

This review appeared on Sept. 26, 2014, in the *People's Daily* the official newspaper of the China. Below is the English translation.

Labyrinth: A search for humanity in Theatre's name

By Zhen Na

Out of all the plays in this year's Fringe Festival, *Labyrinth* is apparently a strange one. As soon as the audience enters the space, this "play" has activated its "strange mode." A man in lab coat stands in front of the door, and instructs every audience member to: write your name on the ticket, and turn off your cell phone. Upon completion you are given two things: a ring with LED light and a blindfold. Then, if you promise that you are willing to represent humanity, you may enter. It all seems mysterious and sacred.

What does this mean? Before you can think about it, you are led through a dark corridor, and the "theatre" is finally in front of you. Traditionally speaking, this isn't a theatre. There is no chairs or stage, simply a box shaped venue. White fabric walls surround all four sides. There is no light except from the projected image. The audience is ushered to designated spots, standing, waiting for the "play" to commence.

However, this is not a "play". On the fabric wall we see news images flashing by: political movements, disasters, accidents..... We are suddenly in a world of montage, with a voice echoing: "Is this the landscape of humanity? In the landscape, where are we as individuals? In what state? Are we in a labyrinth of thoughts?" This universal question begins the play. The audience now realize, oh, where we are standing is the stage. We are the "performers". This is not a play for you to watch, but to participate in. Singaporean Director Mei Ann Teo prefers to call this play: "a journey of discovery" – "We actually craft it in a way that we are not asking them (the audience) to perform, but we are asking them to participate."

The "journey of discovery" is divided into four parts. The first is to have the audience blindfolded, with their LED lights on, and answer questions, dance to the music. In the second part, the audience is split into 5 groups and sent to 5 different "stations" for different activities. In the third part, selected audience members are asked "the hardest questions on earth." The last one is "Apocalypse."

In every part, asking and answering questions are mandatory.

"Are you in love?"

"Are you easily lost?"

"What is the biggest change in you lately?"

"Who are you?"

"Would you lie to protect your loved ones?"

"Do you think you will die happily?"

The questions are simple in an almost childish way, yet are thought provoking. The director explained that these were collected from all around the world, from people's memories, confusion, dreams and inspirations. Through this, the team hope to establish a "beehive", and enter the human history/future through personal memories.

Through the different human experiences, we may be able to find the truth in human progress. This was the director's biggest interest, and what she wanted to do with Theatre as well. After all, the world itself is a labyrinth. Upon entrance, how are you going to face what happens? It has your everyday life, tears and laughter, life and death. Between one piece of memory and another, one question and another, one transition and another, in moments of lost, Will you be able to find your own place?