



杀戮之神

GOD OF CARNAGE

LE DIEU DU CARNAGE

导演 Directed by
谢燊杰 NELSON CHIA

编剧 Written by
YASMINA REZA

DIRECTOR'S MESSAGE

“...are we ever interested in anything but ourselves?”

— Alan, *God of Carnage*

The line lands like a quiet blow — unsettling, intimate, uncomfortably familiar. It feels true, and that is precisely what makes it frightening.

This is not a dismissal of selfless love. Rather, it is because we recognise our own limitations that generosity feels so rare, and so luminous.

Life is a long practice.

So too are love, marriage, work, and the raising of children.

To live alongside another human being is an art. The challenge is not that we think differently, but that we cling so fiercely to being right.

Once, I believed that lying meant hiding the truth. Yet the world we inhabit today reveals something more chilling: the refinement of falsehood lies not in concealment, but in contempt for facts — in looking directly at what is before us, and choosing not to see, as if asking, “What are you going to do with that?”

And so we return to this idea of practice. It is difficult, but perhaps necessary. To let go, to reflect and examine ourselves. In doing so, we keep alive the possibility of a better tomorrow.

In presenting *God of Carnage*, we invite you to laugh — and, within that laughter, to recognise a little of ourselves.

Nelson

SYNOPSIS

Two boys in a park scuffle. Four well-meaning adults meet to talk.
What could possibly go wrong?

In *God of Carnage*, a simple meeting between two sets of parents, hoping to “peacefully resolve” their sons’ fight, spirals spectacularly out of control. Polite smiles crack, civilities crumble, and a night that begins with pastries and good intentions descends into chaos, candour, and comic catastrophe.

Nine Years Theatre brings you Yasmina Reza’s acclaimed, razor-sharp dark comedy that reveals how thin the veneer of adulthood truly is. Under award-winning director **Nelson Chia**’s signature precision, and with strong performances from an experienced ensemble — led by NYT co-founder Mia Chee, multi-disciplinary actor-writer-host Oon Shu An, Mediacorp multi-hyphenate artist Cavin Soh, and seasoned stage and film actor Tay Kong Hui — their distinct performance energies collide to create sharp, compelling tension. This work animates every shift, crack, and eruption, drawing audiences into a sharply observed battle of pride, parenting, and personal truth.

Come witness the elegant meltdown.
It’s messy. It’s funny. It’s painfully human.





ABOUT NINE YEARS THEATRE

An award-winning Singapore Mandarin theatre company, Nine Years Theatre (NYT) is dedicated to the creation of high-quality performances. NYT sees Chinese culture as the foundation of its work but not the centre of its practice. We believe in the uniqueness of local Chinese culture and aspires to recognise and celebrate the multicultural identity of the Singaporean Chinese through theatre.

NYT tells stories through live performances that remind us of our humanity. Since our inception, NYT has been invested in the training of actors, in order to create work that is consistent in quality. We strive to entertain audiences in ways that are honest and thoughtful. Our work is recognised for being accessible and culturally layered, possessing deep sensibilities that speak to audiences from all backgrounds. Fluid in scale and genre, NYT creates performances ranging from original plays and transcreations, to interdisciplinary and international collaborations.

In recognition of our contributions to the promotion, enrichment and development of Singaporean Chinese culture, NYT was awarded the Singapore Chinese Cultural Contribution Award (Organisation) presented by the Singapore Chinese Cultural Centre in 2024.

Nine Years Theatre is supported by the National Arts Council under the Major Company Scheme for the period from 1 April 2025 to 31 March 2028, and is a registered charity with Institution of Public Character (IPC) status.



ABOUT THE DIRECTOR

NELSON CHIA **Director | Artistic Director &** **Co-Founder of Nine Years Theatre**

Nelson Chia is a director, performer, playwright, acting teacher, and theatre lecturer. He has won Best Director four times and Best Actor twice at The Straits Times Life! Theatre Awards. In 2012, Nelson became the first Singaporean artist to be commissioned by Esplanade – Theatres on the Bay for three consecutive years to present a major theatre work at the annual Huayi – Chinese Festival of Arts.

In 2017, he transcreated Cultural Medallion writer Yeng Pway Ngon's seminal novel *Art Studio* for the stage, which was commissioned by Singapore International Festival of

Arts (SIFA) as the opening programme for the festival that year. In 2021, he collaborated with the renowned SITI Company from New York to present a hybrid version of Chekhov's *Three Sisters* at SIFA 2020/21. Other commissioning and artistic partners he has worked with include Macau Arts Festival, Singapore Chinese Cultural Centre, M1 Singapore Fringe Festival, Singapore Writers' Festival, The Substation, The Arts House, World Shakespeare Congress, T.H.E Dance Company and Contemporary Legend Theatre (Taiwan), to name a few.

Nelson's directorial works are marked by detailed and dynamic ensemble work. His original scripts and transcreations are known to be culturally layered, possessing sensibilities that speak to audiences from all backgrounds. In 2012, Nelson, with his wife Mia Chee, co-founded Nine Years Theatre (NYT)—currently the only company under the National Arts Council's Major Company Scheme that positions itself as a Singapore Mandarin theatre company. NYT sees Chinese culture as the foundation of its work but not the centre of its practice. It believes in the uniqueness of local Chinese culture and aspires to recognise and celebrate the multicultural identity of the Singaporean Chinese through theatre.



ABOUT THE PRODUCER-PERFORMER

MIA CHEE as Veronica Goh

Company Director & Co-Founder of
Nine Years Theatre

Mia Chee is an actor, theatre producer, and educator, and the Co-Founder and Company Director of Nine Years Theatre (NYT). Her performance journey began at the age of nine when she joined Rediffusion's children and youth radio drama group, where she was first trained to perform in Mandarin. She continued performing throughout her school years and later graduated in Theatre Studies and Chinese Language from the National University of Singapore.

In 2012, Mia co-founded Nine Years Theatre with Nelson Chia, with the shared vision of building a professional Mandarin theatre company in Singapore — one rooted in rigorous actor training, ensemble practice, and a creative philosophy that is culturally layered, globally minded, and reflective of Singapore's multicultural identity.

To deepen her understanding of the actor's craft, Mia studied the Viewpoints approach with the SIT Company (New York) and the Suzuki Method of Actor Training with both the SIT Company and the Suzuki Company of Toga (Japan). She has practised both methods for over a decade, and regularly leads NYT's actor training programmes, including ensemble jams, classes, and educational workshops on these methodologies. She's currently an Alumni Network Ambassador of the SIT Company.

Mia also worked as a part-time DJ at Y.E.S. FM93.3 from 1997 to 2014, an extension of her early background in radio performance. Since 2015, she has taught NYT's Mandarin Enunciation classes (formerly *Diction of Standard Mandarin*), and in 2024 began teaching Mandarin Speech Work for Performance, continuing her dedication to voice and speech training for actors. From 2014 to 2021, she was a founding and core member of the NYT Ensemble, where she led vocal and speech work.

As a performer, Mia has collaborated with many of Singapore's leading theatre companies, including Toy Factory Productions, Drama Box, The Theatre Practice, The Necessary Stage, and TheatreWorks (now T:>Works). Her notable performance credits include *Waiting For Audience*, *Everything For You*, *See You*, *Anniversary*, *Windward Side of the Mountain*, *Between You and Me*, *Three Sisters*, *Dear Elena*, *First Fleet*, *FAUST/US*, *Cut Kafka!*, *Art Studio*, *Red Demon*, *Tartuffe*, *An Enemy of the People*, and *Who's Afraid of Virginia Woolf?*.



ABOUT THE PERFORMER

OON SHU AN as Annette Lee

Oon Shu An is an actor who has been spreading her natural warmth and energy across theatre, TV and film. She is an Associate Artist with Checkpoint Theatre and a Board Member of socially engaged theatre company Drama Box. Her sell-out one-woman show with Checkpoint Theatre, the cross-media production, *#UnicornMoment*, was nominated for Best Original Script at the Life! Theatre Awards. She has also received Best Actress nominations for her roles in Pandemonium's *Chinglish*, *This is What Happens to Pretty Girls*, Esplanade's *Mergers and Accusations* and for Singapore Repertory Theatre's (SRT) *Lungs*.



On TV, her other notable roles were in Netflix cult favourite *Marco Polo*, *Code of Law* and HOOQ's *How to be a Good Girl* for which she won the National Award for Best Actress and represented Singapore at the inaugural Asian Academy Creative Awards. Her feature film credits include James Thoo's *The Sandbox*, Han Yew Kwang's *Rubbers*, Sam Loh's *4Love* and Kelvin Tong's *Republic of Food*.

She was recently in SRT's one woman show *Grounded*, W!LD RICE's *Tartuffe*, *The Last Bout* with Verite Productions, and was the host of RenovAID S10 and CNA's *On the Red Dot: Museum of U and Me*.

Shu An is also deeply committed to social justice and advocacy through storytelling, it has been an important part of her personal work and professional practice. She actively supports various causes, including mental health awareness, gender equality, and the rights of marginalised communities. She strongly believes in the power that critical storytelling has on shaping the world we see. Here's to one where all people live with dignity, equity and freedom.

ABOUT THE PERFORMER

CAVIN SOH as Alan Lee

Cavin Soh is a veteran Singaporean actor, host and singer with a career spanning more than two decades across television, music and live performance. He is widely recognised for his nuanced character work, most notably his award-winning portrayal of Zhou Daqiu in Portrait of Home, which earned him the Star Awards “Best Supporting Actor” and a place among the “Top 10 Most Memorable Villains”. His screen career encompasses leading and supporting roles across contemporary drama, comedy and long-form series.

Beyond acting, Cavin has written and performed numerous theme songs for television dramas and served as a judge on national music competitions. He remains an active and versatile presence in the performing arts, bringing depth, precision and creative intuition to every role.



ABOUT THE PERFORMER

TAY KONG HUI **as Michael Goh**

Kong Hui holds a Master of Arts from Central Saint Martins College of Art and Design, University of the Arts London. He was also awarded a Bachelor of Social Science by the Hong Kong Baptist University School of Media.

He learnt the performing arts from the late Mr Thia Mong Teck, a respectable and legendary theatre veteran in Singapore history.

Kong Hui has been a media and theatre practitioner over the years. He was also funded by National Arts Council in 2014 to undergo an intensive theatre training in New York. The theatre and film productions that he was involved in have received several awards and nominations.

In the 2022 National Chinese Poetry Singing competition, Kong Hui won the First Prize.

Kong Hui has been a multimedia practitioner for many years. In 2020, he founded i-Quartier (思在艺坊) - a multimedia art studio which has enhanced his in-depth involvements in arts, culture and media, both socially and artistically.



ABOUT THE CREATIVE TEAM

WONG CHEE WAI Set

Wong Chee Wai is a full-time freelance set designer in Singapore. He has designed for various theatre companies such as Drama Box, Toy Factory Productions Ltd, The Theatre Practice, W!LD RICE, Singapore Repertory Theatre.

Chee Wai has also worked with Nine Years Theatre on various productions, including *Twelve Angry Men*, *See You*, *Anniversary*, *Everything for You*, *Immortal Variables*, and *Between You and Me*.

ADRIAN TAN Lighting

Adrian Tan is a highly acclaimed and sought-after lighting designer from Singapore, known for his distinctive visual language and versatile approach to the medium of light.

With an extensive portfolio spanning the local and international arts scene, he has shaped the visual identity of productions ranging from contemporary dance and theatre to outdoor light installations and multidisciplinary spectacles.

With significant contributions to dance and theatre, Adrian's collaborations with companies such as T.H.E Dance Company, Singapore Ballet, Teater Ekamatra, and Nine Years Theatre have consistently garnered critical praise both at home and abroad. His artistic range also extends into large-scale and cross-disciplinary entertainment, including projects with Disney and Lucasfilm.

A notable highlight in his career includes his collaboration with renowned UK landscape designer Tom Massey for the Singapore Garden Festival 2018, which earned the Best Indoor Lighting Award.

Adrian is the founder of The Light Project, a design studio dedicated to exploring the creative and experiential possibilities of light. Through this platform, he continues to push the boundaries of lighting design as a primary medium for artistic expression.

Several of Adrian's theatre works have also received major accolades. Among these are *Monkey Goes West* and *Another Country* (Wild Rice), *A Cage Goes in Search of a Bird* (A Group of People), *BITCH* (M1 Fringe Festival), and *Dark Room*, commissioned by the Esplanade.

www.thelightproject.co

ABOUT THE CREATIVE TEAM

VICK LOW Sound

Vick Low is a Singaporean sound designer/electronic artist. Traditionally trained in the cello, he fuses both organic and electronic sonic elements to create soundscapes. His works are influenced by the genres of minimalism, electronica and ambient, creating a space for organic and electronic elements to co-exist.

He is a part of Canvas Conversations, an electronic ambient quartet that won the Noise Singapore Award in 2015. They have also performed at Singapore Biennale 2016 and Mosaic Music Series 2017 at the Esplanade. In 2019, he was nominated for Best Sound Design at The Straits Times Life! Theatre Awards for *The Watching* (Toy Factory Productions).

Some of his sound design works include *Moonlit City* (Toy Factory Productions), *Everything for You* (Nine Years Theatre), *I Am Seaweed* (MASHH, M1 Singapore Fringe Festival 2025), *Karung Guni Boy* (PLAYtime! Esplanade Theatres), *Third Man Syndrome* (Gateway Arts) and *Bodily Meander: A site-specific movement connection* by Chiew Peishan, presented by The Everyday Museum.

AUDREY TANG Costume

Audrey Tang is a fashion designer and mentor whose work spans theatre costumes, bespoke bridal, and kidswear. She has designed for Nine Years Theatre's *Home Kitchen*, *Phinny & Wally*, and *Red Demon*, and is excited to be on board for *God of Carnage*.

ASHLEY LIM Hair

Ashley started his hairstyling career in 1986 and established Ashley Salon in 1999 to further pursue his passion for the art of hairdressing, especially for the theatre. Since 1987, he has worked on over 300 productions locally and abroad. He is honoured to be regarded as a veteran in his artistry by the local theatre community.

Some of Ashley's most memorable creations include his headpieces for *Forbidden City* and *Monkey Goes West*. Recent credits include *The Great Wall*, SRT's *Forbidden City*, Michael Chiang's *Army Daze 2*, WILD RICE's *Boeing Boeing*, *La Cage Aux Folles* and *HOTEL*, The Theatre Practice's *Liao Zhai Rocks!*, and Dream Academy's *Broadway Beng: 10th Anniversary Concert*, *Kumar50*, *Liu San Jie*, and *Hua Yi*. He was recently awarded the Lifetime Achievement Award for Theatre, presented by Mediacorp.

PRODUCTION CREDITS

Cast: **Mia Chee, Oon Shu An, Cavin Soh, Tay Kong Hui**

Playwright: **Yasmina Reza**

Director: **Nelson Chia**

Script Translator: **Gong Baorong**

Producer: **Mia Chee**

Set: **Wong Chee Wai**

Lighting: **Adrian Tan**

Sound: **Vick Low**

Costume: **Audrey Tang**

Hair: **Ashley Lim**

Production Manager: **Celestine Wong**

Stage Manager: **Keira Lee**

Assistant Stage Manager: **Lee Jia Min**

Props Master: **Daniel Sim (Prop-erly)**

Surtitle Operator: **Teo Pei Si**

Key Visual Design: **Ryan Loi**

Title Calligraphy: **Kimie Nagai**

COMPANY TEAM

Artistic Director: **Nelson Chia**

Company Director: **Mia Chee**

Admin Manager: **Kwah Wei Ting**

Senior Marketing Executive: **Sunny Liu**

Marketing & Outreach Executive: **Chew Yi Hui**

Intern: **Teo Jing Wei**

We would also like to thank all our front-of-house volunteers for their time and invaluable support.

THANK YOU TO OUR DONORS

To the following organisations and individual donors, we thank you from the bottom of our hearts, for making it possible for us to continue creating high quality theatre productions.

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Pasar Glamour

人格 Integrity

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Gu Jing

风格 Style

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Listed above are donors who made a new donation or continued their support between
1 March 2025 and 28 February 2026.

SUPPORT NINE YEARS THEATRE

If you're in a position to give, every contribution — big or small — makes a meaningful difference.

Your support fuels our passion and enables us to keep creating, performing, and inspiring. Donate today and help us continue telling stories that connect us all.

As Nine Years Theatre is an Institute of Public Character (IPC), your donation qualifies for a 250% tax deduction. It will also help us benefit from the Cultural Matching Fund, a dollar-for-dollar grant set up by the Ministry of Culture, Community and Youth.

Every dollar makes an impact.

Support us, be part of the 9-Grid Givers.

To learn more, visit nineyearstheatre.com/donate

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Support Nine Years Theatre · Choose Your Giving Tier

<p>规格 \$300 STANDARD and above</p> <p>Your donation helps us strengthen the essentials and keep our operations running smoothly.</p> <p>* 2 complimentary tickets * 20% off 2 tickets</p>	<p>体格 \$550 FOUNDATION and above</p> <p>Your contribution supports the core training and practices that give strength to our foundation.</p> <p>* 4 complimentary tickets * 20% off 2 tickets</p>	<p>性格 \$1,000 IDENTITY and above</p> <p>Your backing helps us cultivate our unique voice and shape the identity of our theatre.</p> <p>* 8 complimentary tickets * 20% off 2 tickets</p>
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We hope you have enjoyed God of Carnage!

Please take 3-5 minutes to let us know how we can improve by completing this feedback form.

[Click to do the survey now!](#)

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UPCOMING TOURING

Join Nine Years Theatre in bringing Singapore Mandarin Theatre to France!

This July, *Waiting For Audience* is on its way to Festival Off Avignon —
One of the world's prominent theatre festivals!

For Singapore Mandarin Theatre, this is a rare and meaningful opportunity to share our stories with international audiences.

To make this journey possible, we warmly invite your support.
You can support Nine Years Theatre on giving.sg via the link below:

[**DONATE HERE**](#)

Our Journey So Far

Waiting For Audience was presented at Singapore International Festival of Arts 2024 & 2025, where it connected with local audiences through its playful yet thoughtful exploration of theatre itself.

In 2025, the production was invited to perform in Milan, Italy, where it received the Special Mention of the Public Jury Award at the 16th Teresa Pomodoro “The Naked Theatre” International Prize.

Now, the journey continues.

Festival Off Avignon

In July 2026, *Waiting For Audience* will be presented at Festival Off Avignon in Avignon, France — a meeting point for artists, programmers, critics and theatre lovers from across the world.

Bringing a Singapore Mandarin theatre work to this global stage is both an exciting step and a meaningful responsibility.

WAITING FOR AUDIENCE 等待观众



ABOUT THE PLAY

An old theatre reaches its last performance night.
Two actors—A and O—find themselves sharing the stage.
They bicker,
they compete,
they create,
they wonder,
and they

wait...

and wait,

and wait.

But will the audience ever come?

Playful yet thought-provoking, *Waiting For Audience* invites us to rethink the fragile bond between performers and spectators. Drawing on physical theatre, clowning, absurdist humour and Chinese crosstalk, the work becomes a lively meditation on why theatre still matters — and what it means to perform when no one is watching.

Waiting For Audience was staged as a work-in-progress at the Singapore International Festival of Arts 2024, and later commissioned by Arts House Limited for the Singapore International Festival of Arts 2025.

UPCOMING PERFORMANCE

Theatre for Young Audiences in September 2026

《大森林, 小勇士》 THE FOREST HEROES

What would you do if a baby elephant suddenly showed up at your door?

Ying, a little girl with a big imagination, has always dreamed of being a superhero. She never expected that one day, she would meet a friend who needs her protection.

When a young elephant she names Fu wanders into her village, life begins to change in unexpected ways, and a story of courage and companionship quietly unfolds.

How can we learn to live alongside nature?

With touches of music, imagination, and audience interaction, *The Forest Heroes* invites young audiences into a heartfelt journey of empathy, courage, and care.

Each performance includes a short pre-show introduction to the story's world and environmental themes.

Great for ages 5 and above

Performed in Mandarin

Date & Time

11 to 27 September 2026 (Tue – Sun)

Tue – Thu: 10am, 12pm

Fri: 10am, 12pm, 3pm

Sat – Sun: 11am, 2pm, 4pm

Venue

Drama Centre Black Box, National Library Building (Level 5)

Duration

Approximately 55 minutes

**Stay tuned –
Ticket sales begin
in May 2026!**



NINE YEARS THEATRE

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导演寄语

“... .. 人除了自己,还能对什么感兴趣呢?”

— Alan, 《杀戮之神》

这句话听起来既揪心,却又真实;是无可厚非吗?却又有点可怕。当然,这句话不是否定无私的大爱。相反地,正因为这样,我们才觉得无私的人伟大。

生命是一场修行。感情、婚姻、事业、生儿育女,也都是。相处是一门学问。在这里面,困难的不是我们之间经常持有不同的看法,而是我们都坚信自己的意见是对的。

一直以为,撒谎就是在掩盖事实。但是看看当今世界局势,才恍然撒谎的高境界,在于藐视事实——明明摆在眼前,却视而不见,看你能拿我怎么样?

再说回修行,它虽然困难,但是应该不是坏事。至少,愿意放下,学会反省,能让我们期待一个更好的明天。呈献《杀戮之神》也是希望我们能在笑声中做到这点。

蔡杰

简介

两名男孩在公园发生冲突，四位自认为“讲道理”的大人坐下来谈谈。
这能出什么差错呢？

在《杀戮之神》中，两对父母本想“和平解决”孩子之间的争执，却在会面中一步步陷入失控的漩涡。客套的微笑开始崩裂，文明的外衣不断剥落，一场以糕点与善意开场的洽谈，最终滑向混乱、坦白与荒诞的喜剧灾难。

九年剧场为您带来Yasmina Reza 这部备受赞誉、锋利犀利的黑色喜剧，揭示成年人体面背后那层薄如纸片的伪装。在获奖导演谢燊杰一贯的精准手法下，四位实力演员——九年剧场联合创始人徐山淇、跨界演员兼编剧与主持人温淑安、新传媒全方位艺人苏栳诚，以及资深舞台与电影演员郑光辉——以鲜明而各具锋角的表演能量碰撞出紧绷、锐利的张力。这部作品点亮角色的每一次裂缝、每一处爆发，将观众带入一场关于自尊、教养与个人真相的犀利攻防。

来见证这场优雅而失序的彻底崩坏。
荒唐、滑稽，刺痛却又真实。





关于「九年剧场」

获奖无数的「九年剧场」是一个致力于创作高品质演出的新加坡华语剧团。「九年」以华人文化为基础，却不以此为中心。它坚信本地华人文化的独特性，并致力通过剧场肯定新加坡华人的多元文化身份。

「九年」的作品诉说着关于人性的故事。从一开始，「九年」就投入于演员训练，以保持作品的质量，同时追求以诚恳且有深度的方式来娱乐观众。我们通过有共鸣性，蕴含文化层次，并具细腻感知度的作品，来接触各种背景的群众。不限规模和类别，「九年」的演出包括原创作品、译创、跨媒介和跨国合作。在2024年，「九年」荣获由新加坡华族文化中心颁发的第七届新加坡华族文化贡献奖（团体奖）。此奖肯定了我们为新加坡华族文化之传承、推动、提升和发展做出的贡献。

九年剧场是一个非牟利注册之公益慈善文化团体，并获国家艺术理事会“主要剧团计划”辅助（2025年4月1日至2028年3月31日）。



关于导演

谢燊杰

导演 | 九年剧场艺术总监及联合创始人

燊杰是一名导演、演员、编剧、表演导师和戏剧讲师。他在海峡时报“生活!戏剧大奖”中四度荣获最佳导演,两度获颁最佳演员奖。燊杰是首个连续三年获本地主要艺术机构——滨海艺术中心委约,为旗下的“华艺节”呈献演出的新加坡导演。

2017年,他将本地文化奖作家英培安的长篇小说《画室》译创成舞台作品,并获“新加坡国际艺术节”委约,作为同年艺术节的开幕演出。2021年,他和纽约知名剧团SITI Company合作,在新加坡国际艺术节

呈献混合媒介版的契柯夫名剧《三姐妹》。其他曾合作的委约及创作伙伴包括：澳门艺术节、新加坡华族文化中心、M1新加坡艺穗节、新加坡作家节、电力站、新加坡艺术之家、世界莎士比亚大会、人舞团、当代传奇剧场(台湾)等等。

蔡杰的导演风格注重演员团队的默契和力量，作品细致并充满动感。

他的原创和译创剧本，常被认为蕴含文化层次和细腻感知，并受到来自不同背景的观众的肯定。2012年，蔡杰和他的妻子徐山淇创立了九年剧场。九年目前是新加坡国家艺术理事会的“主要剧团计划”中，唯一以“新加坡华语剧团”清楚定位的团体。九年以华人文化为基础，却不以此为中心。剧团坚信本地华人文化的独特性，并致力通过剧场肯定新加坡华人的多元文化身份。



关于监制-演员

徐山淇 饰 Veronica Goh

九年剧场总监及联合创始人

徐山淇是一位演员、剧场监制与剧场导师，同时是九年剧场的剧团总监及联合创始人。她九岁时加入丽的呼声少年儿童话剧组，开始学习以华语进行表演，自此踏上表演之路。她在求学阶段持续参与演出，之后毕业于新加坡国立大学，主修戏剧学与汉语。

2012年，她与谢燊杰共同创办九年剧场，致力于建立一个专业的新加坡华语剧团。剧团的创作理念强调扎实的演员训练、演员组合美学，并兼具文化层次、全球视野与新加坡多元文化的特色。

为深化对演员身体与表演训练的理解，

山淇曾赴纽约向SITI剧团学习「观点」训练，并分别在纽约与日本向SITI剧团及铃木忠志剧团学习「铃木演员训练法」。她至今持续练习这两种方法逾十年，并在九年剧场定期带领演员培训课程，包括组合训练、课程工作坊及校园教学，积极传承相关的训练方法与理念。她目前也是SITI剧团的校友网络大使。

除了剧场，山淇也从事声音表演，曾于1997至2014年间担任YES 933电台的兼职广播员。自2015年起，她教授九年剧场的标准语音课程，并于2024年开始担任“语言表演技巧”课程的导师。她也是2014至2021年间「九年剧场演员组合」的创建及核心成员，负责组合内的声音与语音指导。

作为演员，山淇曾与新加坡多个知名剧团合作，包括Toy 肥料厂、戏剧盒、实践剧场、必要剧场与剧艺工作坊（今 T:>Works）。她也参演了九年剧场的大部分作品。代表性演出包括《等待观众》、《只在乎你》、《纪念日，再见》、《山的迎风面》、《你我之间》、《三姐妹》、《青春禁忌游戏》、《第一舰队》、《浮世／德》、《咔嚓卡夫卡！》、《画室》、《红色的天空》、《赤鬼》、《伪君子》、《人民公敌》以及《谁怕吴尔芙？》。



关于演员

温淑安 饰 Annette Lee

温淑安是一位在戏剧、电视及电影领域持续传递其天然亲和力与能量的演员。她是凯门剧场的联合艺术家，亦是社会关怀剧团戏剧盒的理事。她与凯门剧场合作的跨媒体独角戏《#UnicornMoment》曾全场售罄，并获《海峡时报》“生活!戏剧奖”的最佳原创剧本提名。她还因在彭魔剧团的《中式英语》、《美女的下场》、滨海艺术中心的《Mergers and Accusations》以及新加坡专业剧场的《Lungs》中的表演，获得最佳女演员提名。

在电视领域，她曾出演Netflix热播剧《马可波罗》、本地法律剧《Code of Law》以及HOOQ的《How to be a Good Girl》，并凭后者荣获国家最佳女主角奖，并代表新加坡参加首届亚洲学院创意奖。她的电影作品包括James Thoo执导的《The Sandbox》、Han Yew Kwang的《Rubbers》、Sam Loh的《4Love》和Kelvin Tong的《Republic of Food》。

近期，她参演了新加坡专业剧场的独角戏《Grounded》，野米剧团的《伪君子》，Verite Productions的《The Last Bout》，并担任了《翻新援助行动》第十季和亚洲新闻台《On the Red Dot: Museum of U and Me》的主持人。

淑安致力于通过叙事推动社会正义与倡导，这一直是她个人创作和职业实践的重要部分。她积极投身多项公益事业，包括心理健康倡导、性别平等及边缘群体权益保护。她坚信具有批判性的叙事力量能够塑造我们所见的世界——一个人人享有尊严、公平与自由的世界。



关于演员

苏栳诚 饰 Alan Lee

苏栳诚是一位资深的新加坡演员、主持人及歌手，职业生涯横跨电视、音乐及现场表演二十余年。2005年，他以在电视剧《同心圆》中饰演反派角色周大丘而广受认可，并凭此荣获新传媒红星大奖“最佳男配角”，该角色亦入选“十大最难忘恶人”。他的荧幕作品涵盖现代剧、喜剧及长篇剧集等多种类型，既有领衔主演亦有重要配角。

在演戏之外，栳诚亦为多部电视剧创作并演唱主题曲，并曾担任全国性音乐比赛的评委。他依然活跃于演艺界，以其表演的深度、精准及创意直觉，持续为观众带来出色的演出。



关于演员

郑光辉 饰 Michael Goh

郑光辉，伦敦艺术大学中央圣马丁学院艺术硕士，香港浸会大学社会科学学士。

表演艺术启蒙自新加坡已故戏剧前辈程茂德先生，并曾在国家艺术理事会资助下，于2014年赴纽约进修戏剧课程，参与的演出多次荣获戏剧奖项与提名。

光辉在2022年荣获新加坡《全国中华诗词吟唱比赛》冠军。

光辉多年来从事多元媒体工作，并于2020年创办思在艺坊 (i-Quartier)，深入探索多元媒体艺术及开展其社会功能。



创作团队

黄志伟 舞台

自由舞美设计师，曾与戏剧盒、TOY肥料厂、实践剧团、野米剧团和新加坡专业剧团合作过，并为多个演出构思舞美设计。

志伟也长期与九年剧场合作，参与过多部作品，包括《十二怒汉》、《纪念日，再见》、《只在乎你》、《八仙变数》及《你我之间》。

陈俊兆 灯光

陈俊兆是新加坡备受赞誉、炙手可热的灯光设计师，以独特的视觉语言和多元的创作手法见称。在本地与海外艺术界，他的灯光设计涵盖当代舞蹈、戏剧、户外灯光装置与跨领域艺术作品，为众多制作打造鲜明的视觉风格。

在舞蹈与戏剧领域，俊兆与多家艺术团体长期合作，包括人·舞团、新加坡芭蕾舞团、视野剧团及九年剧场，其作品在新加坡与国际舞台均深受好评。他的创作触角亦延伸至大型娱乐制作与跨界项目，曾与迪士尼和卢卡斯影业合作。

他职业生涯中备受瞩目的一项成就，是在 2018 年新加坡花园节与英国著名景观设计师 Tom Massey 合作，为其展园设计灯光，并荣获“最佳室内灯光奖”。

俊兆亦是 The Light Project 的创办人，通过这个设计平台，他持续探索灯光在艺术表达中的创意潜能与感官体验，推动灯光作为主要媒介在表演及装置艺术中的可能性。

他的多部剧场作品曾获重要奖项或提名，包括野米剧团的《西游记》与《Another Country》、A Group of People 的《A Cage Goes in Search of a Bird》、M1新加坡艺穗节的《BITCH》，以及由滨海艺术中心委约的《Dark Room》等作品。

www.thelightproject.co

创作团队

刘常庆 音效

刘常庆是本地声音设计师兼电子音乐艺术家，受过大提琴的传统训练，并拥有多年古典音乐演奏经验。在声音设计方面，他融合原声与电子声音元素，打造层次丰富的音景。他的创作深受极简主义、电子音乐和环境音乐的影响，致力于营造一个让原声与电子声响共存的空间。

常庆是电子环境音乐四重奏 Canvas Conversations 的成员，该组合于 2015 年荣获 Noise Singapore Award，并在 2016 年的新加坡双年展，以及 2017 年滨海艺术中心的 Mosaic Music Series 中演出。

2019 年，他凭 TOY 肥料厂制作的《The Watching》，获得《海峡时报》“生活!戏剧奖”最佳声音设计提名。

他近期的声音设计作品包括 TOY 肥料厂的《城里的月光》、九年剧场的《只在乎你》、由 MASHH 为 2025 年 M1 新加坡艺穗节创作的《I Am Seaweed》、滨海艺术中心 PLAYtime! 系列的《Karung Guni Boy》、Gateway Arts 的《第三人综合征》，以及由蒋佩杉创作、The Everyday Museum 的《Bodily Meander: A site-specific movement connection》。

陈静 服装

陈静是一位服装设计师与导师。她的创作领域涵盖剧场服装、定制婚纱与童装设计。她曾为九年剧场的《家团成厨》、《豚豚与鲸鲸》及《赤鬼》担任服装设计，并很高兴参与《杀戮之神》的制作。

林忠华 发型

忠华于 1986 年开始了他的美发事业，并于 1999 年创立了 Ashley Salon，以进一步追求他对美发艺术，特别是剧场发型设计的热忱。自 1987 年以来，他参与了本地及海外超过三百场制作。他很荣幸能被本地剧场界视为业内资深艺术家。

忠华的经典设计包括为《紫禁城》和《西游记》创作的头饰。近期的作品则包括《孟姜女》、新加坡专业剧场的《紫禁城》、张泰洋的《新兵小传 2》、野米剧场的《Boeing Boeing》、《假凤虚凰》和《酒店》、实践剧场的《聊斋摇滚》以及梦剧院的《百老汇阿明：10 周年演唱会》、《Kumar 50》、《刘三姐》和《华艺》。他近期荣获由新传媒颁发的“戏剧终身成就奖”。

制作团队

演员：徐山淇、温淑安、苏栳诚、郑光辉

原著：Yasmina Reza

导演：谢燊杰

剧本翻译：宫宝荣

监制：徐山淇

舞台：黄志伟

灯光：陳俊兆

音效：刘常庆

服装：陈静

发型：林忠华

制作经理：黄琬婷

舞台监督：李欣慈

助理舞台监督：李家敏

道具总管：沈永恩 (Prop-erly)

字幕操控：张佩思

宣传图设计：黎志誠

标题设计：永井 公荣

九年剧场团队

艺术总监：谢燊杰

剧团总监：徐山淇

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<p>越格 \$10,000 BREAKTHROUGH 及以上</p> <p>您的厚爱促使我们勇于突破界限，勇敢创作。</p> <p>* 赠送 20 张戏票 * 20 张戏票享八折</p>	<p>品格 \$25,000 REFINEMENT 及以上</p> <p>您的远见启发我们精进艺术，弘扬人文价值。</p> <p>* 赠送 30 张戏票 * 30 张戏票享八折</p>	<p>别具一格 \$50,000 SINGULARITY 及以上</p> <p>您非凡的支持让您真正成为独一无二的存在——引领九年剧场前行的力量。</p> <p>* 赠送 50 张戏票 * 50 张戏票享八折</p>

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来临巡演

和「九年剧场」一起把新加坡华语戏剧带到法国！

今年七月,《等待观众》将登上阿维尼翁 Off 戏剧节—
世界上著名戏剧节之一!

对于新加坡华语戏剧而言,这是一次难得且深具意义的机遇,
可以将我们的故事分享给国际观众。

为了让这段旅程成为现实,我们诚挚邀请您给予支持。
您可通过以下链接在giving.sg上支持九年剧场:

[立即捐助](#)

我们走过的旅程

《等待观众》曾于 2024年 与 2025 年新加坡国际艺术节演出,
通过轻松幽默却富有思考的方式,与本地观众分享关于“剧场”的故事。

2025 年,该剧受邀前往意大利米兰演出,并在
第16届 Teresa Pomodoro “The Naked Theatre” 国际奖中
荣获公众评审团特别提及奖。

如今,这段旅程将继续前行。

阿维尼翁 Off 戏剧节

在 2026 年 7 月,《等待观众》将于法国阿维尼翁 Off 戏剧节演出—
这是一个汇聚全球艺术家、节目策划人、评论家与剧场爱好者的舞台。

将一部新加坡华语剧场作品带上这个国际舞台,既是一次激动人心的迈进,
也是一份深具意义的使命。

WAITING FOR AUDIENCE 等待观众



关于剧目

一座老旧的剧院迎来了它的最后一夜。
两个演员，A 和 O，同时出现在舞台。
他们争吵，
他们较量，
他们创作，
他们开始思考，
然后他们

等待…

等待，

再等待。

可是，观众会来吗？

《等待观众》以轻松诙谐却发人深省的方式，邀请我们重新思考表演者与观众之间那微妙而脆弱的联系。这部剧融合形体剧场、小丑元素、荒诞幽默以及传统相声的表演形式，化作一场生动的思辨——探问剧场为何依然重要，以及当无人观看时，表演又意味着什么。

《等待观众》于2024年新加坡国际艺术节以创作中版本首度面世，后再次受委约于2025年新加坡国际艺术节以完整版公演。

来临演出

9月儿童剧

《大森林,小勇士》THE FOREST HEROES

如果有一天,一只小象突然闯进你的家,你会怎么办?

爱幻想的小女孩阿盈,一直梦想成为超级英雄。
可她从没想到,有一天,她会遇见一个需要她守护的朋友。

当一只迷路的小象“小福”误闯村庄,原本平静的生活被悄然打破,
一个关于勇气与陪伴的故事也慢慢展开。

我们该如何与大自然共处?

《大森林,小勇士》是一部融入音乐、想象与互动元素的儿童剧,
带领孩子在欢笑与感动中,学会关怀生命、理解自然,守护我们的自然家园。

演出开始前设有简短导入环节,带领观众了解故事背景及相关环境主题。

适合 5 岁及以上

华语演出

日期 & 时间

2026年 9月 11日至 27日(周二至周日)

周二至周四:上午10点、12点
周五:上午10点、12点、下午3点
周六至周日:上午11点、下午2点、4点

地点

戏剧中心黑箱剧场,国家图书馆(5楼)

时长

大约55分钟

敬请期待——
门票将于2026年5月开售!



九年剧场 「九粉」会员



加入我们的会员, 累计你的消费金额!
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