

底层

The Lower Depths

九年剧场 作品
A Nine Years Theatre Production



原著：马克西姆·高尔基
Playwright: Maxim Gorky
翻译 / 改编 / 导演：谢燊杰
「九年剧场演员组合计划」创作

Translated / adapted / directed by Nelson Chia
Created by NYT Ensemble Project

23 Jul – 2 Aug 2015
Tue – Sat: 8pm
Sat and Sun: 3pm
Drama Centre Black Box

九年剧场2016年首部制作
Nine Years Theatre 2016 Production

野田秀树

赤鬼

Red Demon
By Hideki Noda

郑光辉 | 徐山淇 | 韩乾疇 | 温伟文
Tay Kong Hui | Mia Chee | Hang Qian Chou | Timothy Wan

翻译·导演 | 谢樂杰
Translated · Directed By | Nelson Chia

3-13 March 2016
Drama Centre Black Box



导演的话

要鉴定一个国家在经济上的成就，在众多的考虑因素中，我们不免要看看社会人民的平均收入指数。要认识一个国家在发展上的程度，我们则会注意社会贫富差距的幅度。要知道一个国家是否成熟、进步，则取决于这个社会对于低下层人民生活给予什么样的态度。

《底层》所要传达的，就是任何一个国家和社会对最底下阶层人民的状态与心态的关注。

当然，作为具有旷世意义的经典巨作，高尔基的《底层》在内容深度上已超越对社会政治的检视。最初，我们想做的是在今年众多庆祝我国建国成就活动的当儿，把焦点转向在社会发展道路上因种种原因被遗忘并落在后头的一群。但是，当我们更深入理解这部剧后，则意识到高尔基写的是人类在最恶劣的生活环境下的复杂人性状态。

顺带提一提，《底层》是我的恩师、朋友，本地已故导演张家庆最喜爱的剧本之一。我在此把这出剧献给家庆。

今年是我国建国金禧，九年剧场也希望以反思的心态衷心祝愿新加坡在未来更趋繁荣、平等与进步。

谢燊杰

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。

关于 九年剧场演员组合计划

作为剧团发展平台的长远项目，「九年剧场演员组合计划」旨在组建一个进行长期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。计划的目标在于建立和维持剧团本身的核心演员，并通过经验的累积和团队的环境来创造出有机和扎实的作品。

核心组员：徐山淇，韩乾疇，梁海彬，卓婷奕，郑光辉

剧情简介

秋末时节，某个城市的边缘立着一家给贫民落脚的租赁房舍，里头住着一群在生活线下苟存的人物。他们当中有补锅的、卖艺的、当小偷的、过气的演员、妓女等等，众人成天饮酒度日，有的对生活抱有不切实际的幻想，有的则早已对生命感到绝望。有一天，房舍来了一位老人家，使众人的生活起了变化。然而，这位神秘长者给这群社会底层人物带来的是对生活的新希望，还是人生的谎言？

关于 马克西姆·高尔基 与 底层

马克西姆·高尔基是一位社会主义、现实主义文学奠基人，同时也是政治活动和苏联文学家。本名 Alexei Maximovich Peshkov，高尔基在成为一名成功的剧作家之前，曾经周游列国长达十五年之久。而他从中所获得的经验也影响了他的作品。

《底层》是高尔基写于1901-1902间的一部颇具特色的剧本，是高尔基戏剧创作的代表作。他在《底层》中以建于1880-1883的一间流浪汉收容所为蓝本，塑造了一个个活生生的艺术形象。相对以往一般以浪漫角度书写底层人民的作品，高尔基反映真实的风格在当时堪称前卫。有人批评这部作品过于悲观，主题不明确，而且台词偏离主流结构，但是皆同意剧本人物鲜明动人，题材尖锐。作为一个革命作家，高尔基不满足于对黑暗社会作一般性的揭露和批判，而是从哲学的角度去探讨受苦受难的劳动者的出路问题。

《底层》因为主题深刻，特别是剧里对于“事实”和“谎言”的辩论，在一个世纪后的今天仍然被广泛讨论和搬演。

谢蔡杰
导演
改编/翻译

蔡杰是一名双语演员、导演及戏剧导师。二十多年来，他曾担任过多个剧团的华、英语演出主角。他曾在海峡时报戏剧大奖中分别两次获得最佳男主角和最佳导演奖项。

蔡杰自2008年开始定期进行「铃木忠志演员训练法」和「观点」方法的训练。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。

蔡杰是「九年剧场」的艺术总监及联合创始人，也是「九年剧场演员组合计划」的总监。

莊立權
音效设计及
音乐创作

莊立權出生于新加坡，是一个音乐人，也是一名交互设计研究员。作为一名作曲家/音效设计师，立權经常与不同的创意人合作 - 而其中包括了剧场工作者，舞蹈员，视觉艺术家和建筑设计师。近日，立權非常荣幸能与景观设计师 Chang Huai Yan，视觉艺术家 Donna Ong 和戏剧导演 Jeff Chen 携手合作。

方珍文
灯光设计

珍文自1994年开始当舞台灯光设计师，与多个本地剧团有着频密的合作关系。她也喜爱实验性创作，因此多次与独立表演艺术家合作。珍文的作品范围横跨戏剧、现代舞、芭蕾舞、歌剧、音乐剧、特定场景表演、户外制作和音乐会。

近期较令人难忘的设计包括《告别：身体十六章》（戏剧和，澳门艺术节 2013）、Madame Butterfly (Singapore Lyric Opera, 2013)、滨海艺术中心 2012 实验剧场系列，与 Lee Yong Wei, Lim Chin Huat 与 Julius Foo 协作的《RAW: Empty (•) Interval》、2012 新加坡艺术节的两部制作，中文版的A Language of Their Own《男男自语》与特定场景表演 Dream Country – a Lost Monologue、2012 乔治城艺术节在被联合国教科文组织 (UNESCO) 列为世界遗产的马来西亚檳城的康华利斯堡的特定场景表演Silat、2011陈洁仪《想像空间》演唱会、Toy肥料厂的两部制作，2010华语音乐剧《雨季》与2009的《咏蟹花》。

梁海彬

饰
老师 / 小偷



通过剧场面对、质问、改变自己；关心本土，关心社会。

梁海彬于戏剧盒的青年支部艺人接受演艺训练，接触剧场，并在毕业后毅然投入剧场参与演出。他和本地剧团如戏剧盒、实践剧场、九年剧场、十指帮合作，参与过的演出包括《上身不由己》、《城S》、《绿帽王》、论坛剧场《新嘘...》、《告别：身体16章》（澳门艺术节2013）、《安乐》、《十二怒汉》、《人民公敌》、《伪君子》等。

海彬是「九年剧场演员组合计划」的创建及核心组员。

韩乾畴

饰
补锅佬 / 房东



乾畴续《十二怒汉》之后，也参与了九年剧场《人民公敌》与《伪君子》的演出。

他毕业于国大戏剧系，之后于野米剧场“young & WILD”接受演员训练。他也曾远赴加拿大温哥华和法国巴黎，在论坛剧场翘楚David Diamond 以及小丑大师 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。

卓婷奕

饰
音乐家 /
房东小姐



卓婷奕毕业于LASALLE艺术学院，拥有表演系荣誉学士学位。

《底层》是婷奕在九年剧场参与创作的第三个演出，另两个是在《伪君子》饰演Marianne和《人民公敌》饰演 Petra。其他角色抱括在《萨勒姆的女巫》主演Abigail Williams（Toy Factory Productions），《小数点7.7》《小数点810》（Cake Theatrical Productions）以及《边缘地带》（Singapore Repertory Theatre）。

在电视方面，她在亚洲电视频道HBO Asia 电视剧集《Grace》和新传媒的《Working Class》饰演主角之一。在2013年，婷奕获新加坡法语学院遴选，到法国参与阿维尼翁戏剧节。

婷奕是「九年剧场演员组合计划」的创建及核心组员。

徐山淇

饰
妓女 / 买花嫂



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始人。

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《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

饰
乞丐王 / 老人



光辉是一名媒体与剧场工作者。以演员身份参与的演出包括《安乐》（2014）、《十二怒汉》（华艺节2013）、《她的故事》（新加坡艺术节2011）、《棺材太大洞太小》（华艺节2010）以及《极乐世界》（2008）。

光辉是「九年剧场演员组合计划」的核心组员。

许婉婧

饰
补锅嫂 / 房东太太 / 同乡



全职双语演员及舞台表演导师，并从事编导及舞台服装设计。曾与多个剧团合作，包括戏剧盒、九年剧场、实践剧场、TOY肥料场、十指帮及猴纸剧坊。曾参与北京国际戏剧季 2010、香港进念 2011 剧季、日本 SCOT 夏季剧季、澳门艺术节 2013 以及首尔艺穗节 2014。近期参与的演出包括郭庆亮编导的《市中隐者》还有谢燊杰编导的《伪君子》。多次参与美国 SITI Company 及日本利贺铃木剧团的演员训练课程。美国纽约 SITI Conservatory 首届毕业生。

黄家强

饰
演员 / 警察



黄家强是本地资深演员。70年代中期在实践表演艺术学院接受演员训练，参与本地许多重要剧目的演出。他在2014年凭着《十二怒汉》荣获《海峡时报生活戏剧奖 - 最佳男配角》，也曾参演：《谁怕吴尔芙？》（2011）、《天门决》（2015）。

他也是新风相声学会的会长，并在今年5月主演相声剧《狮城悬案》。

家强是九年剧场的董事会成员。

Creative and Production

创意与制作团队

Playwright 编剧

Maxim Gorky 高尔基

Director / Translator / Adaptation 导演 / 翻译 / 改编

Nelson Chia 谢樂杰

Producer 监制

Mia Chee 徐山淇

Production Stage Manager 制作经理兼舞台监督

Tennie Su 苏蜜嫣

Assistant Stage Manager 助理舞台监督

Tan Xiang Yi 陈湘怡

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

Set & Costume 布景与服装

The Ensemble 集体创作

Props 道具

Tennie Su 苏蜜嫣, Tan Xiang Yi 陈湘怡

Makeup 化妆

M.A.C Cosmetics

Surtitles 字幕

Shang Dianjun 尚殿君

Company Intern & FOH Manager 剧团实习生兼前台负责

Lin Fangying 林芳颖, Natalie Wong 王嘉慧

Company Intern & Crew 剧团实习生兼后台工作人员

Chen Ruiyu 陳睿瑜

Publicity Shoot Photographer 宣传照摄影

Bernie Ng 吳凱怡

Publicity Shoot Makeup Artist 宣传照化妆

Ryan Loi 黎志誠

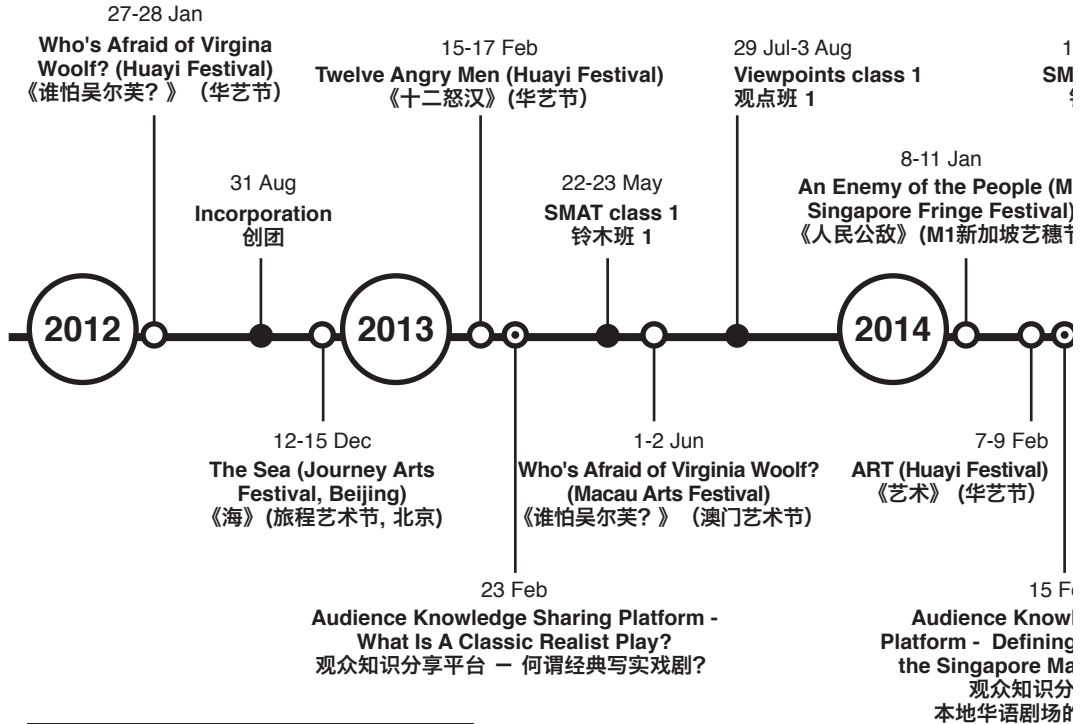
Graphics Designer 平面设计

Karen Mitchell 谢铮莹

Printing 印刷

Allegro Print

NINE YEARS THEATRE'S T



SMAT = Suzuki Method of Actor Training
铃木 = 铃木忠志演员训练法

Awards

2014

Twelve Angry Men garnered 4 wins at the 14th "Life! Theatre Awards"

- Best Director - Nelson Chia
- Best Ensemble
- Best Supporting Actor - Johnny Ng
- Best Set Designer - Wong Chee Wai

2015

ART garnered 3 wins at the 15th "Life! Theatre Awards"

- Best Production of the Year
- Best Director - Nelson Chia
- Best Actor - Peter Sau



奖项

2014

《十二怒汉》一共获得第14届海峡时报“生活! 戏剧奖”4个奖项

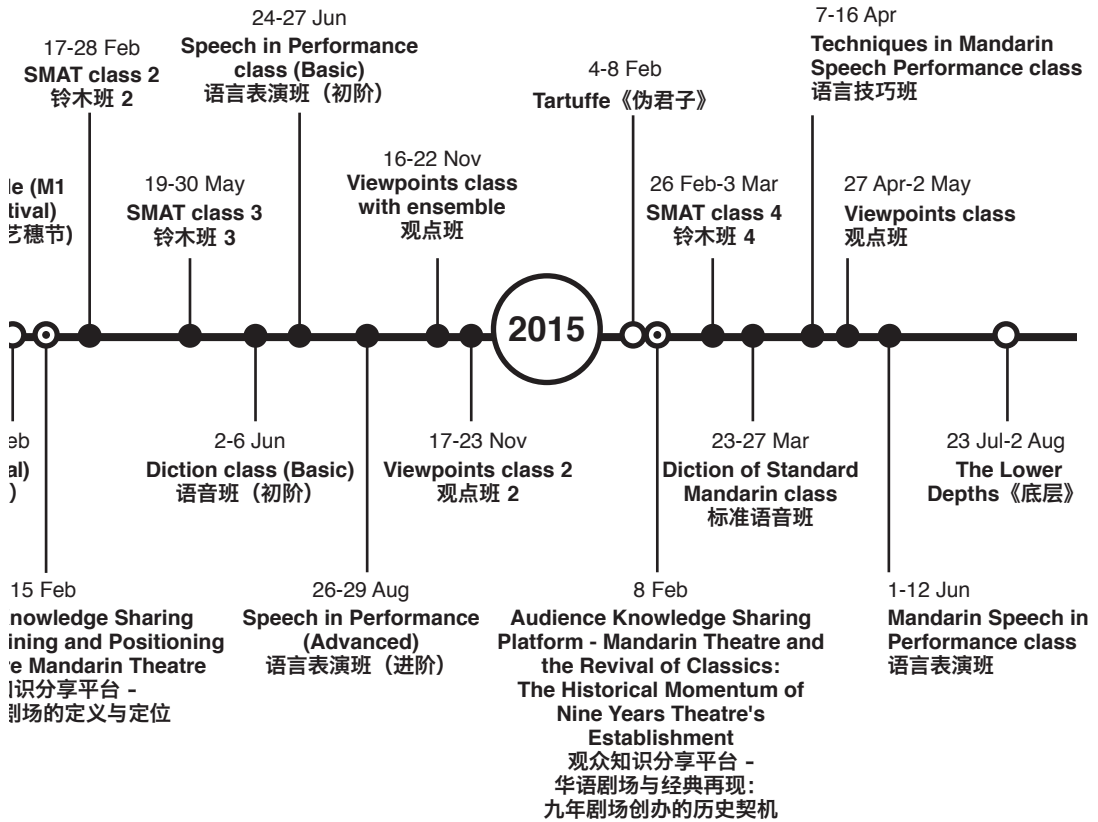
- 最佳导演 - 谢燊杰
- 最佳群戏
- 最佳男配角 - 黄家强
- 最佳舞台设计 - 黄志伟

2015

《艺术》一共获得第15届海峡时报“生活! 戏剧奖”3个奖项

- 年度最佳制作
- 最佳导演 - 谢燊杰
- 最佳男主角 - 苏佳亮

S TIMELINE 九年剧场历程



Suzuki and Viewpoints Jam 铃木与观点训练站

Nine Years Theatre has conducted 7 rounds (each round consisting 10 sessions) of Jam since 2013.

The upcoming round will take place in August 2015.

九年剧场自2013年开始, 已进行过7回的训练站。

下一回的训练将在今年8月份开始。

九年剧场

NINE YEARS THEATRE

支持九年剧场

SUPPORT NYT

参与「九宫格捐助方案」！ Join in the [9-Cell Grid Donation Scheme]!

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.

- 2 complimentary tickets
- 20% off tickets up to max. number of 2 purchased tickets

体格
PHYSIQUE

\$500
and above

你的赞助支援我们分享训练，强身健体。

Your contribution helps us share the training methods that build our physique.

- 4 complimentary tickets
- 20% off tickets up to max. number of 4 purchased tickets

性格
PERSONALITY

\$1,000
and above

你的支持协助我们累积经验，培养个性。

Your backing helps us accumulate our experiences and grow our personality.

- 6 complimentary tickets
- 20% off tickets up to max. number of 6 purchased tickets

风格
STYLE

\$2,500
and above

你的拥护促使我们不停探索，建立方向。

Your support pushes us to explore and create new directions.

- 8 complimentary tickets
- 20% off tickets up to max.number of 8 purchased tickets

人格
CHARACTER

\$5,000
and above

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.

- 10 complimentary tickets
- 20% off tickets up to max.number of 10 purchased tickets

升格
ADVANCEMENT

\$7,500
and above

你的信任激发我们力求精辟，更上层楼。

Your trust spurs us to strive for higher excellence.

- 12 complimentary tickets
- 20% off tickets up to max.number of 12 purchased tickets

破格
BREAKTHROUGH

\$10,000
and above

你的胸怀推动我们深入未知，
勇启创意。

Your kindness moves us to
head for the unknown and
create bravely.

- 16 complimentary tickets
- 20% off tickets up to max.number
of 14 purchased tickets

品格
TASTE

\$25,000
and above

你的远见启发我们了解艺术，
宣扬人文。

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

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

别具一格
UNIQUENESS

\$50,000
and above

九年剧场全体演、职人员深深鞠躬。

A heart-felt bow from all of us at
Nine Years Theatre.

- 30 complimentary tickets
- 20% off tickets up to max.number of
18 purchased tickets

所有捐助者也将能享有以下
All supporters also get to enjoy the following:



优先预留座位 (许可下)
Reservation of best seats
(if applicable)



电子新闻信札
E-Newsletter



受邀参加剧场活动
invitation to
exclusive events



合作伙伴优惠
Offers from
supporting partners



Books Actually



**HYDE
& CO**



Maison Ikkoku
SPECIALTY COFFEE



Wood on the Rocks

合作伙伴 Supporting Partners:

若想参与，请电邮至 9cell@nineyearstheatre.com

欲知更多详情，请游览 nineyearstheatre.com/9cell.html

To participate, email 9cell@nineyearstheatre.com

To know more about the scheme, visit nineyearstheatre.com/9cell.html

Artistic Director's Message

To assess a country's economic achievements, we will probably, amongst other factors, study the average income of its citizens. To understand a country's level of development, we may take note of the income gap between its wealthiest and poorest groups. To know if a country has progressed and matured, we will have to look at its attitude towards the lives of its citizens that dwell at the lowest rungs of the society.

And that is what *The Lower Depths* aims to remind – the amount and nature of concern any country offers to the conditions and mentality of the people at the lowest level.

Of course, as a timeless piece of classic play, Gorky's *The Lower Depths* goes beyond mere political criticisms. In the beginning, what we hope to do in the midst of all the SG50 events was to turn the focus towards those who are forgotten and left behind as a result of societal progress. But as we delve deeper into this play, it becomes clear that what Gorky has presented are the complex problems of human condition under the harshest environment.

By the way, *The Lower Depths* is one of the favourite plays of my teacher and friend, the late director William Teo. Therefore, I would like to dedicate this production to William.

In the year of our golden Jubilee, Nine Years Theatre also hopes to, in a reflective way, express our sincerest wish for Singapore to have a bright future filled with prosperity, equality and progress.

Nelson Chia

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 range of 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 question the notion and the state of the Mandarin theatre.

Nine Years Theatre Ensemble Project

NYT Ensemble Project, a developmental platform of Nine Years Theatre, is an attempt to build a company of actors that train and create together over an extended period of time. Its main activities are divided into: regular training, creation and performance. 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 grounded and organic.

The core members include Mia Chee, Hang Qian Chou, Neo Hai Bin, Jean Toh and Tay Kong Hui.

Synopsis

At the edge of a city, near the end of autumn, a group of people, struggling to survive the hardships of daily living, spends nights at a rental lodge for the poor. Among them we find a pot-mender, a busker, a thief, a retired actor, a prostitute, etc. They drink to pass the days. Some of them have long given up on life while others hold on to unrealistic dreams. One day, an old man arrives. He seems to stir up new hopes in the hearts of these people who dwell at the lowest rungs of society. Or are these hopes merely the greatest lies in life?

About Maxim Gorky and *The Lower Depths*

Alexei Maximovich Peshkov, better known as Maxim Gorky (1868 – 1936), was a Russian and Soviet writer, a founder of the Socialist realism literary method and a political activist. Around fifteen years before success as a writer, he frequently changed jobs and roamed across the Russian Empire. These experiences were later believed to have influenced his writing.

Written during the winter of 1901 and the spring of 1902, *The Lower Depths* is Maxim Gorky's best known play, widely considered both a masterpiece and an extremely problematic work. The characters were said to have been inspired by the denizens of the so-called Bugrov Homeless Shelter in Nizhny Novgorod, which was built in 1880 – 1883. Realistic depiction of this segment of Russian society was new and avant-garde at the turn of the century, in contrast to the age-old trend towards romanticizing the underclasses. Some critics at the time took issue with Gorky's subject matter, and his pessimistic, unredemptive presentation of the lower depths. Others disliked the ambiguity of the moral message about the human condition and the unconventional structure of conversation. Most agreed, however, that the play's character sketches were powerful and moving, and the subject matter, at the very least, provocative. As a revolutionary writer, Gorky was not satisfied with merely exposing the darker sides of society, but was also interested in reflecting these issues from a philosophical perspective.

Debate over its chief theme, the merits of the "truth" versus the "consoling lie," continues to engage audiences and scholars today, and it continues to be produced worldwide a century after it was written.

Nelson Chia

Director /
Adaptation /
Direction

Nelson is a bilingual actor, director and theatre educator. He has performed in numerous major and leading roles in English and Mandarin plays by various companies for the past two decades. He is a two-time winner of both the Best Actor and Best Director categories at the ST Life! Theatre Awards.

Nelson has been training regularly in the “Suzuki Method of Actor Training” and “Viewpoints” since 2008. He had studied these methods with the SITI Company in New York and the Suzuki Company of Toga in Japan, and had performed at the Toga Summer Festival.

Nelson is the co-founder and artistic director of Nine Years Theatre, and the director of the NYT Ensemble Project.

Dorothy Png

Lighting
Designer

A lighting designer by profession since 1994, Dorothy is a highly experienced and much sought after designer for most of Singapore’s theatre companies. She also collaborates with independent artists for their own performances as a passion for creative experimentation. Her range of work spans across theatre, contemporary dance, ballet, opera, musical, site-specific works, outdoor productions and music concerts.

Favourite works include: *Farewell: The Body in 16 Chapters* (Drama Box, Macao Arts Festival 2013), *Madame Butterfly* (Singapore Lyric Opera, 2013), *RAW: Empty.Interval*, (collaboration with Lee Yong Wei, Lim Chin Huat and Julius Foo (The Esplanade, The Studios 2012), 《男男自语》 *A Language of Their Own and Dream Country – a Lost Monologue* (Singapore Arts Festival 2012), *Silat* (Fort Cornwallis, Penang, Malaysia, Georgetown Arts Festival 2012), *The Music Room* (Kit Chan 2011 Concert), 《雨季》 *December Rains* and 《咏蟹花》 *The Crab Flower Club* (Toy Factory Productions, 2009 & 2010).

**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. Recently, he had the good fortune to work with landscape designer Chang Huai Yan, visual artist Donna Ong, and theatre director Jeff Chen.

Neo Hai Bin
as Teacher /
Thief



Over the years, he experienced the theatre's power to question, transform, create, and develop social awareness. It is a humbling experience to be part of theatre, part of life. Neo Hai Bin started off as a member of "ARTivate", the youth wing of Drama Box. He is now a freelance theatre practitioner and has worked with Drama Box, The Theatre Practice, Nine Years Theatre, and The Finger Players. His performances include *Bondage, Shh..* (Forum Theatre), *Mulan* (children's theatre), *Dua Dai Ji* (Mockumentary Theatre), *11: Gao Xing Jian Devised* (TTP Lab Programme), *Life Choices* (Monologue), *Off-Centre* (by The Finger Players), *Twelve Angry Men*, *An Enemy of the People*, *Tartuffe* (Nine Years Theatre), etc.

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

Hang Qian Chou
as
Pot Mender /
Landlord



Qian Chou first worked with Nine Years Theatre on *Twelve Angry Men* and later went on to play the titular role in *Tartuffe* and Peter Stockmann in *An Enemy of the People*. He graduated from the NUS Theatre Studies Programme and has also trained at David Diamond's Theatre for Living (Vancouver, Canada) and Ecole Philippe Gaulier's Summer School (Paris, France). He was also in the pioneer cohort of W!LD Rice's actors' training programme young & W!LD. 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.

Jean Toh
as Musician/
Landlady's
Sister



Jean Toh graduated from the BA (Hons) Acting Programme at LASALLE College of the Arts. *The Lower Depths* is Jean's third show in collaboration with Nine Years Theatre, previous shows include *Tartuffe* and *An Enemy of the People*. Other stage credits include Abigail Williams in *The Crucible* (Toy Factory Productions), *Decimal Points 7.7*, *Decimal Points 810* (Cake Theatrical Productions) and *Stand Behind the Yellow Line* (Singapore Repertory Theatre). TV credits include main roles in HBO Asia's *Grace* and Mediacorp's *Working Class*. In 2013, she was the selected artist by Institut Français to attend the Avignon Theatre Festival in France.

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

Mia Chee
as Prostitute /
Flower Seller



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

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

Tay Kong Hui
as Beggar /
Old Man



Kong Hui is a media and theatre practitioner. He has performed in plays such as *Senang* (2014), *Twelve Angry Men* (Huayi – Chinese Festival of Arts 2013), *HERstory* (Singapore Arts Festival 2011), *The Coffin is Too Big for the Hole* (Huayi – Chinese Festival of Arts 2010) and *House of Sins* (2008).

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

Koh Wan Ching
as Pot
Mender's Wife/
Landlady /
Villager



Wan Ching is a bilingual performer who has worked with companies including Drama Box, Nine Years Theatre, The Theatre Practice as well as Toy Factory Theatre Ensemble. She has performed in the International Theatre Festival 2010 in Beijing, the Zuni 2011 Theatre Season in Hong Kong, Suzuki Company of Toga Summer Season 2012 in Japan, Macao Arts Festival 2013, and the Seoul Fringe Festival 2014. Recent theatre credits include *Invisibility* directed by Kok Heng Leun, *Tartuffe* directed by Nelson Chia and *Descendants of the Eunuch Admiral* directed by Jeff Chen. She has trained with SITI Company as well as the Suzuki Company of Toga and is a graduate of the inaugural SITI Conservatory Program, a fulltime, 9-month immersion program for international theatre artists.

Johnny Ng
as Actor /
Policeman



Since graduating from Practice Performing Arts School's Acting Course in the 1970s, Johnny has gone on to take centre stage in the Singapore Mandarin theatre scene, undertaking challenging roles in many of Kuo Pao Kun's plays over the years. In 2014, he has won Best Supporting Actor at the Life! Theatre Awards for *Twelve Angry Men*. His recent works include *Utter* (2012), *Who's Afraid of Virginia Woolf?* (2011), *Legends of the Southern Arch* (2015).

He is also the chairman of Sin Feng Xiang Sheng Society, and has just performed a crosstalk production, *It Could Have Been __!*, in May 2015.

Johnny Ng is a member of Nine Years Theatre Board of Directors.

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