but theatre audiences are already sharing an actual space with the place where the story is reproduced, nevertheless, to be seated in distance and shown what to receive, theatre audiences are more isolated and passive in the authority of interpretations when compare to the imaginative space provided by reading. To adapt literary works into four dimensional theatre, one of the main mission is to avoid shriveling the imaginative rooms of the original text, but to expand it in another language of theatre.

In this study of transforming literal language to theatrical language, talking about 'Where' is more about the interplay of proxemic and audiences' imaginative spaces rather than the physical choice of the venues as if we were to study the genre of Site Specific. In the following I will provide my another Chinese literature adaptation directing work *Drug* (2014), to see if we can break the forth wall and share the space with the audiences, so to build up another imaginative space for spectators of performing arts. (See also Appendix 14 for reference information about the performance)

***Drag* – Transforming “Space” by Audience Participations**

Developed from a most notable Chinese writer Lu Xun's short novel with the same title, *Drug* extends the original story about a Chinese restaurant in Qing Dynasty around 1910s to 100 years after. Two stories happen in the same restaurant, scenes of ancient and modern stories are

juxtaposed and intersected, in which two similar encounters, the executed revolutionist who tried to overthrow the regime of Qing Dynasty, and the expelled restaurant worker who tried to preserve the restaurant from demolition by inciting others to occupy the restaurant, share a similar unavoidable destiny within the Chinese society.

The show is performed in an old OX Warehouse, which has been transformed into a contemporary visual art center. We do not have huge budget to build a restaurant set design for the performance, moreover, the story shuttles from past and present as well as in a lot of different scenes such as execution ground, restaurant, kitchen, construction site and grave yard, therefore, instead of constructing external decorations, I tried to construct a flexible imaginative power within my audiences' mind, making them believe in the changing of the scene by requesting them to participate inside the scenography and help to finish the scene building themselves. I do this by inserting roles for them subtly.

When audience first came into the venue, live music was playing; actors appeared as the 'crew' and sold steamed bread (an essential symbol from the restaurant in the play) to them, chatting with them casually. The venue was a neutral art space without any auditorium at this stage.

Then four people from the crew started to clap their hands and gather at the center of the venue, using hand gestures they attracted the audiences to surround themselves. When audiences formed a circle around them, the crew spread flour above themselves and started to cough. From now on their identity changed from neutral crew who chatted freely with the audiences, to performers who had specific fake role to play. The stage was thence formed.

In the flour mist and sound of coughing, the performers took out part of their costumes and formed a manikin puppet Little Shuān in front of the audiences. Flour and coughing are significant associated symbols for the play, as *Drug* is about Chinese superstitious in curing tuberculosis by prescribing human fresh blood with steamed bread. When the symbols from the story began to appear, the play started too.

After Little Shuān puppet was assembled, the first role, Little Shuān's Father as well as the restaurant owner, also appeared, played by one of the four performers who formed the puppet. He carried away quickly the coughing Little Shuān from the onlookers.

Not only the forming of puppet is done in front of the audiences, but also the forming of actors' roles. These arrangements aim at establishing the language of this genre of Drama with Puppet elements. About 80% of the roles in the whole play are carried by actors, 20% by puppets. The prologue with 4 actors and 1 puppet reflects and prepares the spectators to perceive this concept. The universe of the play expands in front of the audiences gradually, they are led unconsciously from a neutral public space to a performing venue, without actually walking to anywhere.

After that, a broadsword made of newspaper was thrown onto the ground among the remaining three performers. As one of them picked it up, the lighting of the venue changed immediately, the actor with the broadsword made a traditional gesture of executioner, the other two a gesture of soldiers, walking in traditional Chinese Opera movement, they split an exit from the onlookers and brought in a prisoner, it is a puppet head hold by a human actor inside the huge costume. The head was made of red wax with a candlelight of fire on the top. The puppet plays the role of the revolutionist who is about to be executed. The first scene was formed.

With the hints given by changing of the roles of performers and the scenography, the spectators surrounding the performers have become "the Chinese onlookers who stood aside and watched the revolutionist being executed in the past" as how Lu Xun described in his literary works. We can trace the interplay of proxemic and imaginative spaces among the changing of performers' roles, audiences' identities and the scenes of the play, spectators have become one important part to complete the scenography and the story.

The second scene happens in the Restaurant. When actors shouted out "Welcome to the Four Season Restaurant!" during the black out in the transition, they appeared with a new energy as waiters when light was up again, coming out to set up chairs for their 'customers' on the two longer sides in the venue. The waiters let their customers be seated in six round tables formed by bricks, and continue to watch the show with each of them served by a cup of tea. This arrangement again turns the role of the spectators, they become an essential elements to complete the scene – the bystander restaurant customers.

Since we extend the original novel from Qing Dynasty to 100 years later of our modern time, past and present scenes are intersected to reveal the stories of the old and the new revolutionists. When the same group of actors play different roles in traditional or modern styles of speech and serve the same group of 'customers' who stay in this hundred years old restaurant, although there is no changing in the actual scenography or costumes, the space and time being implied in the story are constantly changing accordingly.

Before the last scene, the plot progresses to the demolition of the restaurant. The brick tables among the audiences were pulled down by the actors in the noise of construction site, becoming piles and piles of ruins. Light changed to a gloomy atmosphere, then entered two mothers from the ancient part of the story, crying to find their dead sons' graves to grieve over – the executed young revolutionist, and Little Shuān who still died for tuberculosis even after eating the steamed bread which sorbed the blood of the dead revolutionist as superstitious prescription. At this time, the scene was implied to turn to grave yards, the mothers walked towards the piles of ruins, mourned over the dead of their sons while looking at the spectators closely. The audiences were alluded to be dead souls in the graves.

What literature can offer to readers, we cannot duplicate slavishly into theatre. In the production of *Drug*, we tried to transform the identities of the space, the roles of performers and the spectators to form a multi-faceted imaginative space. Audiences becomes participants to complete the

scenography and the story, sensing the unique power of imaginative space which belongs solely to the language of theatre.

Audience Participation - From *Drug* to *Fang Fang*

Comparing the relationships of performers and spectators, as well as the audience participations from *Drug* to *Fang Fang*, they are similar in a way that audiences are assigned different roles during the stories, also they need to travel in the performing spaces, change their positions to watch the performance, at the same time help unconsciously in completing the scenes and the scenography. However, the dynamicity of their participations varied. In *Drug*, audiences are onlookers, as written in Lu Xun's descriptions towards the general crowd. In *Fang Fang*, when audiences were commanded by the Little Devil and being led into the performing venue, they were already playing the dead souls which were waiting for reincarnations. "In *Fang Fang*, audiences are not barely watching a performance, everyone is participating in the issues mentioned in the story, no one can be spared", as described by a theatre critic. "In *Drug*, the crowd sees the injustice, they discuss secretly, but no one will voice out any questions, nor try to change the situation. In this way, it is to use 'audience participations' to emphasize the 'public's non-participation'; however in *Fang Fang*, audiences not only represented the public, but twice they were led to join in with actions..... Spectators were designed to involve in the problems, their 'ignorance' were written before their 'participations'." ²³

The general public's lack of participation in social issues is one of my main concerns in the messages of my art works. Therefore creating opportunities to amplify this phenomenon in the theatre to arouse self-reflections and critical thinking are something I am keen on. By involving inside the theatrical events, spectators pay more attentions when they carry a role. In these two performances, the actions we need them to take increase. This may arouse interests but as well antipathy or reluctance when they are

²³ Translated from Newspaper Critique: Duó Tiáo 蹉跎." (眾藝館) 觀眾參與." *Macao Daily* 20 Dec. 2015, F03 sec.: n. pag. Print.

forced to shout out slogans in order to progress the story. The love/hate relationships towards participation are like two sides of a coin. Those audiences who rejected to join the actions will see others' enthusiasm in picking up the roles, and vice versa. If theatre is a place for different questions to meet, and we do not seek for merely entertaining our audiences and giving them what they think they deserve in a theatre performance, these different reactions from the audiences are able to review our real society in a wider scope.

2.2.5 How – The Use of Puppet and Object Elements

“There are no rules for such forms (Puppetry) of interpretation, and thus the puppeteers give to the audience an interpretive authority that is not often imparted in more conventional forms of theatre. Therefore, it could be argued, the audience takes up an auxiliary authorial role as generators of meaning.”

- Basil Jones (2009)²⁴.

Each puppet is uniquely made for one character only. It has its own identity system. When we construct a universe of a puppet in front of the audiences, they would start to feel hunger for interpretation. At this point process of thinking and imagination are triggered, the audiences actively involve themselves in creating the story.

Normally puppets are made to represent something in the reality iconically. For example when we need a role of snake in the play, we will make a puppet which looks like snake to play its part. However, puppet can also be symbolic, or even contains its own metaphor.

2.2.5a *The Withered Wall – A Constantly Changing Symbol*

In *The Withered Wall*, the Daughter interacts with a puppet which represents her own conscious. Representing her Alter Ego, the puppet is human size with only four limbs and a head, each part separately animated by five puppeteers with each holding two long sticks to control their joints. The homosexual Daughter has resistance in accepting her sexuality; a puppet who loses its trunk also loses its main sexual characteristics, hence it is hard

²⁴ Jones, Basil. "Puppetry, Authorship, and the Ur-Narrative." *The Routledge Companion to Puppetry and Material Performance*. By Dassia N. Posner, Claudia Orenstein, and John Bell. N.p.: Routledge, 2014. 65. Print.

to define its sex. Therefore I designed her Alter Ego puppet in this way to symbolize her consciousness and doubts in the basic appearance.

Due to the Daughter's stream consciousness, during her monologue, the puppet sometimes express in movements its sincere to her, other times alienation; sometimes it is comforting, other times controlling; its actions are corresponding to the inner monologue she speaks. For example, when the Daughter talks about her beloved mother, the puppet hugs her; but the next moment it jumps onto the wall like a crawling spider, then the Daughter is reminded of her Father and speaks about her hatred towards him; the next moment when she speaks about her doubts of sexuality, she tries to touch the puppet's body but all she can reach is emptiness, and the puppet slightly tilts its head and looks at her in a puzzling attitude, they look at each other with no answer.

Although there is no facial expression and it is the same puppet all the time, different actions, movements, tempos and gestures will create different symbolic meanings for interpretations. Compare to reading, readers read according to their own tempos, they can have enough time to construct their imaginative universe with the intangible story expressed by words. However, when we transform words into the tangible theatre, the control of tempos fall onto the hands of performers, readers' authority of imaginative space is shrunk; in addition, the four dimensional media may also lead to a trap of "What you see is what you get". This will also weaken the curiosity and interests in interpreting a performance. However, the use of puppet and object in the transformed theatrical form is able to enrich the picture with additional values, either contrasting or synchronizing, leading or being led, on top of the inner monologue technique in stream-conscious writing. In this way we present a different interest to our audiences in theatrical language, rather than merely duplicating the words into theatre. The above case is how we explore in interpreting stream-consciousness writing from literal language to theatrical language.

2.2.5b *Drag – The Metaphorical Meaning of Substances Used in Puppets*

I consider Puppets has its own obstacles, for they cannot speak and move by themselves. But it can be exactly useful when adapted to some roles who are non-verbal or have difficulties in moving. In the above case of *The Withered Wall*, the Daughter's consciousness is one of the kinds. In *Drug*, the sick son of the restaurant owner, Little Shuān, carries a strong symbolic meaning in the original story of Lu Xun – he is the youngest, weakest character in the story, with almost no discourse rights to make decisions for his life, he barely speaks for a word but coughing. My interpretation to this character is the writer's metaphor about the new China at his era in 1910s, Lu Xun's earnest patriotism and worries towards the country.

Therefore I consider this role of Little Shuān adequately suitable to be performed by puppet which shares the same obstacles. In terms of puppet design, it wears brand new, luxury traditional Chinese garment, but inside its body is a birdcage. The actors forms the puppet in front of the audiences with all this materials, later when Little Shuān passed away, they deconstruct his body and hang the birdcage up in the center of the stage. The story progresses to the failure of the modern revolutionist restaurant worker. Until the last scene in the ancient grave yard, the mother of the ancient revolutionist thinks that the little bird is his son's incarnation which flies to his grave to redress for justice, the narrator, a neutral character in the performance who represents the writer, then touches the cage and set free the imaginative bird with a whistle. The whole Mise-en-scène constructs meaning to the birdcage through the progress of the story – when the audiences first see performers forming a puppet with the birdcage it makes no meaning to them, but at the end when it is deconstructed and hung up again, it generates new interpretations as a symbol of captivity without freedom, and a desire to liberation.

In this case, the substances which form the puppet itself becomes a symbol, reacting with the role of the puppet itself, they generate unique

metaphorical meaning for interpretations. The above is how we expand the original symbolic meaning from the literature to theatre with the use of puppet and its material construction in a metaphorical attempt.

2.3 *Reflections and Limitations*

As this chapter focuses on the methodology used in Chinese literature adaptation rather than individual case study, I will reflect on the overall issues of producing theatre performances in this genre in Macao.

As I have mentioned in chapter 1.2.9, the long production process for transforming literal language to theatrical language is an unavoidable question. In order to find the connections between the literary works and our modern society, it may take several months to a year to develop the plays among the main creative members. This is a difficult method for professional theatre group in Macao, as we depend hugely on the sponsorship from the government for making new performances. Our audience market is too small that reruns of the performances may not be able to sustain the productions with incomes from the tickets. Until now my group is very luckily to have the chance to produce our shows in different festivals and platforms with full supports from the organizers, but the long production process may consume too much of our time and therefore become an obstacle for us to develop the group with more variety of productions. In a long run, producing Chinese literature adaptations can be a burden. We may not be able to produce more than one show a year for this particular genre, seeking for other directions in productions is necessary.

In addition, although we can connect the two different fields of literature and theatre through this performance-making, it does not necessary mean that our spectators or the members in the creative crew will understand and approach literature more after the performance, nor would the literature lovers go to see other theatre productions after this one-time visit to our performance. The promotional effects for the alternate media is contemporary. As theatre lovers, if we truly want to absorb the essence form literature and be able to learn from it rather than to consume its conveniences and propaganda effects, more book club meetings, workshops to approach literature in different ways, have to be created other than pure production making. This is something I have not paid enough attention to so far.

The political sensitivity in Macao and China may also be a question for our Chinese literature adaptation. When we used certain literary works, such as *Xi Fang Ping*, the work itself contains political issue; author like Yan Lianke publishes a lot of Chinese forbidden books outside China. Although it is not compulsory for us to use politically sensitive literature for adaptation in theatre, but this works hit the theme or art form we are eager and passionate to investigate in. And from the feedbacks of the audiences we can see that these works create the same interests to them. We can say that the selected literature becomes one of the key factors to arouse attentions in the society, and attracts audiences from different areas to come into our theatre for collective critical thinking about our contemporary social issues. In Yan Lianke's sharing talk after he received the Kafka Prize in Prague in October 2014, he had spoken about the important of always prioritizing Arts in front of all other factors such as Business or Politics, it is just that for Chinese people, politics are everywhere surrounding us in our daily lives, and Arts is originated from daily lives, therefore it is hard for Chinese Artists to isolate ourselves with politics if we need to observe genuine living. Yan Lianke's speech remains an important remark for me, but not everyone understands this principle of us artists. Like every coin has two sides, Chinese literature helps us to observe our society, at the same time our society is observing us. Although our shows receive number of positive critiques, and one of these productions even being named by a well-known theatre critic as one of the top two new Chinese plays in Macao for the recent years, until now we do not succeed in applying for other platforms in Macao or China to rerun the shows. Although for me their artistic qualities are always prioritized and I have no intention to create any political propaganda for any side, I have been hearing informally that the contents about occupation and corruption are close to sensitive. I have no proof to verify their real reasons, nevertheless, to approach any political topics in Macao would touch the nerves is an unspoken rule. No matter if there is any evidence of external censorship, an undeniable fact is that my self-censorship disturbs my creativity consciously and subconsciously.

Moreover, the language barrier of Chinese can also be an obstacle for us to connect our works to the world. We relied heavily on verbal drama for the first three performances, less in our Puppet Cinema performance but still we need words to express part of the plots. In order to gain more opportunities to perform to a bigger market, the Chinese language barrier is something we need to overcome in the coming future.

Furthermore, since there are not any professional Chinese puppet theatre group in Macao, in this particular direction of Chinese literature adaptation for theatre with puppet elements, the exchange of knowledge is difficult. The lack of Chinese puppet scenographers and puppeteers increases my liability in Chinese puppet theatre making. During the custom rehearsing period of six to eight weeks for a new production in Macao, not only I have to take the role of director, but also scenographer and trainer of puppeteers and amateur actors. As I develop the usage and concept of the puppets alongside the rehearsing results and actors abilities, most of the time the puppets have to be made during these six to eight weeks according to the creative progress. Handling the role of director, scenographer and trainer all together in this short production time exhaust me and lower my time to focus in each different role.

Another reason for picking up these roles on one shoulder are the lack of resources. As discussed before, Macao production relies heavily on government sponsors, normally they do not release a high amount of financial aid for new theatre group, in addition they are still not familiar to consider the extra cost and time consume for adapting literature into theatrical language as well as puppets making. As a result, our extra time and resources consume in these productions are not well covered. All of these situations push me to handle various roles together so to cut the cost for human resources. In one way it pushes me to breakthrough my limitations, but in another way being exhaust in a production can dry my energy out and deduct my performance in the respective roles. The tense working schedule also affects my time spend on communications with my actors and other teammates. Misunderstanding is easily caused which may affect the corporations.

Last but not least, being a leading member in both aspects of directing and aesthetic, together with the missing role of dramaturg as it is still not a common practice in Asian theatre, the creating process can be dictatorial. Although in Chinese performance making, it is a rather normal attitude, or even a liability for directors to be responsible for all final decisions making and undertake all consequences, for my particular situation in puppet theatre works, this loneliness found me no variations in ideas in the building up process. Although somehow it fastens up the decision making time when there is no need to discuss and wait for others to produce the puppets or other relevant sets and props, the lack of discussion opportunities with professionals in the puppetry field, both during and after the performance, limit my progress in gaining more knowledge and making reflections in my past works, hence become my obstacle to improve in my future works.

Realizing these obstacles in our pathway, we are trying to extend our puppetry networks to China and Taiwan, so to have more communications and exchange of knowledge in Chinese puppet theatre making. Although our styles and directions varies, it is a good sign to connect with Asian puppet theatres. Working on more outreach to invite professionals to come holding workshops in Macao to train puppet collaborators is our another strategy, at the same time ourselves also hold different puppetry workshops for children and teenagers to increase public awareness to the genre of puppetry. Plans for working and studying abroad from time to time for different puppetry technique are our another way to keep growing in this profession.

In the past puppetry are often performed by foreign artists in Macao, doing it with Chinese languages in adult theatre is not common at all. On top of the art form, we add in Chinese literature, another uncommon directions in Macao theatre. Introducing a relatively new culture to the local, training and building up collaborators is a tough and long way to go. Problems and confusions are everywhere in our creative processes. Nevertheless, whenever there is confusion, there is something new. Potentials and prospects in working on this genre do exist, and we will look into it in the next session.

2.4 Prospects

Although one Chinese literature adaptation performance will not arouse the public to read more in general, it does provide an extra channel for certain cultural circles to approach the other mediums. In addition, in terms of the audiences, it is a very useful strategy to set a correct expectation between performers and spectators, thus a valuable marketing device to find the targeted audiences.

In certain examples, it also serves as a bridge to connect readers from different regions. In *The Withered Wall*, the notable author Mr Lau Yee Cheung and his wife had come to our performances from Hong Kong, bringing with him a documentary film director and a Hong Kong cultural study scholar. Together they were filming Mr Lau's cultural activities for one of the collections in the series of documentary movies about Chinese literature writers in Asia. By this coincidence, our work has the chance to enter the collections of Mr Lau's life events in the data base researched by Hong Kong government and appeared in the documentary movie series. Moreover, I also met some young student audiences who was studying Chinese Literature, they came to Macau from China for the first time in order to watch our theatre performance which adapted Mr Lau's literary works. Thanks to the mutual appreciations for the writer, these new faces are one of the great rewards I gain in this experience.

Furthermore, when theatre scholar Jon Whitmore mentioned about the functioning of Framing System in a performance, one of its important factor for experienced theatergoers is the awareness of a director's past productions and performance style. (Whitmore 1994, 43) The research from the first chapter reveals that from 2013 to 2015 there were only 7 shows of Chinese literature adaptations in total local productions, among those 3 shows are produced by our group with me as the director, constantly producing one show per year. This has created our unique Chinese literature adaptation series which was never produced before by other Macao theatre group, thus helping us to build our brand in the market. This does not only benefit in establishing recognitions for our potential audiences in the future, but also for

potential sponsors. With this clear artistic goal, Rolling Puppet and I have been invited to produce a new Chinese literature adaptation for Macao Art Festival 2017 with the awarded literary works from the Biennial Literature Contest in Macao with full sponsorship. It is a rare and valuable opportunity for new director like myself.

All in all, I do consider all of the above as the prospects of Chinese literature adaptation in widening Macao performance genres and varieties, at the same time a valuable deed to carry forward our Chinese literature and performing arts form into a new territory.

Conclusion

The study was set out to explore the concept of transforming Chinese literature into theatre adaptation in Macao. It has identified the situation of practices of this particular genre in the recent nine years from 2007 to 2015 in Macao. Through researching on the classification of all text-based performances within these years, the statistic reveals the overall dramaturgy in the local performing arts trend. The study also sought to know the evidence of the absence of Chinese literature adaptation in the local theatre field throughout the years, and the reasons for this phenomenon in terms of history, culture, knowledge, politics, belief, art, custom and habits in the sociological level. By providing practical examples of my Chinese literature adaptation theatre works in Macao and analyzing their directing methodology as well as market reactions, the study sought to answer the possibilities and values of this genre of Chinese literature adaptation performance in Macao, and the director's tools to apply Chinese literal language to theatrical language in actual theatre practice.

Reveal from the analysis of the statistic, among the total 712 text-based performances in Macao from 2007 to 2015, only 22 local productions were initiated from Chinese literature, which makes only 3% on the entire figure. The low percentage reflects the lack of enthusiasm and interest in the related topic in the general theatre field, on one hand, it reveals a missing piece of Chinese literature in our culture; on the other hand, it suggests a under developed territory for theatre practitioners to discover. By studying their causes and effects in the process of Macau related modern history in the political, cultural, humanity, educational and art executive levels, it provides us a window to understand the obstacles to approach this creative method of theatre-making in different perspectives, hence we can be better prepared for the challenges.

Among the 22 local productions, 3 of them are produced by my theatre group Rolling Puppet Alternative Theatre, together with the latest production in 2016, I have directed 4 performances in the genre of Chinese literature adaptation since 2013; they are *The Withered Wall* (2013), *Drug* (2014),

Fang Fang (2015) and *Xiao An* (2016), constantly one production a year. By inspecting their key elements and directing methodology with the 5W1H principle, the study reveals an objective possibilities in using Chinese literature in theatre adaptation in various ways. In the first method, we can initiate a performance-making with contemporary theme, then search for a piece of literature to create dialogue with it; in the second method, we can originate the performance by studying a piece of chosen literature, then research in our contemporary interpretations to it to create a new piece of art; in the third method, we can begin with specific art form we want to explore in, next search for an associated literary works to test their collaborations. Every choice would interact and affect other factors such as their contemporary contexts, audiences' interpretations and relations to performers and the stories.

The use of Puppet and Object elements as well as the metaphorical meaning generated by their constructed materials are another innovative discussions concerning the matching up and complementary of audiences' imaginative spaces and interpretive authority that this particular art form of Puppet and Object offers for literature adaptation. It compensates the possible losing of curiosity and interpretive authorities for readers in literal language when words are being transformed to the tangible four dimensional media of performing arts, reimburses the shrinking imaginative rooms for the spectators by offering them an authorial role as generators of meanings towards various symbols and metaphors in the unconventional form of Puppet and Object theatre. Without illustrating the original literature, Puppet and Object are able to create unique additional value in the theatrical art form.

Our series of Chinese literature adaptation performances not only aid us to approach our Chinese societies of different eras through the observant eyes of great authors so to create our multifaceted contemporary dialogue with them during our creative processes, but also has established for us a framing system of audiences' expectations and potential sponsors' awareness. From creative point of view to marketing point of view, Chinese literature has bridged us up as creative members or general public.

The study has offered an evaluative perspective on an important development of Macao theatre dramaturgy in terms of Chinese literature adaptation in the current decade, and was supported with practical applications of the genre in the area. It helps us to differentiate our distinguishing feature as the sole Chinese Puppet Theatre group in Macao, setting us a solid footstone for our artistic roadmap ahead with academic supports, reflecting the positive possibilities and values which Chinese literature adaptation can bring for Macao theatre practitioners.

There is also a number of limitations that the study encountered during its progress, which need to be considered:

- The lack of systematical record for Macao Performances before 2007 has limited the extension of the research;
- the inconsistent data base formats for Macao performance records from 2007 to 2015 also create confusions which consume extra workload to rearrange the data, or even further actions needed to investigate with their creators, as a direct consequence, the artists' personal interpretations and memories towards their theatre works varies in a subjective manner;
- the insufficient of Chinese literature adaptation productions in Macao, together with my personal lack of experiences as the audience of other theatre practitioners' performance of the genre, limit my understanding towards these productions in an objective perspective.

To further investigate in the possibilities and values of this genre, there is need for more case studies at the local level to allow further assessment of the subject. Exploring the following can facilitate the attainment of this goal:

- Create a more systematical, dynamic data base for records of Macao theatre performances;
- establish a sense of awareness for authorship and source of inspiration for Macao theatre practitioners, so to avoid confusing subjective identifying of their productions;
- in order to understand the factors for the absence of Chinese literature in Macao theatre field in a comprehensive perspective, further needs of

investigation outside sociological level, personal interviews of different local theatre practitioners are suggested to be revisited;

- to obtain a bigger picture and explore how Chinese literature adaptation can help Asian theatre artists to approach the world, further study on the cases in the nearby Chinese speaking region, e.g. Hong Kong, Mainland China and Taiwan, is suggested to be revisited.

In spite of the fact that adapting Chinese literature into theatrical language is a more time and energy consuming method for theatre-making, all the above discoveries encourage and support me to go further and deeper in this roadmap. Only by practicing what we preach can we face our ignorance towards this indispensable part of Chinese literature in our culture, hence fulfilling the missing piece in our civilization. If some of the "Cultural Orphans" may forget all the cultural heritage they have, then for the others, the thirst of traceability towards their identities will bring upon a strong capability to absorb the essence of different cultures; as a Chinese theatre artist returning from Western education, I see the possibilities and values to use Chinese literature as a starting point, and fuse these different knowledge and essence to redefine our identities that reflect our understanding and life experience as a cultural hybrid of Macao.

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Appendix 1

Below are records of Macao Theatre Performances, note that this study is focused in text-based theatre, therefore non-text-based performances e.g. Dance, Physical, Mime, Acrobatic and Music Concerts are excluded from the lists. The original records of performances were provided by *Macao Theatre Culture Institute*. After analysis, the genres of each of them are classified as below:

Categories of the Genres

A. Chinese Literature Adaptation (China, Hong Kong, Macao, Taiwan)
B. Other Asian Literature Adaptation
C. Western Literature Adaptation
D. Chinese Play
E. New Chinese Play
F. Western Play
G. Macanese Patuá
H. Other Asian Play
I. Others (Devised, Educational, Forum, Playback Theatre)

Local Text-based Productions in 2007

Month	Performance Title	Organizer	Genre
1	「劇場・閱讀・劇場」系列：《月黑風高變蟲記》	澳門文化中心	AC
2	《等待鐘聲響》	葛多藝術會	E
	藝術教育雪球計劃——校園戲劇大使／《舞台有限・夢想無限》青少年戲劇匯演	教育暨青年局綜藝館青年中心主辦、戲劇農莊承辦	I
3	「劇場・閱讀・劇場」系列：《鄭和的後代》	澳門文化中心	D
	第四屆亞洲學生戲劇匯演(澳門.2007)	戲劇農莊	D
	《愛無常、恨無償》	夢劇社	E
	【表演課程】(一級)實習演出《活・地・尋》(前傳)	澳門演藝學院戲劇學校	E
4	「麥克白工廠 VS 哈姆雷特機器」讀劇演出	澳門劇場文化學會	F
	澳門一人一故事劇場家庭聚會：《舊照片》	足跡	I

5	第十八屆澳門藝術節：《上海屋簷下》	文化局/澳門演藝學院戲劇學校	D
	第十八屆澳門藝術節：《捕風中年》	文化局/曉角劇社	D
	荒誕劇讀《車站》、《腳色》	澳門演藝學院戲劇學校	D
	第十八屆澳門藝術節：《無敵醫師》	文化局/土生土語劇團	G
	牛房劇季 07：一人一故事劇場《青洲坊拾壹街柒號》	婆仔屋藝術空間主辦／澳門一人一故事劇場愛好者演出	I
	《哀慟有時，跳舞有時》	足跡	I
6	牛房劇季 07：《那時。花開》	婆仔屋藝術空間主辦 陳栢添編導	E
7	新晉導演系列：《唐三藏 81.45th 難》	曉角話劇研進社	A
	兒童戲劇學年匯報演出《我有我兒戲》	澳門演藝學院戲劇學校	C
	《森林之王》	慈藝話劇社/小山藝術會	D
	《亞當物語》	戲劇農莊	D
	參與「國際戲劇/劇場教育聯盟」第六屆會議演出《活·地·尋》(預演)	澳門演藝學院戲劇學校	E
	【戲劇編導】課程匯報演出《我敢、我創》之飛躍創意人生	澳門演藝學院戲劇學校	E
	青少年戲劇課程(一、二級)《Attention 留意》	澳門演藝學院戲劇學校	I
	夏日師生戲劇專場暨禪澳戲劇交流	澳門藝穗會	I
8	【表演課程】(二級)實習演出《打字員》	澳門演藝學院戲劇學校	F
	新晉導演系列：《房間》	曉角話劇研進社	F
	勁爆劇場大比拼 2007	戲劇農莊	I
9	《專業劇團 II 劇團高材生》	創志戲劇社	D
	夏日兒童藝術樂園 2007：《牛家有間雜物房》	婆仔屋藝術空間主辦 足跡製作	D
10	新晉導演系列：《無飯食》	曉角話劇研進社	D
	《尋找(男子漢)》	足跡	D
	新作劇場 2007《兩名男子相遇街頭》(何俊濠)		E
	《Dream of Mind》(陳麗華)		E
	《夢一場》(莫家豪、黃玉君)		E
	新作劇場 2007《手尋，喊不出的呼喚》(張健怡、林榮瑩)		E
	《末哨》(郭賢豪、鄧展豪)		E
	「非演戲的單人創意表演」工作坊學員作品展	婆仔屋藝術空間主辦	I
	《聽見了，當紅鼻子遇上橘色的天空》	石頭公社	I
11	《海角紅樓》	澳門文化中心主辦 / 戲劇農莊製作	D

	澳門藝穗 2007 節目：《0 靚仔！咪走》(足跡)	民政總署主辦	E
	澳門藝穗 2007 節目：《手提箱》(凹凸之外)	澳門音樂力量、澳門民歌協會承辦	E
	澳門藝穗 2007 節目：新世代實驗室 4in1《藍色的天堂》	葛多藝術會	E
	澳門藝穗 2007 節目：《20491219》	點象藝術協會／1983	E
	澳門藝穗 2007 節目：《聽·雨》	晴天娃娃戲藝坊	E
	澳門藝穗 2007 節目：《牛佬日記》	我們只是臨時組合	E
	澳門藝穗 2007 節目：《食飽飯》	浪風劇社	E
12	「沒名字的歌，沒有名字的樹」讀劇演出	澳門劇場文化學會	E
	《等愛的女孩》	曉角話劇研進社	E
	澳門大專院校四校聯演 2007：《萬大事有 U.F.O》	澳門大學學生會戲劇社／澳門旅遊學院學生會戲劇社 澳門理工學院學生會戲劇社 澳門科技大學學生會戲劇社	F
	澳門一樂從情牽兩地戲劇交流暨頤康話劇十載情	婦聯頤康協會	I

Text-based Performances from Overseas in 2007

Month	Performance Title	Organizer	Genre
1	《金銀島》	澳門文化中心	C
	《茶館》	澳門文化中心	D
5	第十八屆澳門藝術節：《維多利亞》	澳門文化局	C
	「劇場.閱讀.劇場」系列：《舞至愛之終結時》	澳門文化中心	C
	第十八屆澳門藝術節：《十三行商人》	澳門文化局	D
10	第廿一屆澳門國際音樂節：《油脂》	澳門文化局	F
	《靚太作死》	澳門文化中心	F
11	澳門藝穗 2007 節目：《搞鬼》	澳門音樂力量、澳門民歌協會承辦	E
	澳門藝穗 2007 節目：《心靈劇場》	民政總署主辦	E
	澳門藝穗 2007 節目：《惡相甜心》		F
12	《貓》	澳門文化中心	F

Appendix 2

Local Text-based Productions in 2008

Month	Performance Title	Organizer	Genre
1	慈善戲劇晚會暨新秀劇場頒獎禮	澳門藝穗會、天主教學校聯會、澳門劇社	D
	你輸得起嗎	戲劇農莊	E
	滅諦	曉角話劇研進社	E
	愛·回憶	樂生活音樂推廣協會、曉角	E
2	冇眼睇 4：修剪備忘錄	足跡	E
3	親親廿四孝	小山藝術會	A
	找個人和我上火星	澳門演藝學院戲劇學校	D
4	梁祝英台(試演)	浪風劇社	A
	夢一場 on going	足跡	E
	讀劇活動：波希米亞的藍天	澳門劇場文化學會	C
5	首屆中國校園戲劇節：萬大事有 UFO	主辦：中國文聯、教育部、上海市人民政府 承辦：中國戲劇家協會、上海市文聯、上海市教委等 演出：澳門大學學生會戲劇社、旅遊學院學生會戲劇社、澳門理工學院學生會話劇社、澳門科技大學學生會話劇社	D
	百萬老豆三千金	創志劇社	E
	像的消失（學校巡迴演出公開場）	澳門演藝學院戲劇學校	E
	第十九屆澳門藝術節：魔法寶石	主辦：文化局 製作：小山藝術會	E
	第十九屆澳門藝術節：仲夏夜之夢	主辦：文化局 製作：澳門演藝學院戲劇學校	F
	第十九屆澳門藝術節：運程在你心	文化局 製作：澳門土生土語劇團	G
6	青少年戲劇課程 3 級結業演出：一堆逼逼貢(伊甸補充包)	澳門演藝學院戲劇學校	E
7	貓城記	夢劇社、藍藍天藝術會	A
	梁祝英台·十八相送	浪風劇社	A
	新晉導演系列之一：請於訊號後留下口訊	曉角劇社	D
	新晉導演系列之二：世·細路	曉角劇社	E
	牛房劇季 2008-冇眼睇 5：碌落蓮溪舞渡船	主辦：婆仔屋藝術空間 製作：足跡	E
	「戲劇編導基礎」課程匯報演出《我感我創》	澳門演藝學院戲劇學校	E

8	夏日師生戲劇專場暨禪澳戲劇交流	澳門藝穗會	D
	五碌葛 2008 唱好澳門之我愛澳門	葛多藝術會	D
	表演基礎課程結業演出：赤腳走公園	澳門演藝學院戲劇學校	E
	表演基礎課程實習演出：屈打成醫	澳門演藝學院戲劇學校	F
	大象小狗跳跳跳之奇妙之旅	澳門演藝學院戲劇學校	I
9	黑盒劇場系列：悲喜森林	澳門文化中心 演出：凹凸製作	C
	黑盒劇場系列：0 靚仔!咪走…重走!	澳門文化中心 演出：足跡	E
	喝彩	主辦：戲劇農莊 製作：香港春天實驗劇團、戲劇農莊	E
	“牛房倉庫” 夏日兒童藝術樂園” - 牛家有個小火山	主辦：婆仔屋藝術空間 製作：足跡	E
	黑盒劇場系列：藍色抽屜 + 禁閉令	澳門文化中心 演出：曉角劇社，藍藍天藝術會	F
	暴風雨	曉角劇社	F
	Theatresports 勁爆劇場大比拼 2008 港澳區公開賽及亞洲聯賽	戲劇農莊	I
10	雙聲戲流：弱者 + 心角	曉角劇社	D
	藝術教育雪球計劃學員實習演出：寂寞流星群	主辦：教青局綜藝館青年中心 承辦：戲劇農莊	D
	澳門青年劇本創作獎頒獎禮暨讀劇活動：相信	澳門劇場文化學會	E
	新作劇場 2008(男子組) 找阿Dut 和我數那星 /I Remember Nothing/ 一封信	足跡	E
	新作劇場 2008(女子組) 吾等你 / 自在菜單	足跡	E
11	我要上天的那一晚	小山藝術會	C
	愛情觀自在	澳門戲劇社	D
	芳草奇緣	主辦：澳門文化中心 演出：戲劇農莊 聯合演出：i Stage	D
	天邊外	主辦：澳門文化中心 天邊外（澳門）劇場	F
12	新晉導演系列：蒼蠅與蚊子	曉角劇社	D
	好事大追查	戲劇農莊	D
	在公共空間讀劇是正經事：過客	澳門劇場文化學會	D
	短劇 show 1 show	澳門青年文化協會	E
	除夕壽「演」《蠢貨》X《求婚》	天邊外（澳門）劇場	F

	澳門大專院校戲劇聯演 2008 I 澳門大學《世界末日的婚禮》I 旅遊學院《蛙戲》I	主辦：澳門大大學學生會 戲劇社協辦：旅遊學院學 生會戲劇社	F
	「駐場藝術創作計劃」：穿梭百 老匯	澳門文化中心	F
	牛房劇季 2008 一人一故事劇場： 十年	主辦：婆仔屋藝術空間 演出：香港人民故事劇團 + 好友們	I

Text-based Performances from Overseas in 2008

Month	Performance Title	Organizer	Genre
3	水滸傳	澳門文化中心 演出：台灣 兩廳院及非常林奕華（台 北、香港）	A
4	藝術	澳門文化中心 演出：香港 話劇團	F
5	第十九屆澳門藝術節：暴風雨	主辦：文化局 演出：加拿 大四維藝術團	F
7	仲夏夜之夢	澳門文化中心 演出：韓 國旅行者劇團	F
7	小驢的天空	澳門文化中心 演出：大地 劇團（荷蘭）	F
9	仙樂飄飄處處聞-我的官感奇妙旅 程	澳門文化中心	F
10	尋王記	澳門文化中心 演出：寂靜 劇場(希臘)	F
12	澳門大專院校戲劇聯演 2008 I 深圳大學《動不動物!?!》	主辦：澳門大大學學生會戲 劇社 協辦：旅遊學院學生 會戲劇社	F

Appendix 3

Local Text-based Productions in 2009

Month	Performance Title	Organizer	Genre
1	牛房劇季 08:十年一遇	婆仔屋藝術空間	E
2	再見小王子	小山藝術會	C
	國王正在澳門戲劇的後商業價值中死去	葛多藝術會、戲劇農莊／葛多藝術會	E
3	《小城風光》	天邊外（澳門）劇場	F
4	澳門城市藝穗 2009－扭曲二手童話歌舞劇	民政總署主辦，音樂力量承辦／澳門國際表演藝術會	C
	文化中心駐場藝術家計劃：《日出》	澳門文化中心	D
	澳門城市藝穗 2009-有冇人住係新美安？／我只得走	民政總署主辦，音樂力量承辦／葛多藝術會，黃玉君演出	I
	澳門城市藝穗 2009－相聲氹氹轉	民政總署主辦，音樂力量承辦／小山藝術會	E
	澳門城市藝穗 2009－戀·雨	民政總署主辦，音樂力量承辦／晴天娃娃戲藝坊演出	E
	澳門城市藝穗 2009－搏拉奇異坊	民政總署主辦，音樂力量承辦／荷蘭戲萃	E
	澳門城市藝穗 2009－13	民政總署主辦，音樂力量承辦／浪風劇社演出	E
	澳門城市藝穗 2009－千紙鶴	民政總署主辦，音樂力量承辦／澳門高等校際學院藝術、科技與教學中心	F
	澳門城市藝穗 2009－∞值	民政總署主辦，音樂力量承辦／夢劇社	I
5	第二十屆澳門藝術節－日出	文化局主辦／澳門藝穗會	D
	夏日交流實習劇場	澳門戲劇社	D
	蠢蠢欲動	澳門大學學生會戲劇社	E
	第二十屆澳門藝術節－室內歌劇《文姬》	林晶晶	A
	威尼斯女神	創志戲劇社	E
	第二十屆澳門藝術節－犀牛	文化局主辦／戲劇農莊	F
	第二十屆澳門藝術節－例外與常規	文化局主辦／澳門演藝學院戲劇學校	F
	第二十屆澳門藝術節－正義武士	文化局主辦／土生土語劇團	G
6	青少年戲劇三級結業演出－世界末首演	澳門演藝學院戲劇學校	I
7	石獅子	小山藝術會	E

	流動劇場 09:牛脾氣與小火山 (25 場)	足跡	E
	我在排角等不到你 (12 場)	民政總署主辦／小山藝術會	E
	原素創作 2008/2009 戲劇學校編 導基礎課程匯報演出	澳門演藝學院戲劇學校	E
	安妮法蘭日記	澳門演藝學院戲劇學校	F
	俾乜野俾? 唔乜俾!	天邊外 (澳門) 劇場	F
	動物 X 無言	澳門演藝學院戲劇學校	F
8	戲語人生—有理有你戲中戲	創志戲劇社	E
	曉角新晉導演計劃 73A	曉角劇社	E
	戲劇農莊黑盒劇場演出計劃 2009 羅密歐	戲劇農莊／慈人友作製作	F
	魔幻人生	澳門戲劇社	F
9	文化中心黑盒劇場系列影子逍遙	澳門文化中心／藍藍天藝術會	A
	文化中心黑盒劇場系列不忠	澳門文化中心／葛多藝術會	D
	戲劇農莊黑盒劇場演出計劃 2009 同一天空下	戲劇農莊	E
	「劇場連線」之澳門特產・五碌 葛	葛多藝術會／藍藍天藝術會	E
	夏日兒童藝術樂園 2009 牛家有個 小圈子	婆仔屋藝術空間／足跡	E
	黃昏劇場—別叫我愛瑪小姐	夢劇社	F
	文化中心黑盒劇場系列情情塔塔 捉迷藏	澳門文化中心／無名劇團	F
10	戲劇農莊黑盒劇場 2009 巴士瘋 云	戲劇農莊／勁爆劇團	E
	天琴傳說	澳門演藝學院戲劇學校澳門 青年劇團	E
	曉角新晉導演計劃—心鎖、走， 不走吧、酒保的紅酒	曉角劇社／荷蘭戲萃	E
	珍素琳琅—秦青銅文明展推廣演 出 (20 場)	民政總署／小山藝術會	I
11	我城故事	澳門音樂尸量／藍藍天藝術會	C
	澳門—樂從"情牽兩地"戲劇交流	婦聯頤康協會	D
	劇場讀書之尋找澳門人	澳門劇場文化學會	D
	天使	文娛劇社	E
	新作劇場 2009-我要我們在一 起、給下一輪太平盛世的故事、 永恆	足跡	E
	七十三家半房客之澳門奇談	曉角劇社	E
	澳門青年劇本創作獎 2009 頒獎暨 讀劇會	澳門劇場文化學會	E
	珍素琳琅知多少	民政總署／小山藝術會	I

	舊區變變變	舊區重整諮詢委員會／戲劇農莊	I
12	穗港禪澳短劇匯演	澳門藝穗會主辦	D
	牛房劇季 09 冇眼睇 6:望廈 1849	婆仔屋藝術空間／足跡	E
	駐場藝術創作計劃－我的非常老寶	澳門文化中心	E
	一 pack pack 的成長中的影子	澳門演藝學院戲劇學校	I
	我的 1999	小山藝術會	E
	曉角新晉導演計劃－親密怪談	曉角劇社／香港卓劇場	F
	「走在青洲消失前」系列活動－一人一故事劇場	婆仔屋藝術空間／零距離合作社	I

Text-based Performances from Overseas in 2009

Month	Performance Title	Organizer	Genre
2	音樂劇展藝演出－Our Broadway-A Song & Dance Journey	香港音樂劇藝術學院主辦，澳門街坊聯合總會合辦	F
4	尋找他箱的故事	飛佬劇團（葡國）	F
5	漂移	上海話劇藝術中心與新加坡戲劇盒	D
9	「劇場連線」之高級生活	藍藍天藝術會／日本流山兒（日本）	F
11	大人不見了	戲劇農莊／馬來西亞"Tea 劇場"	D

Appendix 4

Local Text-based Productions in 2010

Month	Performance Title	Organizer	Genre
1	牛房劇季 2009：望廈 1849	主辦：婆仔屋藝術空間／ 演出：足跡	E
	七十三家半房客之澳門奇談談上談	曉角話劇研進社	E
	一人一故事劇場：給未來的話	零距離合作社	I
2	學院派演出季：二月廿九	葛多藝術會／曉角話劇研進社	D
	《武松打蚊》讀劇演出	澳門青年劇團	D
	曹禺 100-《北京人》（選段）讀劇會暨澳門劇場圖書室開幕	澳門劇場文化學會	D
	第一屆亞洲青年戲劇匯演（澳門・2010）－《十年人事》	戲劇農莊／澳門勁爆劇團	E
	第一屆亞洲青年戲劇匯演（澳門・2010）－《暖毛毛》	戲劇農莊／澳門雪萌社	E
	第一屆亞洲青年戲劇匯演（澳門・2010）－《SIM 士家庭》	戲劇農莊／澳門雪萌社	E
	第一屆亞洲青年戲劇匯演（澳門・2010）－《電話風情畫》	戲劇農莊／澳門雪萌社	E
	「話說路氹--路氹歷史館夜間話劇演出」之《戲夢氹仔》／《芳草遍地鮮》	主辦：民政總署／演出：小山藝術會	E
	《許願樹的故事》農曆新年演出	主辦：民政總署／演出：小山藝術會	E
	程文政講多個唱 2010	葛多藝術會	E
	學院派演出季：備忘錄	葛多藝術會／曉角話劇研進社	F
	2010 新晉導演系列：阿 dum 一家看海的日子	曉角話劇研進社	D
3	武松打蚊	澳門青年劇團	D
	美點雙輝加隻雞	藍藍天藝術會	D
	盒仔戲之寓情於景	凹凸之外	D
	《好事大追查》（重演，共 17 場）	主辦：法務局 演出：戲劇農莊	D
	戲夢氹仔／芳草遍地鮮	民政總署／小山藝術會	E
	青春禁忌遊戲	天邊外（澳門）劇場	F
	一人一故事劇場：路途	零距離合作社	I
	精裝《我要示威》	創志戲劇社青年劇團	E
4	搖滾音樂劇《離》	澳門音樂劇舞台	E

	入戲.味深—澳大劇社與深圳大學交流演出—《親愛的死者》(澳大劇社)	澳門大學學生會戲劇社	F
	《禿頭女高音陰笑特約——優質生活廣告雜誌》(澳門演藝學院戲劇學校)	澳門大學學生會戲劇社	F
	玩謝莫札特	戲劇農莊	F
	第廿一屆澳門藝術節「百藝看館綜合文藝演出」《媽媽學英文》、《落葉歸根》、《為你停留》	主辦：澳門文化局 演出：澳門藝穗會	D
5	花事未了	夢劇社	E
	澳門演藝學院戲劇學校開放日《迷幻jungle 狂想練習曲》	青少年戲劇課稅一級	E
	第廿一屆澳門藝術節《聚龍通津》	主辦：澳門文化局 演出：曉角話劇研進社	E
	足跡小劇場演書節：愛麗思.想	足跡	F
	澳門演藝學院戲劇學校開放日片段展演《普通人》、《晚安媽媽》、《西哈諾》	表演基礎課程三級	F
	第廿一屆澳門藝術節《味之誘惑》	主辦：澳門文化局 演出：澳門土生土語話劇團	G
	澳門演藝學院戲劇學校開放日《竹藪中》 演前讀劇會	澳門青年劇團	H
	第廿一屆澳門藝術節《竹藪中》	主辦：澳門文化局 演出：澳門青年劇團	H
	2010「健康睇波・樂在世盃」系列活動之《足球場上的不‘倒’翁》校園話劇表演	澳門循道衛理聯合教會社會服務處氹仔家庭成長軒 演出：小山藝術會	I
	2010 戲劇交流匯演《大件事》及《男人之約》(澳門戲劇社)、《替身老竇》(澳門婦聯頤康協會)、《晴天》(雋逸研藝社演出)及澳門相聲藝術學會演出《肥仔米》	澳門戲劇社	D
6	牛房劇季 2010：三十一	主辦：婆仔屋藝術空間 演出：林嘉碧	E
	「與青年有約」一人一故事劇場	主辦：教育暨青年局 演出：零距離合作社	I
	真人真事騙案短劇匯演	主辦：母親會 協辦：藝穗會	I
	導賞劇《輕軌知識多面睇》(共 19 場)	主辦：運輸基建辦公室 演出：戲劇農莊	I
	黑盒劇場演出計劃 2010-《弊傢伙！三國演義玩大咗！》	主辦：戲劇農莊 演出：飛蛾株式會社	A
7	足跡小劇場演書節：過客	足跡	D
	親親經典系列——《二月廿九》	天邊外(澳門)劇場	D
	學院派演出季：日落是我對你的感覺	葛多藝術會、曉角話劇研進社	E

	偷上你的床	友人創作(藝術)劇團	F
	蝦碌旅遊預警	澳門青年劇團	F
	2010 新晉導演系列：想死	曉角話劇研進社	D
8	尋找利瑪竇	主辦：澳門藝術博物館／ 演出：足跡	E
	黑盒劇場演出計劃 2010-《鬥室》	主辦：戲劇農莊 演出： 麻甩製作	E
	環境劇場《愛麗舞夢遊葡韻》	主辦：民政總署／演出： 小山藝術會	I
	【專業藝術家交流計劃 2010】音樂 劇《喝彩》	戲劇農莊／香港春天實驗 劇團	D
	2010 新晉導演系列：花與劍	曉角話劇研進社	E
9	夏日兒童藝術樂園 2010：醜小牛	主辦：婆仔屋藝術空間／ 演出：足跡	E
	音樂劇《我的夢想我的歌》	創志戲劇社	E
	新作劇場 2010：《喂！Over！》 （余詠芝），《只是一把孤寂的聲 音》（聶寧峰），《追尋安卓珍妮》 （黃玉君），《公開。秘密》（劉雅 雯）	足跡	E
	濠島	澳門戲劇社	E
	足跡小劇場演書節：境。遇	足跡	A
	麻煩家・姊妹花	澳門演藝學院戲劇學校表 演基礎班三年級	F
	黑盒劇場演出計劃 2010-《神經補習 社 X 奧莉安娜》	主辦：戲劇農莊	F
	2010 新晉導演系列：公雞查理 X 核 戰守則	曉角話劇研進社	F
10	《預防賭博・反思真我》(重演，共 12 場)	主辦：教育暨青年局 演 出：戲劇農莊	I
	第十屆澳門城市藝穗節：My Princess	主辦：民政總署／承辦： 澳門音樂力量 演出：浪 風劇社	E
	第十屆澳門城市藝穗節：異想實驗室 II《唔易拎》	主辦：民政總署／承辦： 澳門音樂力量 演出：張 家樵	E
11	櫻桃園	主辦：澳門文化中心 演 出：天邊外(澳門)劇場	F
	第十屆澳門城市藝穗節：漂流者	主辦：民政總署／承辦： 澳門音樂力量 演出：葛 多藝術會	F
	《舊區變變變》(重演，共 9 場)	主辦：舊區重建諮詢委員 會 演出：戲劇農莊	I
	全球一人一故事劇場日「人的渴求 —— 身、心、靈故事」	零距離合作社	I

	第十屆澳門城市藝穗節：龍田戲班興亡錄	主辦：民政總署／承辦：澳門音樂力量 演出：足跡	E
	《快樂的稻草人》	主辦：小山藝術會／協辦：香港大細路劇團	D
	在公共空間讀劇是正經事：《七個猶太小孩》	主辦：澳門劇場文化學會 參與：零距離合作社、浪風劇社、鏡平中學話劇社、莫兆忠、盧頌寧、陳嘉宜、黃玉君、孔慶輝、林穎詩、鄭冬、林偉彤等	F
	親親經典系列——《蠢貨》	天邊外(澳門)劇場	F
	2010 新晉導演系列：星星的時間	曉角話劇研進社	H
12	《環保小尖兵》	主辦：戲劇農莊	I
	「禁毒，從我做起」之青年音樂小品劇《快樂代言人》	主辦：社會工作局 演出：澳門青年志願者協會	I

Text-based Performances from Overseas in 2010

Month	Performance Title	Organizer	Genre
2	《救救布蘭妮》(首爾-Play sprout)	主辦：戲劇農莊	H
	《三個小孩》(馬來西亞新紀元學院戲劇與影像系)	主辦：戲劇農莊	H
	《咒》(馬來西亞幕起劇團)	主辦：戲劇農莊	H
	《一個人的鬥爭》上海戲劇學院	主辦：戲劇農莊	D
	《茫》(珠海 UIC Drama Club)	主辦：戲劇農莊	D
	《?》香港 Actor' s Square	主辦：戲劇農莊	D
	《婚禮四十八小時》(香港俳優劇場)	主辦：戲劇農莊	D
	《唐、安琪、狂想曲》(香港東華三院盧幹庭紀念中學)	主辦：戲劇農莊	D
3	《『破』事兒》(香港賽馬會毅智書院)、	主辦：戲劇農莊	D
	柔光照耀的房間裡	主辦：台灣・水田部落、澳門・石頭公社／演出：韓國 Shiim 劇團	H
	《519 幸福學園》(深圳大學)	澳門大學學生會戲劇社	E
	牛房劇季 2010：無枝 nostalgia	主辦：婆仔屋藝術空間 演出：台灣三缺一劇團／藍貝芝	D
	黑盒劇場演出計劃 2010-《童年》	主辦：戲劇農莊 演出：俳優劇場(香港)	D
	【專業藝術家交流計劃 2010】《死佬日記》	戲劇農莊／香港春天實驗劇團	F
	牛房劇季 2010：忘	主辦：婆仔屋藝術空間／黃思農(台灣)	D

Appendix 5

Local Text-based Productions in 2011

Month	Performance Title	Organizer	Genre
2	開箱作業－（上半場）《追尋 安卓珍妮》	文化中心／夢劇社	A
	大專四校戲劇聯演 2011-愛・ 神話	澳門大學戲劇社	C
	開箱作業－《家庭三部半》	文化中心／澳門惡搞創作	E
	開箱作業－（下半場）《月光 草莓族之八十後的生病與生存	文化中心／鄭君熾 X 莫倩 婷	E
	開箱作業－（上半場）《潮與 古》	文化中心	E
	校園戲劇巡迴演出《不許動》	澳門演藝學院戲劇學校	E
3	兒童劇《麻煩豬仔家》	小山藝術會	C
	減蹄	澳門青年劇團	D
	長者戲劇嘉年華之全澳長者戲 劇匯演	澳門藝穗會	D
	花漾壯男－雄留夢	花漾壯男	E
4	澳門藝術節－十兄弟	小山藝術會	A
	音樂劇《我的非常老竇》（革 新版）	澳門文化中心	D
	「給下一代說什麼－《七個猶 太小孩》」讀劇會	澳門劇場文化學會	F
5	澳門藝術節－漂流者之屋	澳門足跡	E
	澳門藝術節－音樂劇《阿婆井 的傳說》	心在澳門葡萄牙土風舞蹈 協會	E
	澳門藝術節－卡莉蟲蟲飛	澳門黑沙劇團	F
	澳門藝術節－愛在濠城	曉角話劇社	F
	澳門藝術節－天才耗夢	戲劇農莊	F
	澳門藝術節－熊到發燒	澳門土生土語話劇團	G
6	穗港禪澳長者戲劇匯	藝穗會	D
	逝影如風・永恆在背後	澳門演藝學院戲劇學校	F
7	噤喱咕嚕音樂家	小山藝術會	C
	《人間拯救室》	葛多藝術會	E
	澳門演藝學院戲劇學校"編導基 礎課程"匯報演出	澳門演藝學院戲劇學校	E
	禧春酒店	澳門戲劇社	F
	應該罵嗎？Sorry Society	澳門演藝學院戲劇學校	I
	《吓？咩話？九唔答八！》	澳門演藝學院戲劇學校	I
	童星點心願	澳門演藝學院戲劇學校	I
8	演繹寂然	足跡	A
	九個半夢之後	曉角話劇社	D

	創志戲劇社 2011 年度音樂劇公演	創志戲劇社	E
	十二怒漢	戲劇農莊	F
	憎死哈姆雷特	澳門青年劇團	F
	五小葛	葛多藝術會／騰得會藝術中心－多個劇場	I
9	車你好冇	戲劇農莊、香港「演戲家族」	D
	風景	戲劇農莊／風信子	E
	曉角創藝劇場－她和她	曉角話劇社	E
	親子音樂偶劇《醜小牛》	足跡	E
	枕頭人	葛多藝術會	F
	四川好女人	天邊外（澳門）劇場	F
10	學院派演出季《Play Games》	葛多藝術會／騰得會藝術中心－多個劇場	D
	愛情搞搞震	戲劇農莊	I
	基本法短劇匯演／基本法推廣協會	澳門藝穗會／婦聯綜合服務大樓	I
11	曉角新晉導演系列《菲比變形記－變奏版》	曉角話劇社	D
	黑洞 3	牛房倉庫	D
	新房客	天邊外（澳門）劇場	F
	廁所在這裡	葛多藝術會／騰得會藝術中心－多個劇場	H
12	第八屆華文戲劇節（澳門 2011）《七十三家半房客之澳門奇談》	曉角話劇研進社	D
	第八屆華文戲劇節（澳門 2011）《天琴傳說》	澳門青年劇團	D
	曉角新晉導演系列《雨之教堂》	曉角話劇社	D
	靈猴傳奇	小山藝術會	E
	第八屆華文戲劇節（澳門 2011）《青春禁忌遊戲》	天邊外（澳門）劇場	F
	偷上你的床	友人創作	F
	第八屆華文戲劇節（澳門 2011）《十年》	距離合作社	I

Text-based Performances from Overseas in 2011

Month	Performance Title	Organizer	Genre
1	一屋寶貝	香港演戲家放	D
2	《某年，某月，某城》	台灣 1911 劇團	D
3	寶島一村	台北表演工作坊	D

5	澳門藝術節－大型兒童幻想人偶劇《八層半》	廣東省木偶藝術劇院	D
	澳門藝術節－寶寶紮紮跳	葡國踏踏步藝團	F
6	29+1	澳門文化中心	D
9	殺有赦	澳門文化中心／智利電影劇場	C
11	戲劇農莊【黑盒劇場演出計劃2011】天臺下的月光	戲劇農莊	D
	第十一屆澳門城市藝穗節－《十歲》	民政總署／曉劇場（台北）	D
	第十一屆澳門城市藝穗節－視野	民政總署／香港宏域創意製作中心	D
	第十一屆澳門城市藝穗節－一個名叫紅豆妹的摩登師奶	民政總署／馬來西亞平台計劃	D
	第十一屆澳門城市藝穗節－腦蒸發	民政總署／深圳大學戲劇學院	D
	學校巡迴劇《我有我夢想》	戲劇農莊、馬來西亞 TEA 劇場	D
	第十一屆澳門城市藝穗節－布報族的陰謀	民政總署／香港當代童話中心	E
	第十一屆澳門城市藝穗節－死亡紀事	民政總署／禾劇場	E
12	第八屆華文戲劇節（澳門2011）《卡夫卡的七個箱子》	香港愛麗絲劇場實驗室	C
	第八屆華文戲劇節（澳門2011）《K24》	台灣台南人劇團	D
	第八屆華文戲劇節（澳門2011）《彌留之際》	中國瀋陽師範大學戲劇藝術學院、瀋陽師範大學延松劇場藝術研究所	D
	第八屆華文戲劇節（澳門2011）《原野》	中國國家大劇院	D
	第十一屆澳門城市藝穗節－香港出品	民政總署／梗劇場（香港、台灣）	D
	第十一屆澳門城市藝穗節－祂和他的洋娃娃	民政總署／人仔叔叔創意教室	D

Appendix 6

Local Text-based Productions in 2012

Month	Performance Title	Organizer	Genre
2	好姐賣粉果	戲劇農莊	D
	小盒子，大秘密	足跡	D
	6m x 6m	澳門文化中心	E
	夕陽事兒	澳門文化中心	E
	安蒂岡妮	澳門文化中心/葛多藝術會	F
	結他男	天邊外（澳門）劇場	F
3	困獸	2012 大專院校戲劇聯演	D
	古宅內的新房客	民政總署	E
	Love/Home/Barbie	足跡	E
4	1,2,3 牛脾氣	足跡	E
	一起翻身的日子	澳門文化中心	F
5	末代貴妃	文化局(23th 澳門藝術節)/曉角劇研進社	A
	馬騮仔擊鼓夢	文化局(23th 澳門藝術節)/小山藝術會	E
	小精靈出走記	文化局(23th 澳門藝術節)/黑沙劇團	F
	又一好人	文化局(23th 澳門藝術節)/天邊外（澳門）劇場	F
	電聯後事	文化局(23th 澳門藝術節)/澳門青年劇團	F
	修羅道	文化局(23th 澳門藝術節)/戲劇農莊	F
	鬼咁靈	文化局(23th 澳門藝術節)/澳門土生土語話劇團	G
	鄭家花月夜未央	文化局(23th 澳門藝術節)/梳打埠實驗工場藝術協會	I
6	凝視流動(重演)	石頭公社	D
	咖喱骨遊記	澳門文化中心/足跡	E
	I 世界，我姓“賴”	澳門演藝學院戲劇學校/青少年戲劇課程（二級）實習演出	E
	近水樓台	澳門戲劇社	F
	聽舊城說・遺城詩路	澳門文物大使協會/澳門英姿舞團	I
7	路・不分男女 Marry X' Mas	葛多藝術會	D
	迷網家庭	澳門明愛/零距離合作社	E
	哥本哈根	天邊外（澳門）劇場	F
	芳心之罪	澳門演藝學院戲劇學校/表演基礎課程匯報演出	F
	愛情搞搞震 Ver.2.0	戲劇農莊	I

8	The Gutter(第三屆足跡小劇場演書節)	足跡	B
	七頁記錄	葛多藝術會	E
	世界末日到了嗎？	曉角話劇研進社	E
	圍堵脆皮乳豬	友人創作(藝術)劇團	E
	我們	創志戲劇社	E
9	水藍拾記(第三屆足跡小劇場演書節)	足跡	C
	加班吧！絕地任務(重演)	戲劇農莊	E
	不戴 Bar 的瑪莎	天邊外（澳門）劇場	E
10	戀戀寶麗來	友人創作(藝術)劇團	E
	「最讀契訶夫」讀劇會	天邊外（澳門）劇場	F
11	花木蘭	民政總署(12th 澳門城市藝穗節)/澳門葡人之家與木偶師 Sérgio Rolo 合作	A
	雞春咁大隻甲由兩頭岳	天邊外 X 小城劇團	D
	職場抗戰日記	澳門文化中心/無名劇團	E
	恨嫁	民政總署(12th 澳門城市藝穗節)/浪風劇社	E
	霸頭位有得睇之佔領靚位	民政總署(12th 澳門城市藝穗節)/葛多藝術會	E
	蔡·蔡子	曉角話劇研進社	E
	城市·學校·我們	民政總署(12th 澳門城市藝穗節)/澳門大學學生會戲劇社	I
12	給未來的情書(第二屆亞洲青年戲劇匯演)	戲劇農莊/澳門晴天娃娃戲藝坊	D
	加班吧！絕地任務(重演)(第二屆亞洲青年戲劇匯演)	戲劇農莊	D
	一輩子的戀愛	曉角話劇研進社	D
	星光下的蛻變(第二屆亞洲青年戲劇匯演)	戲劇農莊/澳門「雪萌社」	D
	爸爸城市遊記	小山藝術會	E
	零零	夢劇社	E
	最佳主角	文化局/小山藝術會	E
	「最讀契訶夫」讀劇會#4《將你的手放在我的手心》#5.《海鷗》	天邊外（澳門）劇場	F
	百老匯之旅二〇一二	音樂劇團“澳門音樂劇舞台”	F
	歌劇專場系列二〇一二	澳門聲樂協會	F
	誘心人(讀劇會)	澳門青年劇團	F

	啞侍(第二屆亞洲青年戲劇匯演)	戲劇農莊/澳門慈幼中學—— 慈幼戲劇組	F
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Text-based Performances from Overseas in 2012

Month	Performance Title	Organizer	Genre
1	童年情景	葛多藝術會/時間雕像劇場	D
3	hamlet b.	澳門文化中心/香港「前進進戲劇工作坊」、台灣「莫比斯圓環創作公社」	F
4	藍星球	澳門文化中心	F
5	細蚊仔碌碌星球	文化局(23th 澳門藝術節)/英國噤哩咕嚕藝團	F
	小小路加上學去	文化局(23th 澳門藝術節)/阿根廷趣怪藝團	F
	神奇畫筆	文化局(23th 澳門藝術節)/意大利斯卡拉汀劇團、露娜與克、克里馬琪	F
9	戰火中的奔奔賓尼(「第三屆足跡小劇場演書節」精選海外演出)	足跡	E
	笑の大學	澳門文化中心	H
10	小飛俠	文化局(26th 澳門國際音樂節)	C
	死．旅途．生	大埔浸信會澳門堂	E
	管家女僕	文化局(26th 澳門國際音樂節)	F
11	賈寶玉	澳門文化中心/非常林奕華	A
	隔離嘅大母雞・十年祭	民政總署(12th 澳門城市藝穗節)/台灣演摩莎劇團及新加坡實踐劇場	D
	接下來/ 是一些些消亡(包括我自己的)	民政總署(12th 澳門城市藝穗節)/再拒劇團	D
	填海故事馬拉松——雄仔叔叔講故事	民政總署(12th 澳門城市藝穗節)	D
	四世同堂	澳門基金會、國家話劇院合辦/國家話劇院	D
	托斯卡	文化局(26th 澳門國際音樂節)	F
	棺材歌	民政總署(12th 澳門城市藝穗節)/亞洲民眾戲劇節協會(香港)	H
12	感官旅程	戲劇農莊/台灣「曉劇場」	A
	祝你幸福快樂	戲劇農莊/香港「衝劇團」	D
	行兇(第二屆亞洲青年戲劇匯演)	戲劇農莊/香港「聯校制作」	D
	春朝與志肥(教育版)(第二屆亞洲青年戲劇匯演)	戲劇農莊/香港「東華三院屯門綜合服務中心」	D

	港泰度(第二屆亞洲青年戲劇匯演)	戲劇農莊/香港「盧戲劇場」	D
	一念之轉，幸福開門(第二屆亞洲青年戲劇匯演)	戲劇農莊/台灣「南強高級工商職業學校」	D
	戀上王八蛋(第二屆亞洲青年戲劇匯演)	戲劇農莊/馬來西亞“E House”	D
	何西亞的愛情故事	戲劇農莊/香港「IIEM」	D
	不再 Alone(第二屆亞洲青年戲劇匯演)	戲劇農莊/馬來西亞「Eutopia」	D
	金魚，鯨魚！(第二屆亞洲青年戲劇匯演)	戲劇農莊/新加坡「猴紙劇坊」	D
	Nonsense(第二屆亞洲青年戲劇匯演)	戲劇農莊/韓國「Oh! My Life Movement Theater」	H

Appendix 7

Local Text-based Productions in 2013

Month	Performance Title	Organizer	Genre
1	《賭徒與蜘蛛網》（《第一稿》）	友人創作(藝術)劇團	E
	《一億個珍妮》（《第一稿》）	友人創作(藝術)劇團	E
	《野茉莉之芳》（《第一稿》）	友人創作(藝術)劇團	E
	《重拾初戀》（《第一稿》）	友人創作(藝術)劇團	E
	惜己愛人第三屆社區性教育推廣活動之保護兒童劇場	教青局演出/小山藝術會	I
2	天狐變	李峻一	D
	醜男子（劇場搏劇場·2013）	天邊外（澳門）劇場- 小城實驗劇團	F
	電梯的鑰匙（開箱作業）	澳門文化中心 / 卓劇場	F
	小精靈物語（開箱作業）	澳門文化中心 / 大老鼠兒童戲劇團	H
3	Preserving Happiness（劇場搏劇場·2013）	天邊外（澳門）劇場／小城實驗劇團 演出：小丑不丑劇場	D
	富貴逼人（【專業藝術家交流計劃2013】音樂劇）	澳門文化中心／戲劇菴莊／香港春天實驗劇團	D
	LENA 的神奇油畫	澳門文化中心／黑沙劇團	F
	《識法森林》（偶劇學校巡迴演出）	卓劇場	I
5	話劇《自食其果》（第二十四屆澳門藝術節）	文化局／澳門藝穗會承辦	D
	話劇《尾班車》（第二十四屆澳門藝術節）	文化局／澳門藝穗會承辦	D
	話劇《千里親情一線牽》（第二十四屆澳門藝術節）	文化局／澳門藝穗會承辦	D
	《喝彩》（第二十四屆澳門藝術節）	文化局／ 戲劇農莊	D
	《大世界娛樂場》（第二十四屆澳門藝術節）	文化局／足跡	E
	《通知書》（第二十四屆澳門藝術節）	文化局／曉角話劇研進社	F
	《長夜漫漫路迢迢》（第二十四屆澳門藝術節）	文化局	F
	《冬天的故事》（第二十四屆澳門藝術節）	文化局／青年劇團	F
	《投愛一票》（第二十四屆澳門藝術節）	文化局／澳門土生土語話劇團	G
6	《尚在人間》（學院派演出季）	葛多藝術會	D
	《擺明請食飯》（葛多藝術會選舉年演出精選）	葛多藝術會	F

7	《石頭雨》（小學、幼稚園及社區巡迴演出偶劇）	足跡	D
	《亞 Dum 一家看海的日子》（2012/2013 學年 表演基礎課程匯報演出）	澳門演藝學院戲劇學校	D
	全澳短劇匯演	藝穗會	D
	第十三屆活動戲劇故事巡演（各中小幼學校、老人中心及盧家大屋演出四十六場）	藝穗會	E
	《同學，咪玩野！》（戲劇農莊黑盒劇場 2013）	戲劇農莊	E
	《4 x 4》（亞洲劇場大師班——郭慶亮導演工作坊結業演出）	文化局	F
	《Searching !! 叮叮噹叮“當”》（澳門演藝學院戲劇學校青少年戲劇二級實習演出）	澳門演藝學院戲劇學校	I
8	兒童劇《再見小王子》（澳門基金會市民專場演出）	澳門基金會	C
	《沙漠遊戲》（戲劇農莊黑盒劇場 2013）	戲劇農莊	D
	《寫給第 237 個人的一封信》（新晉導演系列 2013）	曉角話劇研進社	E
	搖滾音樂劇場《我們的光榮路》	芝麻高高歌劇團	E
	《世界末日過了嗎？》（澳門基金會市民專場演出）	合辦：澳門基金會、曉角話劇研進社	E
	《不夢》	夢劇社「獨演小劇場」2013	E
	《Nice to Meet You》	夢劇社「獨演小劇場」2013	E
	《神蹟奇案》（戲劇農莊黑盒劇場 2013）	戲劇農莊	F
9	《枯牆》（2013 牛房劇季、後浪潮）	牛房倉庫、小城實驗劇團	A
	《夕陽事兒》	卓劇場	D
	《22》	夢劇社「獨演小劇場」2013	E
	《下一個十年》	夢劇社「獨演小劇場」2013	E
	《自選題》	葛多藝術會	F
	《極落泳池》（後浪潮）	小城實驗劇團	F
	《搞乜鬼又做莎士比亞》（戲劇農莊黑盒劇場 2013）	戲劇農莊	F
10	《她遇上他》（新晉導演系列 2013）	曉角話劇研進社	D
	《一路向西灣》	澳門文化產業推廣協會，聯興藝文社區	E
	《一屋大人迫爆房》（後浪潮）	小城實驗劇團	F
11	《新秀劇場》	藝穗會	D

	《花開花落花王堂》	澳門文化產業推廣協會，聯興藝文社區	E
	《金光大道之 On Fire S.H.E.》	曉角話劇研進社	E
	人人。勵志光芒企劃之 摘星宅男	澳門勵志青年會	E
	《水岸街童》（澳門城市藝穗節 2013）	主辦單位：民政總署	E
	《謀殺現場》	澳門文化中心	F
	《蝴蝶君》（後浪潮）	小城實驗劇團	F
	《早餐前》（《文遺現場》戲劇活動）	澳門演藝學院戲劇學校	F
	《其實我們》（澳門城市藝穗節 2013）	澳門青年挑戰綜合培訓中心	I
12	《美麗新世界》	卓劇場	C
	《五碌葛 2013 再唱好澳門》	葛多藝術會	E
	《尋找愛的出口》（藝術交流計劃）	澳門演戲空間	E
	《這裡曾經有一棵木棉樹》	石頭公社	E
	《當我們死者醒來》（小城“最讀易卜生”系列）	小城實驗劇團	F
	《羅斯莫莊園》（小城“最讀易卜生”系列）	小城實驗劇團	F
	《威尼斯商人》	教育暨青年局	F
	《夢幻愛程》	澳門文化中心	F
	《哈姆雷特鳴奏曲》	曉角話劇研進社	F

Text-based Performances from Overseas in 2013

Month	Performance Title	Organizer	Genre
1	獨殺（戲劇農莊【黑盒劇場演出計劃 2012】最終回）	戲劇農莊	D
	三腳仔闖天涯	澳門文化中心／演出：加拿大 Théâtre de L'oeil 木偶劇團	F
3	是沙也是你和我（劇場搏劇場・2013）	天邊外（澳門）劇場／小城實驗劇團／演出：MetroHoliK Studio	D
	紫河車（劇場搏劇場・2013）	天邊外（澳門）劇場／小城實驗劇團／演出：直觀工作室（廣州）	D
5	《溫暖的家》（第二十四屆澳門藝術節）	文化局	F
6	《誰怕吳爾芙？》（第二十四屆澳門藝術節）	文化局	F
7	《紅》	澳門文化中心	F
8	《愛登士家庭》	澳門文化中心	F
11	《快樂王子》（澳門城市藝穗節 2013）	民政總署／Theatre Moments（日本）	C

	《鄭和的後代》（澳門城市藝穗節 2013）	馬俊豐（上海）	D
	《美味型男》（澳門城市藝穗節 2013）	耀演劇團（台灣）	E
12	《8 號月台》（藝術交流計劃）	主辦：澳門演戲空間／演出：小劇場工作室（香港）	E

Appendix 8

Local Text-based Productions in 2014

Month	Performance Title	Organizer	Genre
1	音樂劇《慈母心——A Mother's Heart》	化地瑪聖母女子學校	C
	梁嘉茵《凹凸男女》	戲劇農莊 黑盒劇場	E
	鄧肇邦《逗號》	戲劇農莊 黑盒劇場	E
	杜詠琪《自鳴鐘擺的兩端》	戲劇農莊 黑盒劇場	E
	譚智泉《未命名》	戲劇農莊 黑盒劇場	E
	故事劇場三重奏 《食左飯未？》、《愛 phone 狂》、《快樂王子》	澳門演藝學院戲劇學校 戲劇教育課程期末展演	E
	《鬼同你有親》	澳門演藝學院戲劇學校表演基礎課程（三級）實習演出	E
	Long Run 劇場系列《明年此時》	曉角話劇研進社	F
2	2014 開箱作業《人在她城》	澳門文化中心／卓劇場	C
	2014 開箱作業《One Night in Macao》	澳門文化中心／黑劇場	E
	濠江人民度假村	曉角話劇研進社	E
	星星閃耀百老匯之我有一個夢	澳門弱智人士家長協進會	F
	2014 開箱作業《女人與男人的戰爭》	澳門文化中心／夢劇社	F
	「愛的“密”語——第四屆社區性教育推廣活動」：青少年劇場	教育暨青年局主辦、澳門防止虐待兒童會護兒中心協辦	I
	澳門行業故事--夕陽之歌【第一回】傳統茶樓及零售業	零距離合作社	I
3	披上狼皮的羊咩咩	戲劇農莊	A
	劇場搏劇場 2014《戲》	小城實驗劇團	F
	澳門行業故事--夕陽之歌【第二回】傳統手工製造業	零距離合作社	I
4	大專院校戲劇聯演 2014《我聲故我在》	澳門旅遊學院戲劇學會、澳門大學學生會戲劇社	E
	多軌聲音裝置讀劇表演《貓脖子上的血》	身體氣象館、邊度有書	F
	論壇劇場《被房屋迫瘋的你》	青皮人藝術協會	I
	論壇劇場(學生專場) -《有 iPhone 無溝通的你》	青皮人藝術協會	I

	澳門行業故事--夕陽之歌【第三回】粵劇及電影業及其周邊行業	零距離合作社	I
	1 晚 2 劇 - 《其實我們》	風盒子社區藝術發展協會	I
5	《快樂王子》	澳門演藝學院戲劇學校	C
	「第二十五屆澳門藝術節」：《克隆極樂》	卓劇場	C
	「第二十五屆澳門藝術節」：《聖荷西謀殺案》	戲劇農莊	D
	「第二十五屆澳門藝術節」：兒童偶劇《石頭雨·海之歌》	足跡	D
	表演一級課程實習演出《冥中行》	澳門演藝學院戲劇學校	D
	晴·彩號列車	聖若瑟大學與社工局、街總、明愛、醫務社工專業協會	E
	婦聯戲劇培訓班 2014 第一季度 匯報演出-「超越緣份的你」	婦聯	E
	「第二十五屆澳門藝術節」：《威尼斯人想買樓》	小城實驗劇團	F
	表演二級課程實習演出：《玩火》、《濃情繫我心》	澳門演藝學院戲劇學校	F
	「第二十五屆澳門藝術節」：《冇瓦遮頭》	文化局／澳門土生土語話劇團	G
	澳門行業故事--夕陽之歌【第四回】漁業及貨運業	零距離合作社	I
6	拒絕無知·關懷愛滋 Take the Lead	創志戲劇社	I
	玻璃神探	澳門戲劇社	F
6	澳門行業故事--夕陽之歌[第五回] 船具業及海運貿易相關行業	零距離合作社	I
7	三種辛波絲卡・I >第5屆足跡小劇場演書節	足跡	C
	三種辛波絲卡・III 《為存在致歉》環境演出 >第5屆足跡小劇場演書節	足跡	C
	澳門作品：《生之葬禮》	演戲空間	D
	芝麻高高歌劇團 III - D の殺人事件	夢想計劃協會	E
	澳門演藝學院戲劇學校編導基礎課程匯報演出	澳門演藝學院戲劇學校	E
	《隔空列車 - M》- 青少年戲劇三級	澳門演藝學院戲劇學校	E

	《Rman 啊凸蘭提詩》- 青少年戲劇二級	澳門演藝學院戲劇學校	E
	小城流動戲劇站	小城實驗劇團	F
	物理學家	澳門演藝學院戲劇學校	F
	澳門行業故事--夕陽之歌【第六回】與葡人相關之行業	零距離合作社	I
	演出戶外短劇「收債瘋波」	夢劇社	I
8	牛房劇季 2014 - 《藥》	滾動傀儡另類劇場	A
	My Little Prince	澳門培正中學	C
	兒童音樂劇《噤哩咕嚕音樂家》	小山藝術會	C
	情場摩西	友人創作(藝術)劇團	D
	無啦啦升職記	創志戲劇社	E
	雲端	小城實驗劇團	E
	Helmet 王子復九記	戲劇農莊 製作單位：雪萌社(澳門)	F
	學院派演出季《降 E 大調三重奏》	葛多藝術會	F
	Roberto Zucco	夢劇社	F
9	《浮沙》	戲劇農莊	D
	澳門基金會市民專場《再見唐吉訶德》	曉角話劇研進社	E
	這裡曾經有一棵木棉樹	主辦／文化局澳門中央圖書館 合作單位／石頭公社	E
	獨演小劇場 2014 《Reboot》x 《Chameleon》	夢劇社 Dream Theater Association	E
	海外戲劇交流計劃《恐懼》預演	葛多藝術會	H
	「社區保姆服務試驗計劃－宣傳週暨啟動禮」話劇演出	主辦：澳門明愛／社工局 製作：創志戲劇社	I
10	初夜	曉角話劇研進社	E
	《無痛空間》多媒體劇場	零距離合作社	E
	哥本哈根	小城實驗劇團	F
11	碌架床	曉角話劇研進社	D
	完蛋的 Bug	曉角話劇研進社	E
	長大了的玩具們	大老鼠兒童戲劇團	E
	爆肝三十	民政總署－第十四屆澳門城市藝穗節節目／張家樵 / 曉角話劇研進社	E
	搖錢樹	民政總署－第十四屆澳門城市藝穗節節目／風盒子社區藝術發展協會	E
	爸爸超人	小山藝術會	E

	《現在→還好。》（余詠芝、莫群莊） 《然後呢？》（每晚神秘嘉賓）	民政總署－第十四屆澳門城市藝穗節節目	E
	太空奇遇記	民政總署－第十四屆澳門城市藝穗節節目／澳門葡人家	F
12	我要高 8 度	澳門文化中心	D
	肺人	曉角話劇研進社	F
	「愛·不迷網-第五屆社區性教育推廣活動」啟動日之互動劇場演出	教育暨青年局	I

Text-based Performances from Overseas in 2014

Month	Performance Title	Organizer	Genre
2	打轉教室	澳門生活休閒文化促進會／鄧樹榮戲劇工作室	D
	劇場搏劇場 2014《馬克白》	主辦：小城實驗劇團／自家劇場 演出：同黨劇團（台灣）	F
	劇場搏劇場 2014《全民比薩》	主辦：小城實驗劇團／自家劇場 演出：金滉工作坊（韓國）	I
3	我愛桃花	澳門基金會主辦，澳門科技大學承辦	A
4	《一僱二主》	台灣應用劇場發展中心	I
5	「第二十五屆澳門藝術節」：《半生緣》	香港進念·二十面體	A
	「第二十五屆澳門藝術節」：多媒體劇《安徒生計劃》	機器神製作公司、Robert Lepage	C
	「第二十五屆澳門藝術節」：三幕喜劇《不可兒戲》	新加坡野米劇團	F
6	小島芸香	香港進劇場	D
7	香港作品：《十四號床》	香港小劇場工作室	D
	《跨越時空的愛戀》經典話劇	蓮.工作室	F
	「Viewpoints 身體訓練與創作工作坊」示範及交流展演	卓劇場	F
10	《狂人日記》Diary of a Madman	澳門文化中心／新青年劇團（北京）	A
	垚蘭曲	戲劇農莊／新纪元学院戏剧与影像系第九届舞台组毕业生（馬來西亞）	D

	音樂劇《戀愛大爆髮》	文化局／ Bronowski 製作公司	F
11	蘑菇記事	民政總署－第十四屆澳門城市藝穗節節目／薛美華(靴子)	D
	《日常生活》(劉銘鏗／神父、李志文)	民政總署－第十四屆澳門城市藝穗節節目	E
	廁所在這兒	民政總署－第十四屆澳門城市藝穗節節目／北京师范大学珠海分校艺术与传播学院表演系	H
12	藍精靈音樂劇之拯救春天	威尼斯人劇場	F

Appendix 9

Local Text-based Productions in 2015

Month	Performance Title	Organizer	Genre
1	《我城故事》音樂劇	主辦：澳門音樂力量／協辦：卓劇場	C
	口述影像《八個受傷青少年》	演戲空間	E
	《肺人》	曉角話劇研進社	F
	科普劇場《箭三部曲》第二部《酸辣國》	澳門科學館	I
	Science Dramau《Eco-Heroes to the Rescue》	澳門科學館	I
	科普劇場《太陽系奇遇記》	澳門科學館	I
	《發現霸國之旅》互動劇場	民政總署／零距離合作社	I
2	《PUZZLE THE PUZZLE 格子爬格子》	Creative Links	D
	《情人節無情人約》	曉角話劇研進社，澳門電台	E
	兒童劇《乖乖狼來了》	澳門文化中心／黑沙劇團	F
	《女僕》	夢劇社	F
	「鄧樹榮形體劇場工作坊」結業展演	澳門演藝學院—戲劇學校	I
	《科普劇場》	澳門科學館	I
3	「專業藝術家交流計劃 2015」《戀愛輕飄飄》	演戲家族(香港) 戲劇農莊	D
	《摘星宅男》之十三孀之「迷」	勵志青年會 IYA／花漾壯男	E
	「2º Encontro de Marionetas de macau 第二屆澳門木偶節」《História de Uma Gaivota e do Gato que a Ensinou a Voar 一隻海鷗的故事與教授牠飛行的貓》	casa de portugal em Macau／Elisa Vilaça	F
	《獨·尋·匿》	主辦：社會工作局／承辦：戲劇農莊 戲劇農莊、中英劇團（香港）	I
4	聽說小故事 - 《灰王子》、《討厭咒語的巫婆》	澳門中央圖書館	C
	故事劇場《現代灰姑娘》	澳門旅遊學院戲劇學會、澳門大學學生會戲劇社	E
5	《誰吃了我的蘋果？》演講故事劇場	澳門中央圖書館	B
	《人在她城》	澳門特別行政區政府文化局／卓劇場藝術會	C

	《我選我自己》演講故事劇場	澳門中央圖書館	C
	《決定・性》	澳門特別行政區政府文化局 ／葉玉君 x 陳飛歷	E
	《百藝看館》「戲劇故事演出」	澳門特別行政區政府文化局 ／澳門藝穗會	E
	《綿羊仔講故仔》Once Upon a “meh” “meh” Time 英語故事劇場	澳門中央圖書館	F
	《菲爾德 2.0 ——慾望與謊言》形體劇場	澳門特別行政區政府文化局 ／澳門青年劇團	F
	《侯貝多・如戈》	澳門特別行政區政府文化局 ／夢劇社	F
	《人裁人才》	澳門特別行政區政府文化局 ／澳門土生土語話劇團	G
	《雙城記》一人一故事劇場	風盒子社區藝術發展協會 香港基督教女青年會天拉吧 ／零距離合作社	I
6	《十八相送》音樂劇	澳門基金會／浪風劇社	A
	《神仙眷侶大門法》-公眾專場	澳門藝術博物館／零距離合作社	E
	《Alberto o Cozinheiro. PT》	casa de portugal em Macau	F
	澳門演藝學院戲劇學校 表演基礎課程(二級)實習演出《偽君子》	澳門演藝學院戲劇學校 表演基礎課程(二級)	F
	《森之家》	小劇場大戲劇亞洲交流會委員會／演出：點象藝術協會	H
	《其實我們 IV》	主辦 風盒子社區藝術發展協會 協辦 澳門青年挑戰綜合培訓中心	I
7	「港澳青少年藝術交流計劃」2015 - 音樂劇《路得記》	合辦 戲劇農莊、澳門大學學生會、香港 Sky Theatre Creative、龍捲風創作及周永勤區議員辦事處	C
	《語言藝術導師工作坊》學員實習演出暨《戲劇故事巡迴演出》	澳門藝穗會	D
	《順風・送水》	友人創作(藝術)劇團	D
	「澳門基金會市民專場演出」《貓大俠之歌》	主辦 澳門基金會／大老鼠兒童戲劇團 協辦 泡泡劇團	E
	《8 媚追凶》	澳門演藝學院—戲劇學校	F
	Long Run 劇場系列《杏仁豆腐心》	曉角話劇研進社	H
8	《無處的你・不在的我》	足跡	AC
	「澳門基金會市民專場演出」《拯	澳門基金會／葛多藝術會	B

	救世界的方法》		
	《戲劇・故事專場 2015》	澳門藝穗會	D
	《芝麻高高歌劇團 IV - 西門奇俠傳》	夢想計劃協會	E
	「澳門基金會市民專場演出」《給我一顆星可以麼？》	澳門基金會／小山藝術會	E
	《神探呀李・爸爸》	創志戲劇社	E
	「澳門基金會市民專場演出」《金龍 2.0》	澳門基金會／小城實驗劇團	F
	《仲夏夜之夢》	戲劇農莊／雪盟社	F
9	第三屆亞洲青年戲劇匯演(澳門・2015)《5 公分的距離 50mm》	戲劇農莊／澳門旅遊學院戲劇學會、澳門大學學生會戲劇社	D
	《不夢》	夢劇社 四維空間	D
	《嫁衣》	藍藍天藝術會	E
	《河邊有條道德撚》	小城實驗劇團	F
	第三屆亞洲青年戲劇匯演(澳門・2015)《羅密歐與茱麗葉》	戲劇農莊／澳門雪萌社	F
	《夏日煙雲》	小城實驗劇團	F
	《風流醫生手尾長》	澳門戲劇社	F
	互動劇場《生命魔術師》	凱暉生命教育資源中心／澳門創志戲劇社	I
10	音樂劇《愛的急救傷》	音樂學會 戲劇學會 廚藝學會	E
	獨演小劇場 2015 《黑盒子》	夢劇社	E
	獨演小劇場 2015 《試論親屬關係中溝通障礙困難種種——以“我和爸爸”為例》	夢劇社	E
	獨演小劇場 2015《麻麻煩煩麻鬼煩》	夢劇社	E
	《紙屋》	葛多藝術會／小丑小丑劇團	E
	《兩個她》	曉角話劇研進社	E
11	《狼狽行動》	澳門演藝學院—戲劇學校	A
	《方方》	牛房倉庫 滾動傀儡另類劇場	A
	《我愛足球》	友人創作（藝術）劇團	D
	《Choice》	戲劇農莊／勁爆劇園(BTG)	E
	第十五屆澳門城市藝穗節《玩玩具・食飽飯・等落雨》	澳門民政總署 澳門文化局／浪風劇社	E
	《擁抱我！》	澳門文化中心	E
	第十五屆澳門城市藝穗節《小紅帽的烹飪指南》	澳門民政總署 澳門文化局／Sérgio Rolo	F
	第十五屆澳門城市藝穗節《悲喜森林》	澳門民政總署 澳門文化局／點象藝術協會	H

	《分岔口》一人一故事劇場	零距離合作社	I
	2015 年「我們的樂青劇場」《迷幻人生》、《遠在咫尺》	聖公會樂天倫賭博輔導暨健康家庭服務中心／澳門創志戲劇社	I
12	《當快樂王子遇上賣火柴的女孩》	小山藝術會	C
	音樂劇《嘩嘩狂想曲》	聖庇護十世音樂學院	E
	《大世界娛樂場 II》	足跡 窮劇場	E
	澳門《車手》	主辦 演戲空間 協辦 小劇場工作室	E
	藝術在社區計劃《善豐善豐》	小城實驗劇團	I

Text-based Performances from Overseas in 2015

Month	Performance Title	Organizer	Genre
3	「2º Encontro de Marionetas de macau 第二屆澳門木偶節」 《O Patinho Feio》 《醜小鴨》	casa de portugal em Macau ／Jangada Teatro	F
	《貓》	澳門威尼斯人／Cameron Mackintosh and The Really Useful Group	F
	「2º Encontro de Marionetas de macau 第二屆澳門木偶節」 《O Circo das Marionetas》 《木偶馬戲團》	casa de portugal em Macau ／ Rui Sousa	F
4	《醜男子》	澳門文化中心／前進進戲劇工作坊(香港)	F
5	《余·暮年》	澳門特別行政區政府文化局／ 麻煩劇團(葡萄牙)	C
	《信任》	澳門特別行政區政府文化局／ 柏林列寧廣場劇院(德國)	F
	《情人的西裝》	澳門特別行政區政府文化局／ 北方布夫劇場(法國)	F
6	《美女與野獸》	澳門威尼斯人／迪士尼戲劇集團、NETworks、Broadway Entertainment Group	C
	《迷幻戰境》	澳門文化中心／"製作 丹麥實驗劇團 Hotel Pro Forma 演出 拉脫維亞廣播合唱團"	F
	《漂着》	小劇場大戲劇亞洲交流會委員會／演出 下鴨車窗	H

8	音樂劇 《人鬼情未了》	澳門文化中心／"製作 GWB Entertainment By special arrangement with Colin Ingram & Hello Entertainment In association with Paramount Pictures"	F
9	第三屆亞洲青年戲劇匯演(澳門·2015)《The Game》	戲劇農莊／廣州優優劇場(廣州)	D
	第三屆亞洲青年戲劇匯演(澳門·2015)《帶我看月球》	戲劇農莊／基督教香港信義會香港青年才藝學院(香港)	D
	第三屆亞洲青年戲劇匯演(澳門·2015)《正東的奇幻旅程》	戲劇農莊／台灣南強工商(台灣)	D
	第三屆亞洲青年戲劇匯演(澳門·2015)《她說》	戲劇農莊／新加坡福建會館文化藝術團青年團(新加坡)	H
11	第十五屆澳門城市藝穗節《Play Games》	澳門民政總署 澳門文化局／婉婉工作室	D
	第十五屆澳門城市藝穗節《無違和世代 2.0》	澳門民政總署 澳門文化局／濃妝淡抹劇坊(台灣南投)	E
12	《梁祝的繼承者們》	澳門文化中心／非常林奕華	A
	香港《307》	主辦 演戲空間 協辦 小劇場工作室	D

Appendix 10

Local Chinese Literature Adaptation Productions List from 2007-2015

Year	Performance Title	Organizer	Genre
2007	「劇場・閱讀・劇場」系列：《月黑風高變蟲記》	澳門文化中心	AC
	新晉導演系列：《唐三藏81.45th 難》	曉角話劇研進社	A
2008	親親廿四孝	小山藝術會	A
	梁祝英台(試演)	浪風劇社	A
	梁祝英台・十八相送	浪風劇社	A
	貓城記	夢劇社、藍藍天藝術會	A
2009	第二十屆澳門藝術節－室內歌劇《文姬》	林品晶	A
	文化中心黑盒劇場系列影子逍遙	澳門文化中心／藍藍天藝術會	A
2010	黑盒劇場演出計劃 2010-《弊傢伙！三國演義玩大咗！》	主辦：戲劇農莊 演出：飛蛾株式會社	A
	足跡小劇場演書節：境。遇	足跡	A
2011	開箱作業－（上半場）《追尋安卓珍尼》	文化中心／夢劇社	A
	澳門藝術節－十兄弟	小山藝術會	A
	演繹寂然	足跡	A
2012	末代貴妃	文化局(23th 澳門藝術節)/曉角劇研進社	A
	花木蘭	民政總署(12th 澳門城市藝穗節)/澳門葡人之家與木偶師 Sérgio Rolo 合作	A
2013	《枯牆》*（2013 牛房劇季、後浪潮）	牛房倉庫、小城實驗劇團	A
2014	披上狼皮的羊咩咩	戲劇農莊	A
	牛房劇季 2014 - 《藥》*	滾動傀儡另類劇場	A
2015	《十八相送》音樂劇	澳門基金會/浪風劇社	A
	《無處的你・不在的我》	足跡	AC
	《狼狽行動》	澳門演藝學院－戲劇學校	A
	牛房劇季 2015 - 《方方》*	牛房倉庫 滾動傀儡另類劇場	A

*Highlighted are my directed works and produced by key creative collaborators of our theatre group Rolling Puppet Alternative Theatre.

Appendix 11

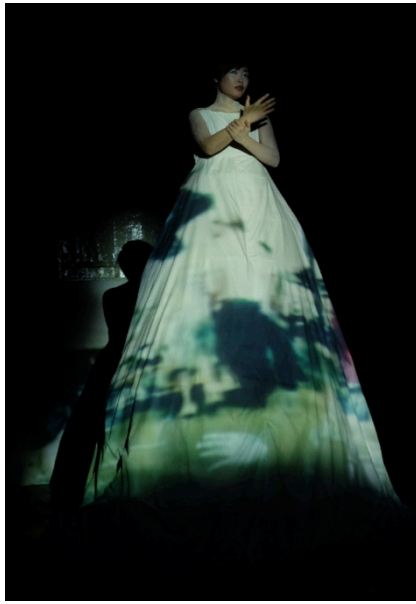
Reference information for The Withered Wall (2013)



Meetings for the whole creative group, including director/scenography designer, producer, musicians, video artists, light design and performers for *The Withered Wall*, initiating concepts from the Chinese literary works chosen from the novels.



Daughter and Father confrontations among the withered walls. They never look true to the other even in a consciousness dialogue after the Father's death.



The past figures of Mother(left) from the short story *The Ferry*, and the Mistress (Right) from the short story *Black and White Butterfly*. On the Mother's two meters high long dress is the video projection of Macao in the old days; while on the wall where the mistress plays her sexy dance is some random words written by the original author in the literature, in my interpretations are hints for a sex-making scene.



The Father's monologue



The Daughter's interaction with her Alter Ego puppet



The post-production discussion with Mr Lau Yee Cheung in the auditorium.

Appendix 12

Reference information for Fang Fang (2015)



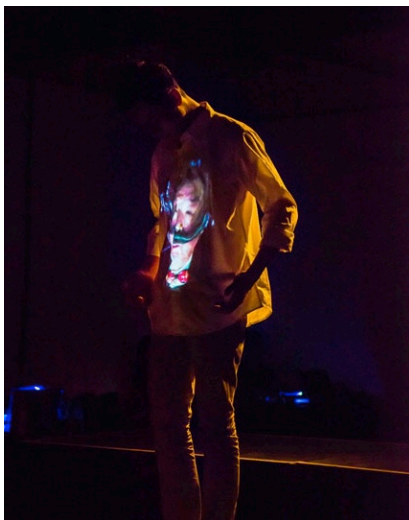
Starting the 1st scene outside the venue, audiences need to walk pass a tunnel towards Hell to entre the performing space.



Two Xi Fang Ping, both father and son, was tortured by the Little Devil. (left) Little Devil playing a non-verbal scene of finger puppetry to the Dead Souls (all audiences) to announce the upspoken rules in Hell – one must surrendar in order not to be eaten.



The protagonist convincing spectators to shout slogans, he distributes chairs to them in order to occupy the entrance of the Bridge, implying them to be dead souls in Hell.



God from Heaven appears in the form of video puppet everywhere in the venue to speak about his manifesto about ruling Chinese souls.



The guard of Bridge of Rebirth, Old Granny Meng, represented in half human half puppet.



Audience being put on mask, playing the role of a dead soul, is randomly selected to be judged by the New King of Hell, however without personal discourse right under the control of Little Devil.



After becoming the King, the Son used his authority to send Little Devil to punishment and adjudged his Father not guilty.



Group photo after performance

Appendix 13

Reference information for Xiao An (2016)



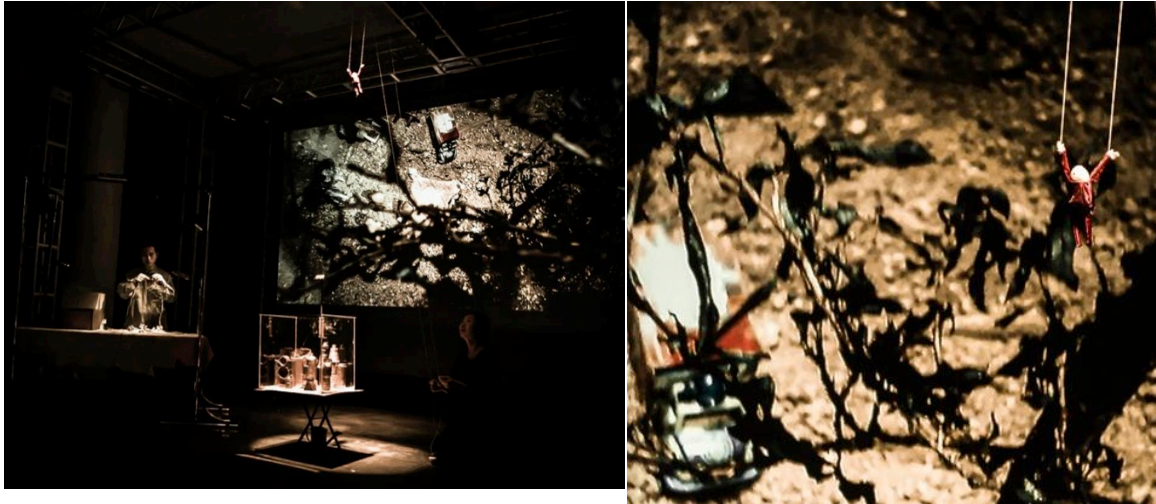
Projecting live feed video to the screen and animating small puppets/objects in front.



Synthesizing the miniature puppet Xiao An walking in the street of Macao by a video playback of Macao's street situation on the laptop, live shooting his animation and projecting in the back screen behind.



The projected puppet, Xiao An, interact with life actors on different screens behind or in front of the actor, who changes to various roles in different scenes.



Xiao An climbing up the tree, three different dimensions interplay with each other – first, the hanging real Xiao An puppet who's head is replaced by a drawn egg, for a later falling off the tree, it goes with the set of buildings in the box below as the village; second, the screen at the back, portraying Xiao An's perspective from the tree; third, the puppeteer at the left who is filming the perspective of Xiao An, also acts as the TV reporter who shouts out to him and asks him to jump down to the bed sheet.



The buildings in the materialized village are constructed by various trash of commodities packages, they were painted golden in front, but the camera catching Xiao An's angle from the top of the tree, projecting on the screen behind is their rooftops which are all their real substances of old bottles or paper box.



Different sizes of puppet is used to go with pre-recorded videos for the scene when Xiao An watched TV alone.



(Left) In the curtain call we let Xiao An sitting on the flying hen (which laid the smallest egg on earth in the plot) to come out again.

The audiences are mainly consisted of adults, but few children (not more than ten for each show) pay their visits to our performances. Concerning the accessibility to the content, we soften our approach in the ending. We imply Xiao An's death of falling off the tree subtly by replacement of a fallen egg head, followed by a chemical reaction of red foam arising from the trash buildings. The use of puppet and object ease the heaviness and the performances are welcomed by children, at the same time create spacious rooms for imagination and interpretation for the adults by metaphors generated from the materials themselves.

Appendix 14

Reference information for Drug (2014)



(Left) Selling steam-bread before the show. The venue is a neutral public space at the time being.

(Right) Performers use hand gestures to ask audiences to surround them, a performative space starts to form.



(Left) In the flour mist, the performers are coughing, at the same time forming Little Shuan with their belongings.

(Right) Performers' first role-change to puppeteer. At this point their cough stops, all focus is transferred to Little Shuan, who is coughing heavily to imply he is sick.



(Rehearsing photo) The performer in the gesture of executioner, with the revolutionist (a red wax head with a candlelight of fire above) being escorted to the execution ground. The play formally starts. During the performance this scene is performed surrounded by the standing audiences.



Photos from open rehearsals. Audiences are arranged to be seated, tea is served. Scene changes to the restaurant.



The modern revolutionist – restaurant worker – convincing his customers (the spectators) to occupy the restaurant with him without succeeding.



The dead of Little Shuan, and the birdcage inside his body being hung in the middle of the venue. Its metaphorical meanings are enhanced in the progress of the story.



(Above) The mother of the ancient revolutionist, mourning her dead son in the grave yard.



(Left) Like her son, the role is presented by a wax puppet head hold by the puppeteer inside the costume. But mother's head is made of white wax, also with a candle lighting above in the grave yard scene. Its facial expression are upside down that of her son, while the son is showing his anger, the mother is showing her grief. The fire on their head also differs in meaning of metaphors, while the son's fire is a passion to die for his righteousness, the mother's candle fire is a mourning for her son. Even when we apply the same substances and simliar designs onto different puppets, they can also create metaphorical meanings that vary a lot according to the puppets' roles.