



九年剧场

NINE YEARS THEATRE

呈献 Presents

嘴上吃人的是鬼 心中有鬼的是人

A TALE OF MAN-EATING DEMONS AND DEMON-EATING MEN.



RED  
DEMON

3 - 13 . 03 . 2016

华语演出，附英文字幕。

Performed in Mandarin with English surtitles.



从海上来了一只赤鬼，村民认定它是来吃人的，因此都感害怕。在海边住了三个人：一个女人、她那脑袋少了根筋的哥哥和一个喜欢吃醋的男人。三人奇迹般地 and 语言不通的赤鬼沟通起来，并发现赤鬼到来另有目的。此时，村民们点起了火把，准备屠宰赤鬼.....

由日本鬼才作家野田秀樹编剧，谢燊杰导演，九年剧场诚意制作 - 一则关于鬼吃人，人吞鬼的故事。

From the sea comes a red demon. Certain that the demon is here to devour humans, the villagers are in fear. By the sea live three characters -- A woman, her brother, the village idiot, and a man who gets jealous easily. Miraculously, the trio find themselves communicating with the demon despite not speaking its language. Moreover, they realize it is here on a mission. Meanwhile, the villagers march, torches in hand, ready to kill the demon...

Written by acclaimed Japanese playwright Noda Hideki and directed by Nelson Chia, Nine Years Theatre brings you a tale about man-eating demons and demon-eating men.



## 导演的话

《赤鬼》是一则寓言，写的是鬼，说的却是人的故事。也就是我们的故事。

当今天下，国界无碍交流，心理界线却阻挠了沟通。移民课题日渐深刻，难民问题无从解决，加上国际恐袭行为不断，更是搞得人心惶惶。此刻，我们需要的正是更多的包容。

九年剧场首次翻译改编亚洲当代剧本。希望从日本民间意象出发，以东南亚移民背景为架构，配以戏曲和当代剧场手法，给观众带来不同的感受。

谢谢你们走入剧场，体验艺术，关怀现实。



樂杰

## 关于九年剧场

九年剧场是由谢燊杰（艺术总监）与徐山淇（剧团总监）联合创立的新加坡华语剧团。

剧团的中心理念在于重视艺术创作中的累积过程，并通过艺术方向的三方面实现这个信念。这三方面包括了探讨舞台作品的发展和延续性、对长远和定期性演员训练的关注、以及探索通过分享艺术知识来培养观众的可能性。剧团名字里的“九年”即象征了我们年复一年不断累积、滋长的决心。

九年剧场的舞台作品不限于任何风格和规模。剧团希望创作的是以演员为中心，能够在演出中挑战演员艺术的本质，并对本地华语剧场的定义与现状提出质问的作品。

除了戏剧制作，九年剧场也致力于演员训练，开办的课程包括：「铃木演员训练法」、「观点」训练、语音语音技巧，及舞台导演基本知识等。

另外，我们也举办「铃木与观点训练站」，一个开放给对于这两种训练法有经验的表演者前来交流和学习的平台。此训练站为长期性、定期性的计划。

九年剧场至今荣获海峡时报「生活！戏剧奖」的15项提名，8个奖项，其中包括最佳导演（2014、2015）和年度最佳制作（2015）。

九年剧场（有限公司）是一个非牟利注册之公益慈善文化团体。

### 剧团董事：

谢财佳  
徐山淇  
谢燊杰  
黄家强  
陈钰鑫  
黄渭莹

### 公司职员：

艺术总监 — 谢燊杰  
剧团总监 — 徐山淇  
行政执行 — 王嘉慧  
会计 — 欧阳铭芝



## 关于「九年剧场演员组合计划」

由艺术总监谢燊杰带领,「九年剧场演员组合计划」旨在组建一支进行长期、定期并且系统化的训练和创作的演员团队。其主要活动包括:定期训练、创作和演出。训练主要以“铃木演员训练法”和“观点”训练为核心系统,其他内容包括了声音、语言和文本研习等等。这些训练所衍生的集体能量则是演员们创作过程的根基。计划的目标在于建立和维持剧团本身的核心演员,并通过经验的积累和团队的环境来创造出有贯彻性、扎实度和整体性的作品。

### 剧团演员组合的概念

剧团演员组合的概念一直以来都存在于许多成熟的戏剧文化环境中。国际上,布莱希特的柏林剧团、尤金尼奥·巴尔巴的奥丁剧团、彼得·布鲁克的北方布夫剧团、莫虚金的太阳剧团、印尼导演维佳亚的火焰剧团、铃木忠志的利贺铃木剧团、美国导演安·柏卡的SITI剧团,等等皆以演员组合的模式进行创作。这个模式也常见于主要舞团中,舞团的舞者一般都是在长期共同训练的前提下进行创作。

九年剧场相信演员组合的模式拥有其独特的素质,而这些素质在本地戏剧环境里仍是个未被开发的领域。我们因此希望通过这些素质的培养提升我们的作品水准。这就是九年剧场要成立「演员组合计划」的原因。

### 关于训练与创作

问:为什么要进行训练?

答:其中原因很多,但主要是因为

- 训练能增强演员的能力,使之更有创意。
- 训练让我们时常将自己回归到“零”的状态,保持初生的视角和心态。

问:为什么进行共同训练?

答:这是为了培养共同的语汇及能量,好让我们的创作拥有贯彻性、扎实度和整体性。

问:「九年剧场演员组合计划」的作品追求哪些特质?

答:我们希望作品拥有

- 贯彻性 — 在舞台世界的呈现和整体制作水准上有贯彻性。
- 扎实度 — 作品扎根于演员的技能与艺术,以及演员组合的经验积累。
- 整体性 — 以敏感的触觉面对每个创作环节,使作品呈现整体性。





## 野田秀樹

生于1955年日本长崎，野田秀樹是名多次获奖的日本编剧、演员和导演，至今已参与多于60部戏剧，常常自编自导自演。目前，他专注于将日本戏剧带到国际舞台。野田在日本深受广大民众欢迎，更被称为80年代日本小剧场巅峰的代表。尽管如此，他在1992年毅然地解散了他的第一个剧团，到英国伦敦深造戏剧。这对野田是个重要的转折点，是他后来迈向国际合作关系的重要因素。

回到日本后，野田创作了《赤鬼》，这也是他走向国际舞台的开始。此剧特别之处是一个外来的、非日本人的角色。利用奇特但不失诙谐的手法，《赤鬼》探索在地人和外来人的关系互动。野田对于这题材深感兴趣，尤其喜欢探索不同的文化撞击时所可能产生的困惑、误解。毕竟，每个文化的思想看法都会有不相同之处。野田已在多个国家、用多个语言演出了《赤鬼》，包括英语、泰语，和韩语。翻译的剧本更凸显了野田所想表达的信息。像一面镜子一样，它说明了社会对于不能理解的外来人事物的恐惧和偏见。

他现任野田地图剧团和东京艺术剧场的艺术总监。

## 谢燊杰

燊杰是一名演员、导演和戏剧导师。

二十多年来，他活跃于新加坡舞台，担任过无数英语和华语舞台剧的主角或要角。他曾凭一百分钟的独角戏《白言》(Toy肥料厂, 2010)和《男男自语》(新加坡艺术节, 2012)两度荣获海峡时报“生活!戏剧大奖”最佳男主角奖。

作为导演，他至今导过二十二部主要作品，并以翻译和改编自古典与当代经典的华语舞台剧受到各界的瞩目。他曾连续三年受滨海艺术中心委约为旗下的“华艺节”呈献演出。其中，《十二怒汉》(九年剧场, 2013)和《艺术》(九年剧场, 2014)更让他连续两年荣获海峡时报“生活!戏剧大奖”的最佳导演奖。其他主要作品包括《奥里安娜》、《谁怕吴尔芙?》、《人民公敌》、《伪君子》、和《底层》等等。

燊杰毕业自伦敦大学哥斯密斯学院(导演硕士)及新加坡国立大学(戏剧学学士)。他曾任南洋艺术学院戏剧系主任、拉萨尔艺术学院讲师和新加坡国立大学戏剧科讲师。他也担任过Toy肥料厂的副艺术总监

(2003 - 2013)、实践剧场的驻团演员/导演(2000 - 2002)、电力站的附属艺术家(2007 - 2009), 也是创作组合 A GROUP OF PEOPLE的创办人之一(2008 - 2012)。

2012年，燊杰和他的妻子徐山淇创立了九年剧场。在短短的几年内，九年便成为本地剧坛的重要团体之一。在他的艺术带领下，九年成功地重燃华语剧场观众对经典剧目的热忱，也在演员群体中激起了对演员训练这项课题的关注。燊杰自2008年开始便定期进行「铃木演员训练法」和「观点」训练的练习。他曾在纽约的SITI剧团和日本的铃木忠志利贺剧团学习这些训练方法，并参与铃木剧团在利贺戏剧节的演出。之后，他更受铃木剧团的邀请，参与创立铃木国际剧团的工作。然而，他为了致力九年剧场的发展和开拓演员训练的研究，毅然放弃了这个机会。2013年，他创立了「九年剧场演员组合计划」，旨在组建一支进行长期、定期并且系统化的训练和创作的演员团队。至今，九年剧场的演员组合是本地唯一持有上述特质的团队。



### 黄志伟 - 舞台设计

舞美设计自由工作者，志伟曾参与新加坡各表演团体的舞美设计。作品曾多次提名并夺得《海峡时报》“生活！戏剧奖”最佳舞台设计奖。

其近期作品包括：张泰洋、李迪文的《美世界》、滨海艺术中心实验剧场系列的《娘惹艾美丽》、《郑和的后代》、《灵夫人与其终极“S”机器》、彭魔剧团的《部落》、《破镜重圆》、野米剧场的《酒店》、《Monkey Goes West》、《人民公敌》、《白纳德之屋》、Blank Space 剧团的《红》、《弗洛伊德的最后一次对话》、实践剧场的《天门决》、《天冷就回来》，和九年剧场的《艺术》、《谁怕吴尔芙？》、《十二怒汉》。

### 方珍文 - 灯光设计

自从她的年轻天真与极具误导性的激情将她诱惑、哄骗至剧场后，方珍文呆在这“贼船”上已有25年。从一个毫不起眼的“船员”——扫甲板乃至推动钢琴——她已晋升为一个有成就的灯光设计师。

在这条道路上，她遇到许多人，并向他们学习了很多，而其中一些已成为她的美学与智慧大师与导师。对于这些生命的教师，珍文至今心存感激和感谢。

尽管珍文会有想退休的念头，但她对于剧场的热情，促使她与志同道合的朋友们一起继续探险。九年剧场是珍文参与合作的一艘“贼船”，她相信这次与《赤鬼》的探险也会是个有收获的经历。

### 莊立權 - 音效设计及音乐创作

莊立權 (Zhuang Li Quan), 出生于新加坡，是一个音乐人，并交互设计研究员。作为一名作曲家/音效设计师，立權经常与不同的创意工作者合作，领域包括戏剧，舞蹈，视觉艺术和建筑设计。近两年，立權很荣幸能够与景观设计师 Chang Huai Yan, 视觉艺术家 Donna Ong (王美清), 戏剧导演 Jeff Chen, 和舞蹈编导郭瑞文、杨秋怡、陈裕光、张咏翔，携手合作。立權的音乐网站是 <https://soundcloud.com/li-chuan-chong>

### 陈静 - 服装设计

陈静现就读拉萨尔艺术学院时尚设计与面料（荣誉）学士学位。一直以来，她都非常把握每一个能与舞台剧服装设计团队学习的机会。《搭错车》（TOY肥料厂）、《追逐》（新加坡歌剧院）、《煮一锅咖喱》（Wild Rice）和《儿童慈善音乐会》（新加坡报业控股）都是她在2013年曾参与制作的舞台剧。陈静对于时尚设计的热忱不仅如此，她还曾远赴曼谷、伦敦及巴黎累计了一些短暂的工作经历。首当服装设计师的她，非常期待这次与九年剧场的合作。





## 梁海彬 - 翻译

为什么做剧场？

剧场教他质问自己、关心本土、思考议题；教他不停止独立思考；让他对自己的身体更敏感。梁海彬于戏剧盒的青年支部艺树人接触剧场，和本地剧团——戏剧盒、实践剧场、九年剧场、十指帮、必要剧场——合作。参与的演出包括《上身不由己》、《告别：身体16章》（澳门艺术节2013）、《安乐》、《底层》…

Why theatre? 某天，有人给他当头棒喝：并非剧场需要我，而是我需要剧场。

海彬目前是「九年剧场演员组合计划」的创建及核心组员。

## 曾已蕾 - 制作经理

已蕾自2007年开始在剧场圈工作。她的工作内容包括舞台监督、制作经理、舞台设计和道具设计。她曾担任《The Lady of Soul and her Ultimate S Machine》（滨海艺术中心实验剧场50年, 2015）和《LASALLE 30》庆祝会（拉萨尔艺术学院, 2014）的制作经理。她也是2015年新加坡国际艺术节和2014年国大艺术节的制作经理之一。

其舞台设计包括南洋理工学院的《As One: The Dance Musical》、Watch This Space 的《Nothing》和艺术之家第十周年的《The Next Page》。

## 陈湘怡 - 舞台监督

湘怡从事剧场舞台管理。她曾与多个本地剧团和艺术团体合作，其中包括戏剧盒、十指帮、剧艺工作坊、新加坡专业剧场、Toy肥料厂、彭魔剧团、舞蹈多面体、化生艺术团和新典现代舞蹈团。与九年剧场合作的制作包括《底层》、《伪君子》和《艺术》（华艺节 2014）。

她感谢整个《赤鬼》团队对她的支持与信任。

## 潘筠筠 - 助理舞台监督

2008年开始，筠筠活跃于新加坡舞台剧坛。热爱后台工作的她，至今已参与超过四十部舞台剧。近期担任助理舞台监督的制作包括：TOY肥料厂的《雨季》，梦剧院的《Dim Sum Dollies - History of Singapore Part 2》，佳伟传媒的《Vision》，九年剧场的《十二怒汉》，野米剧场的《La Cage aux Folles》，新加坡歌剧团的《Don Giovanni》和 Running Into The Sun 的《新兵正传音乐剧》。2014年她也跟随着TOY肥料厂的《搭错车》参与上海文化广场原创音乐剧展演。

## 演员



### 韩乾畴

乾畴继《十二怒汉》之后，参演《底层》、《伪君子》与《人民公敌》。

毕业于国大戏剧系，乾畴于野米剧场“young & WILD”接受演员训练。他也曾远赴加拿大温哥华和法国巴黎，分别在论坛剧场翘楚David Diamond及小丑大师Philippe Gaulier的学院进修夏季课程。

他曾五度提名、三度荣获《海峡时报生活戏剧奖 - 最佳群体演出》，也曾参演：《天门决》、《棺材太大洞太小》、《天冷就回来》、《老九》、《编剧操练营》、《聊斋》（实践剧场）；《40下》、《冲啊！》、《有谁在乎我？》（戏剧盒）；《搭错车》、《雨季》（Toy肥料厂）；以及《周处除三害》（猴纸剧坊）。

乾畴是「九年剧场演员组合计划」的创建及核心组员。



### 徐山淇

徐山淇是一名演员、监制、剧场导师，也是九年剧场的剧团总监和联合创办人。

她自9岁加入新加坡丽的呼声少儿组后开始其表演事业，后来毕业于新加坡国立大学戏剧科，主修戏剧学及汉语，并与本地多个剧团合作。除此之外，她也在「戏剧训练与研究课程」学习将近两年，并曾接受SITI剧团（纽约）及铃木忠志剧团（日本）的训练。近期作品包括《底层》（2015）、《伪君子》（2015）、《人民公敌》（2014）、《她门》（2013）及《谁怕吴尔芙？》（澳门艺术节2013）。

山淇是「九年剧场演员组合计划」的创建及核心组员。



### 郑光辉

光辉毕业于伦敦圣马丁艺术学院艺术硕士，并在香港浸会大学传媒学院获得学士学位，主修电视电影。表演艺术师承新加坡戏剧前辈已故程茂德先生。职业生涯涵盖记者、电台、电视、电影和剧场。光辉参与的演出多次荣获戏剧奖项与提名，并在国家艺术理事会资助下在2014年远赴纽约进修戏剧课程。

光辉现为「九年剧场演员组合计划」的核心组员。



### 温伟文

伟文是一名演员，歌手，以及音乐家。他毕业于新加坡国立大学戏剧系，目前他是一名自由性质的戏剧从业者。毕业以后，伟文已参与了许多英语和华语剧场的制作。

他曾参演：Army Daze、《搭错车》、High Class、Red Riding Hood、Firecrackers & Bombshells、Romeo & Juliet: The Musical、Hansel & Gretel、The Nightingale (in both English & Mandarin)、Junior Claus、Titoudao、The Tempest、《雨季》、《白言》、Beauty World。

伟文是「九年剧场演员组合计划」的核心成员。



## Creative and Production Team 创意与制作团队:

Producer 监制  
**Mia Chee 徐山淇**

Director 导演  
**Nelson Chia 谢樂杰**

Playwright 编剧  
**Noda Hideki 野田秀樹**

Translator 翻译  
**Neo Hai Bin 梁海彬**

Set Designer 舞台设计  
**Wong Chee Wai 黄志伟**

Lighting Designer 灯光设计  
**Dorothy Png 方珍文**

Sound Designer & Composer  
音效设计及音乐创作  
**Chong Li-Chuan 莊立權**

Costume Designer 服装设计  
**Audrey Tang 陈静**

Photography & Graphic Designer  
摄影及平面设计  
**Ryan Loi 黎志誠**

Makeup 化妆  
**M.A.C Cosmetics**

Production Manager 制作经理  
**Chan Silei 曾巳蕾**

Stage Manager 舞台监督  
**Tan Xiang Yi 陈湘怡**

Assistant Stage Manager  
助理舞台监督  
**Phua Yun Yun 潘筠筠**

Surtitles 字幕  
**Shang Dianjun 尚殿君**

Admin Executive & Front-of-House Manager  
行政执行及前台经理  
**Natalie Wong 王嘉慧**

Ticketing Officer 票务处理  
**Lynzie Auyeung 欧阳铭芝**

Company Intern 剧团实习生  
**Lui Zhi Jing 雷惠钧**

Printing 印刷  
**Allegro Print**

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# 九年剧场

NINE YEARS THEATRE

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Donations given to us qualify for the dollar-for-dollar Cultural Matching Fund set up by the Ministry of Culture, Community and Youth. Every dollar donated to us means a lot!

## 规格 STANDARD

**\$250**  
and above

你的捐赠帮助我们建立系统，完善运作。

Your donation helps us establish systems to perfect our operations.

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Your support pushes us to explore and create new directions.

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你的慷慨鼓励我们磨练意志，自强不息。

Your generosity encourages us to work hard and nurture our character.

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你的胸怀推动我们深入未知，  
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head for the unknown and  
create bravely.

- 16 complimentary tickets
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宣扬人文。

Your foresight inspires us to  
learn about art and the  
humanities.

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- 20% off tickets up to max.number of 16 purchased tickets

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九年剧场全体演、职人员深深  
鞠躬。

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Nine Years Theatre.

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## Director's Message

Red Demon is an allegory that talks about demons but tells a story about men. It is, in other words, a story about us.

In today's world, national borders are no longer the fences that deter the exchange of ideas. True communications are, however, stunted by the dividing lines we draw in our hearts. Every day, the questions on migration deepen, the problems of refugees remain unresolvable, not to mention the rising impact of worldwide terrorism that sends fear all round. At this moment, what we really need is much, much more tolerance.

This is NYT's first attempt at translating and adapting an Asian contemporary play. We hope to offer our audiences a different experience by bringing together Japanese folklore, Southeast Asian context of migration, and devices inspired by Chinese opera and contemporary theatre.

Thank you for coming to the theatre, for experiencing art, and for caring about the world.



Nelson



## Noda Hideki

Noda Hideki (b. 1955) is an award-winning Japanese playwright, actor and director, who has written, directed, and often acted in more than 60 plays. Currently, he works on bringing Japanese theater to an international audience. He has a huge local following and was credited for his role in the revival of contemporary Japanese theatre. Despite that, in 1992, he dismissed his first theatre company and left for London to study theatre, and this sowed the seed for future international theater collaborations that Noda is currently actively pursuing.

*Red Demon* could be seen as the start of Noda's efforts at international collaboration. Written after his return to Japan from the UK, the play includes a non-Japanese character, and explores the interactions between the locals and the "outsider" in a strange yet entertaining manner. Noda sees the play as having an interesting subject, as the potential confusion that it depicts when coming into contact with another culture is differently perceived according to cultures and ways of thought. The play that deals with a universal theme of xenophobia has also been performed in English, Thai and Korean. The use of translations in these productions also further reinforced the idea of the play, that communities tend to fear and discriminate against those that they do not understand, and the play serves as a mirror that shows just that.

He is currently the artistic director of Noda Map and Tokyo Metropolitan Theatre.

## About Nine Years Theatre

Nine Years Theatre is a Singapore Mandarin theatre company that is co-founded by Nelson Chia (Artistic Director) and Mia Chee (Company Director).

The company believes in the accumulative process of art. This is reflected in our three-prong artistic direction: we are concerned with the development of our creation, with the issues of long-term, regular actor training, and the building of audienceship through knowledge sharing. The name "Nine Years" is symbolic of our commitment to grow these efforts year by year.

Nine Years Theatre does not limit its productions by genre and scale. We aim to create works that are essentially actor-centred, that challenge the nature of the actor's art and ultimately, question the notion and the state of the Mandarin theatre.

Besides creating productions, Nine Years Theatre also teaches various classes, such as: • Suzuki Method of Actor Training (SMAT) • Viewpoints • Mandarin Diction and Speech • Fundamental Knowledge of Stage Directing

On top of that, we conduct rounds of SMAT and Viewpoints Jam, a platform where artists who have learnt either one or both of the methods come together for the practice and study of them, on a regular and long-term basis.

To date, we have garnered 15 nominations and won 8 awards at Life! Theatre Awards, including Best Director (2014 & 2015) and Production of the Year (2015).

Nine Years Theatre Ltd. is a non-profit organisation with IPC status.

### Board of Directors:

Albert Chan  
Mia Chee  
Nelson Chia  
Johnny Ng  
Linda Tan  
Audrey Wong

### Company Staff:

Artistic Director – Nelson Chia  
Company Director – Mia Chee  
Admin Executive – Natalie Wong  
Accountant – Lynzie Auyeung





# About Nine Years Theatre Ensemble Project

Led by artistic director Nelson Chia, NYT Ensemble Project is an attempt to build a company of ensemble actors who train regularly, in a systematic way, and create together over an extended period of time. Its main activities are divided into: regular training, creation and performance. For regular training, the ensemble uses the Suzuki Method of Actor Training (SMAT) and Viewpoints as its core systems to develop the art of the actor. Other trainings include Voice, Speech and Dramaturgy, etc.. The creation process draws on the synergy that emerges from these trainings over time. The ultimate aim of the project is to develop a sustainable group of company actors that accumulates its strengths through the ensemble environment to create works that are consistent, grounded and integral.

## The Idea of a Company Ensemble

The idea of a company ensemble is not new to many mature theatre cultures around the world. Around the world, we see examples of this model in companies such as Bertolt Brecht's Berliner Ensemble, Eugenio Barba's Odin Teatret, Peter Brook's Theatre Bouffes Du Nord and Ariane Mnouchkine's Theatre du Soleil, Theater Mandiri led by Indonesian director Putu Wijaya, Suzuki Company of Toga by Tadashi Suzuki, and SITI Company by Anne Bogart, to name a few. Furthermore, the essence of the ensemble model is cross-disciplinary as we see how major dance companies largely rely on a core group of dancers who train together over extended period of time in order to produce quality works.

NYT believes that there are unique qualities in an ensemble model and that these qualities, which are at this moment under-explored in our local theatre scene, are in fact the factors that will propel us towards higher standards in our work. These are the reasons for the initiation of the NYT Ensemble Project.

## On Training and Creation

**Q:** Why do we train?

**A:** We train for many reasons. But generally it is to

- become a more capable, and hence a more creative actor.
- constantly return to a "zero" state, so that we may have the eyes and heart of a new-born.

**Q:** Why do we train together?

**A:** It is to build a common language and synergy that allow us to create works that are consistent, grounded and integral.

**Q:** What are the characteristics of NYTEP productions?

**A:** They are

- Consistent in the world presented, the delivery of this world, and in overall standard.
- Grounded in the actors' craft and art, and in the accumulated experiences of the ensemble. Integral because we exercise sensibility in all aspects of the production.





## Nelson Chia

Nelson is an actor, director and theatre educator.

For more than two decades, he has been seen on the Singapore stage, taking on numerous major and leading roles in English and Mandarin productions. He is a two-time winner of the Best Actor category in The Straits Times' Life! Theatre Awards for his performance in a 100-minute, one-man show *White Soliloquy* (Toy Factory Productions, 2010) and *A Language Of Their Own* (Singapore Arts Festival 2012).

As a director, he has directed twenty-two major productions and is known for his translation, adaptation and direction of old and contemporary classics in Mandarin. He was commissioned for a consecutive three years by the Esplanade to present works at the Huayi Festival of Chinese Arts, out of which he won Best Director for two consecutive years at the Straits Times' Life! Theatre Awards for *Twelve Angry Men* (Nine Years Theatre, 2013) and *Art* (Nine Years Theatre, 2014). His other works include *Oleanna*, *Who's Afraid of Virginia Woolf?*, *An Enemy of the People*, *Tartuffe*, and *The Lower Depths*, to name a few.

A graduate of Goldsmiths College, London (MA in Directing) and the National University of Singapore (BA Theatre Studies), Nelson had headed the Department of Theatre at the Nanyang Academy of Fine Arts, lectured at Lasalle College of the Arts and the Theatre Studies

Programme at the National University of Singapore. He was the Associate Artistic Director of Toy Factory Productions (2003 - 2013), a Resident Artist with The Theatre Practice (2000 - 2002), an Associate Artist with The Substation (2007 - 2009), and a founding member of the ensemble collective A GROUP OF PEOPLE (2008 - 2012).

In 2012, Nelson co-founded Nine Years Theatre (NYT) with his wife Mia Chee. Within a few years, NYT has grown to become one of the key players in the scene. Through his work as artistic director, he has not only managed to revive the interest in production of classics within the Mandarin theatre audiences, but has also raised the awareness of training among the actor community. Since 2008, he has been training regularly in the Suzuki Method of Actor Training and Viewpoints. He had studied both methods with SITI Company in New York, and trained in the Suzuki Method and performed in the Toga Festival with the Suzuki Company of Toga (SCOT) in Japan. He was later invited by SCOT to collaborate as a member of its international wing but declined the opportunity in order to invest his energy in NYT and the research of actor training. In 2013, he created the NYT Ensemble Project (NYTEP) with an aim to establish a company of ensemble actors who train regularly, in a systematic way, and create together over an extended period of time. Up till now, NYTEP is the only ensemble of this nature in Singapore.

## Cast



### Hang Qian Chou

Qian Chou first worked with Nine Years Theatre on *Twelve Angry Men* and subsequently played the pot-mender in *The Lower Depths*, the titular role in *Tartuffe*, and Peter Stockmann in *An Enemy of the People*.

He graduated from NUS Theatre Studies and the pioneer cohort of WILD Rice's actors' training programme young & WILD. He also attended summer workshops at Ecole Philippe Gaulier (Paris, France) and David Diamond's Theatre for Living (Vancouver, Canada).

He has won Best Ensemble three times at the Life! Theatre Awards, for *Twelve Angry Men*, *Lao Jiu: The Musical* and *Mad Forest*; and was similarly nominated for *Own Time*, *Own Target* and *The Hypochondriac*.

Qian Chou is a founding and core member of Nine Years Theatre Ensemble Project.



### Mia Chee

Mia is an actor, producer and theatre educator, also co-founder and Company Director of Nine Years Theatre. She started performing at 9 years old when she joined Rediffusion Singapore's children group and eventually graduated with a BA in Theatre Studies and Chinese Language from the National University of Singapore. In addition to that, she studied at the Theatre Training and Research Programme for close to 2 years and had also trained with SIT Company (New York) and Suzuki Company of Toga (Japan). Recent works include *The Lower Depths* (2015), *Tartuffe* (2015), *An Enemy of the People* (2014), *The Bride Always Knocks Twice* (2013) and *Who's Afraid of Virginia Woolf?* (Macau Arts Festival 2013).

Mia is a founding and core member of Nine Years Theatre Ensemble Project.



### Tay Kong Hui

Kong Hui holds a Master of Arts from London Central Saint Martins College of Art and Design. He was also awarded a Bachelor degree by the Hong Kong Baptist University School of Media, majoring in cinema and television, and had learnt the performing arts from the late Mr Thia Mong Teck, a respectable and legendary theatre veteran in Singapore history.

His profession over the years covers journalism, radio broadcasting, television, filmmaking and theatre. The theatre productions that he was involved in had received several awards and nominations. He was also funded by National Arts council in 2014 to undergo an intensive theatre training in New York.

Kong Hui is a core member of Nine Years Theatre Ensemble Project.



### Timothy Wan

Timothy is an actor, singer, and musician. He graduated with a BA(Hons) in 2013, from the Theatre Studies department in the National University of Singapore. Since then, he has been actively involved in both the local English and Mandarin theatre scene.

Stage credits include: *Army Daze*, *Glass Anatomy*, *High Class*, *Red Riding Hood*, *Firecrackers & Bombshells*, *Romeo & Juliet: The Musical*, *Hansel & Gretel*, *The Nightingale* (in both English & Mandarin), *Junior Claus*, *Titoudao*, *The Tempest*, *December Rains*, *White Soliloquy*, *Beauty World*.

Timothy is a core member of Nine Years Theatre Ensemble Project.



### **Wong Chee Wai – Set Designer**

Chee Wai is a full-time freelance set designer. He has designed and worked with various performing arts companies in Singapore.

Some of his recent works include: Michael Chiang & Dick Lee's *Beauty World*, Esplanade's Studio Series *Emily of Emerald Hill*, *Descendants of the Eunuch Admiral* and *The Lady of Soul and Her Ultimate 'S' Machine*, *Pangdemonium's Tribes*, and *Circle Mirror Transformation*, *W!LD RICE's Hotel*, *Monkey Goes West*, *Public Enemy*, and *The House of Bernarda Alba*, *Blank Space Theatre's Red*, *Freud's Last Session*, *The Theatre Practice's Legends of the Southern Arch* and *If There're Seasons*, and *Nine Years Theatre's Art* (Huayi 2014), *Who's Afraid of Virginia Woolf?* (Macao Arts Festival 2013) and *Twelve Angry Men* (Huayi 2013).

### **Dorothy Png – Lighting Designer**

Seduced and conned into theatre at a young impressionable age, Dorothy has somehow stayed onboard this “pirate ship” for 25 years. She grew from a nondescript crew – sweeping the deck and pushing piano – to being an established lighting designer and a production manager.

Enroute, she has waged battles and suffered some scars, met and learned from many, her mentors and gurus of life, philosophy, aesthetics and wisdom. To these teachers, Dorothy remains eternally grateful and thankful.

As much as she wants to retire, it seems that once a pirate, always a pirate. And with fellow pirate friends who are always on interesting adventures, Dorothy is lured into joining them in their journeys. *Nine Years Theatre* is one such ship which Dorothy has gone on board and journeyed with, and she knows that this current adventure to seek the “Red Demon” will yield some treasures as well.

### **Chong Li-Chuan – Sound Designer & Composer**

Singapore born composer Chong Li-Chuan (also known as Chuan) is a musician by training, an academic at large, and a design researcher in user experience/ strategic design. As a composer/ sound designer, Chuan collaborates with different practitioners in theatre, dance, visual arts, and architecture. In the past two years, he had the good fortune to work with landscape designer Chang Huai Yan, visual artist Donna Ong, theatre director Jeff Chen, and choreographers Kuik Swee Boon, Silvia Yong, Jeffrey Tan, and Albert Tiong. Chuan's music site is at <https://soundcloud.com/li-chuan-chong>

### **Audrey Tang – Costume Designer**

Audrey is currently studying Fashion Design and Textiles (BA Hons) in Lasalle College of the Arts and will soon graduate in mid-2016. Her love for fashion has brought her to work short stints in Bangkok, London and Paris. Previously, she has been freelancing in the theatre industry as part of the costuming team for productions such as *Toy Factory's Glass Anatomy* (2013), *Singapore Lyric Opera's Pursuant a Musical* (2013), *W!ld Rice's To Cook a pot of Curry* (2013) and *SPH's ChildAid* (2013). This is Audrey's first design production and she is very thrilled to be working with *Nine Years Theatre*.





### **Neo Hai Bin – Translator**

Why theatre? Over the years, he experienced the theatre's power to question, transform, create, and develop social awareness. Neo Hai Bin started off as a member of "ARTivate", the youth wing of Drama Box. Now a freelance theatre practitioner, he has worked with Drama Box, The Theatre Practice Lab, Nine Years Theatre, The Finger Players, and The Necessary Stage.

His performances include Bondage, Shh.. (Forum Theatre), Mulan (children's theatre), Dua Dai Ji (Mockumentary Theatre), 11: Gao Xing Jian Devised (TTP Lab), Life Choices (Monologue), An Enemy of the People, Upstream, etc. To him, it is a humbling experience to be part of theatre, part of life.

He is a founding and core member of the Nine Years Theatre Ensemble Project.

### **Chan Silei – Production Manager**

Silei has taken on various roles in production and stage management, as well as set and props design since 2007.

Her recent production management credits include The Lady of Soul and her Ultimate S Machine (Esplanade's The Studios: fifty, 2015) and LASALLE 30 (LASALLE College of the Arts, 2014). She has also been involved in the following festivals in recent years as a production manager: Singapore International Festival of Arts "Post-Empire" (2015) and NUS Arts Festival "Con\$umed" (2014).

Silei has designed sets for As One: The Dance Musical (Nanyang Polytechnic, 2015), and The Next Page (The Arts House 10th anniversary, 2014). She has also assisted both local and international set designers and artists.

### **Tan Xiang Yi – Stage Manager**

Xiang Yi is a stage management graduate and has been actively involved in local theatre productions. She has collaborated with Nine Years Theatre for their past productions – The Lower Depths, Tartuffe and ART (Huayi, 2014). Other credits include: The Incredible Adventures Of The Border Crossers (SIFA, 2015), December Rains (Toy Factory), Afar (Watch This Space, 2015), Sprouts Edition 6 Preliminary (Co-presented by NAC and Frontier Danceland), Selected works of Michael Chiang (The Studios: fifty, Esplanade), Goldilocks and The Three Bears (SRT), IgnorLAND of its Time (Drama Box), Follies for é Birds (Singapore Night Festival 2014), The Locust Wrath and The Rite of Spring: A People's Stravinsky (The Arts Fission Company).

She would like to thank Nelson, Mia and the entire "oni" team for their support and trust.

### **Phua Yun Yun – Assistant Stage Manager**

Yun Yun has been participating actively in Singapore theatrical productions since 2008. Some of her assistant stage management credits include: December Rains (Toy Factory Productions Ltd), Dim Sum Dollies - History of Singapore Part 2 (Dream Academy), Vision (Gateway Entertainment Ptd Ltd), 12 Angry Men (Nine Years Theatre), La Cage aux Folles (Wild Rice Ltd), Don Giovanni (Singapore Lyric Opera), and Ah Boys To Men: The Musical (Running Into The Sun). She was also involved in the recent touring of Glass Anatomy (Toy Factory Productions Ltd) at the Shanghai's 3rd Original Musical Festival (2014).

## Acknowledgement 鸣谢:

- The Fingers Player 十指帮
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- Y.E.S. 93.3FM
- Capital 95.8FM 城市频道
- Love 97.2FM

And all venues, media, and volunteers who have made this production possible.  
以及所有帮助我们的场地、媒体和义工。

Thank you, from the bottom of our hearts, to the following【9-Cell Donation Grid】donors for making it possible for us to continue in the creation of high quality theatre productions. 我们由衷感谢以下所有「九宫格捐助计划」捐助者，让我们有能力继续呈献高质量的制作。

### Standard 规格

Anonymous 匿名者  
Mr. Khoo Kar Kiat  
Mr. Lee Chen Kang  
Ms. Lynn Lee  
Anonymous 匿名者  
Anonymous 匿名者  
Anonymous 匿名者  
Anonymous 匿名者

### Physique 体格

Anonymous 匿名者  
Ms. Audrey Wong

### Personality 性格

Mr. Chan Boon Kheng  
Anonymous 匿名者  
Anonymous 匿名者  
Anonymous 匿名者

### Character 人格

Anonymous 匿名者

### Breakthrough 破格

Anonymous 匿名者

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