



九年剧场

NINE YEARS THEATRE

呈献 PRESENTS

青春禁忌

游戏  
Dear Elena

我们到底怎么了?  
Whatever happened to us?

17 - 20 OCTOBER 2019  
戏剧中心黑箱剧场 DRAMA CENTRE BLACK BOX

## 关于《青春禁忌游戏》

四名学生意外地拜访Elena老师，表面上是给她庆祝生日，实际上是要说服她交出锁着学生们考卷的保险柜钥匙。为了升学，他们必须篡改考卷答案；为了前途，学生们提出各种堂而皇之的理由。老师虽然对学生们的行为感到震惊，却坚持不妥协，不让他们一错到底。夜深了，双方陷入僵局，学生们只好搬出最后一招——提出了一个丧尽人性的交易。

《青春禁忌游戏》自80年代起，不断在世界各地被翻译演出，堪称极具力量的当代经典之一。充满张力的情节，加上诗意的文字，创造出一部直指人性，质问到底的作品。

四度得奖导演谢燊杰改编执导，九年剧场演员组合倾力演出，以肢体和文字语汇再度玩释经典，为其赋予当代构想。

## 背景资料

《青春禁忌游戏》自80年代起，不断在世界各地被翻译演出，堪称极具力量的当代经典之一。

俄罗斯剧作家柳德米拉·拉祖莫夫斯卡娅 (Lyudmila Razumovskaya) 的《青春禁忌游戏》创作于80年代初，在当时苏联即将面临解体的时代。这出剧原本是苏联文化部的委任创作，但是文化部最终却拒绝了它。然而，此剧继续于1981年在塔林和1982年在伦科剧院上演。

在1983年，文化部下令将此剧从保留剧目中删除。随着苏联改革运动 (Perestroika) 的开始，此剧后来在经过文化部的审查和删剪之后再次允许公演。

## 关于编剧

柳德米拉·拉祖莫夫斯卡娅 (1946年至今) 是苏联/俄罗斯编剧。拉祖莫夫斯卡娅自70年代中期开始写剧本。她在70年代末期就读中央戏剧学院时接获文化部的命令，要她写一部关于“问题少年”的剧本。《青春禁忌游戏》也就这样诞生了。

在一次访问中，拉祖莫夫斯卡娅指出，《青春禁忌游戏》是她“最弱”的剧本。这是因为该剧在很多演出中都和编剧要表达的有所差异。拉祖莫夫斯卡娅的作品主题经常涉及因苏联制度而产生的道德腐败。

## 关于《九年剧场》

“九年剧场的目的是要能够让更多人实现更多的事。”

“我们以中华文化为根基，却不以中华文化为中心。”

— 艺术总监，谢燊杰

九年剧场是由谢燊杰和徐山淇联合创立的新加坡华语剧团。我们的作品范围包括了经典剧目的重释及原创演出的制作。剧团的华语舞台演出皆附上字幕，并以保有贯彻性的演出素质，及翻译改编过程所具有的文化敏感度，长期吸引了来自不同语言和文化背景的观众。我们也和本地及国际艺术团体合创跨文化与跨媒介作品。

我们坚持演员训练的重要性。剧团的作品因此常被认为在表演艺术上具有极高的扎实度。我们的核心演员组合长期进行定期的系统化训练；九年剧场更是新加坡唯一拥有这类演员组合的剧团。除了本身的训练，我们也致力通过课程及公开训练平台与艺术社群分享剧团的训练方法和理念。在艺术总监燊杰的带领下，九年剧场演员组合目前正在发展一套名为“吊诡的身体：九年剧场演员功课”的表演训练法。

为了与观众在演出以外进行更深层的接触，剧团一直努力开启不同模式的交流机会。对此，九年剧场的信念是：观众不该只是消费艺术，也应该有机会讨论艺术。

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拨款赞助（2019年4月1日至2022年3月31日）。

### 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

艺术总监及联合创办人  
谢燊杰

剧团总监及联合创办人  
徐山淇

行政执行 柯玮婷  
宣传执行 蔡淑娟  
会计 欧阳铭芝

### 附团成员

导演 郭秀丽  
制作经理 苏蜜嫣  
舞台监督 陈湘怡

### 「九年剧场演员组合」

徐山淇  
韩乾畴  
梁海彬  
温伟文

## 导演的话

《青春禁忌游戏》是九年剧场在2019年的最后一部作品。这次演出场地虽然比较小，但是因为开票后反应热烈，结果加演一场，并且全数售罄。为此，我们要感谢支持九年的观众们。观众不走进剧场，一个演出就算资源再多也是没有意义的。所以，你的到场即是我们最大的推动力。

我在大概十年前接触《青春禁忌游戏》时，就萌生起执导这部作品的念头。这部剧吸引人的地方在于它表面上说了一则关于学生和老帅对峙的故事，但是其中的众多课题却直指人性最吊诡的部分——恶源自什么？道德标准是相对的吗？权力的真正价值是什么？生活原则破灭后，人还算是活着吗？等等。这些问题的旷世性促成了它的经典特质。再来，这部剧看似一部写实剧，但是其中人物的台词却蕴含了高度的史诗性。因为这样，这次的创作，在表演和设计上尝试了体现写实和写意两种空间的流动性。

演员方面，这次仍然以九年剧场演员组合的四名核心演员为班底（另外加入了和我们一起长期进行训练的庄舒怡）。演员组合以及其长期训练的模式已经成为九年的标志特点，有些人可能认为这在演员选择上造成局限，但是我却认为这其中它有独特的力量。这种长期累积、磨练、孕育出来的默契远远超过其局限。当然，班底再大一点是好的，我们有计划要扩大班底，但是要找肯集中、吃苦和有耐性的演员不容易。

说到计划，2020年是让人期待的一年。二月，因为观众反应积极，我们将和新加坡华族文化中心联合重演今年呈献的《第一舰队》。五月，我们受新加坡国际艺术节委约，与纽约SITI剧团合制契科夫名剧《三姐妹》。七月，九年的附团导演邬秀丽将继续今年的《浮世/德》之后，再次挑战经典重释。十月，我将带领九年团队创作一部关于科学和人性的新剧。

届时，希望你仍然到场，与我们共同体验剧场艺术的魔力。

蔡杰

## 导演简介 — 谢燊杰



燊杰是一名演员、导演和戏剧导师。

二十多年来，他活跃於新加坡舞台，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《自言》（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。他曾四度荣获海峡时报“生活！戏剧大奖”的最佳导演奖（《十二怒汉》2014，《艺术》2015，《画室》2018，《茉莉小解》2019），也是首个连续三年受滨海艺术中心委约为旗下的“华艺术节”呈献演出的新加坡导演。其他主要作品包括《奥里安娜》、《谁怕吴尔夫？》、《人民公敌》、《伪君子》、《底层》、《赤鬼》、《红色的天空》、《咔嚓卡夫卡！》、《李尔亡》和《第一舰队》等等。2017年，他受新加坡国际艺术节委约，执导改编自本地得奖作家英培安同名长篇小说《画室》的舞台作品，作为国际艺术节的开幕演出。

蔡杰毕业于伦敦大学哥斯密斯学（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）。2017年，他获颁为期三年的奖学金，赴纽约与国际表演艺术协会的各国成员进行交流。他目前也是新加坡跨文化戏剧学院的考核委员会成员。

2012年，蔡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，九年不但成功为新加坡华语剧场注入新活力，也在演员群体中激起了对演员训练这项课题的关注。蔡杰自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。

2013年，他创立了「九年剧场演员组合」，旨在组建一支进行长期、定期并且系统化训练和创作的固定演员团队。在蔡杰的带领下，九年剧场演员组合目前正在发展一套名为“吊诡的身体：九年剧场演员功课”的表演训练法。至今，九年剧场的演员组合是新加坡唯一持有上述特质的团队。

## 演员简介



徐山淇

饰演 Elena 老师

九年剧场剧团总监及创办人

「九年剧场演员组合」创建及核心组员

徐山淇是一名演员、监制、剧场导师。

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，她也在曾接受 SITI 剧团（纽约）及铃木忠志剧团（日本）分别关于「观点」与「铃木演员训练法」的训练。近期作品包括《第一舰队》、《浮世/德》、《李尔亡》、《茉莉小解》、《咔嚓卡夫卡！》、《画室》、《红色的天空》、《赤鬼》、《底层》、《伪君子》、《人民公敌》、《她门》及《谁怕吴尔芙？》（澳门艺术节 2013）。



韩乾畴

饰演 维佳

「九年剧场演员组合」创建及核心组员

乾畴续《十二怒汉》之后，加入了九年剧场演员组合，成为创建及核心成员之一，并演出《第一舰队》、《浮世/德》、《李尔亡》、《茉莉小解》、《咔嚓卡夫卡！》、粤语版《单日不可停车》、《画室》、《红色的天空》、《赤鬼》、《底层》、《伪君子》与《人民公敌》。他毕业于国大戏剧系，之后于野米剧场“young & WILD”接受演员训练。他也曾远赴当代戏剧大导 Anne Bogart 的剧团 SITI Company（美国纽约州）、论坛剧场翘楚 David Diamond（加拿大温哥华）以及小丑大师 Philippe Gaulier 的学院（法国巴黎）进修夏季课程。他曾九度提名、五度荣获《海峡时报》“生活！戏剧奖”最佳群体演出。





梁海彬  
饰演巴沙

「九年剧场演员组合」创建及核心组员

2009年，他在戏剧盒的青年支部“艺树人”受训，亲身体验剧场如何激发思考，为社群赋权，于是投入剧场工作，自2012年起，在九年剧场进行长期性、定期性、且有系统性的演员训练。2014年，他到日本利贺村参与夏日工作坊，研习「铃木忠志演员训练法」。他也参与美国的 SITI 剧团的夏日工作坊2018，研习「观点训练」。

海彬是“微Wei Collective”的组合成员。他的文字创作收入在：<http://thethoughtspavilion.wordpress.com>



温伟文  
饰演瓦洛佳

「九年剧场演员组合」核心组员

伟文是一名演员，歌手，以及音乐人。他毕业于新加坡国立大学戏剧系，目前是一名自由身演员。毕业以后，伟文参与了许多英语和华语剧场的制作。他也参加了美国 SITI 剧团和 SCOT 剧团的夏日工作坊。他曾参演：*Amy Daze*、《搭错车》、*High Class*、*Red Riding Hood*、*Firecrackers & Bombshells*、*Romeo & Juliet: The Musical*、*Hansel & Gretel*、《夜莺》（中英文版本）、*Junior Claus*、《荆头刀》、*The Tempest*、《雨季》、《自言》、*Beauty World*、《赤鬼》、《鸠摩罗什》、《红色的天空》、《本质上快乐》、《莎莎》、《画室》、《咔嚓卡夫卡！》、《有时月光》、《茉莉小解》、《李尔亡》、《浮世/德》及《第一舰队》。



庄舒怡  
饰演拉拉

舒怡是一名演员，歌手，舞者，和主持人。在中国和加拿大长大的她，为了追随演艺事业而回到新加坡就读 LASALLE 艺术学院音乐舞台剧科系，并在2016毕业。毕业后，舒怡已参与了许多本地剧场的制作，并且可以在电视银幕上看到她的演出。

## 创意团队简介



廖永慧  
灯光设计师

永慧毕业于香港演艺学院（2016），主修灯光设计。她荣获了新加坡艺术理事会奖学金（研究生），并完成了香港的学业。她希望能够用光精密的雕刻不同的空间。她热爱大自然并一直在向他学习。目前是自由工作者。

作品集：<http://liuyonghuay.tumblr.com>



黄劲  
音效设计师

2011年国家艺术理事会奖学金得主，黄劲毕业于英国 Rose Bruford College，专攻表演音效。他对戏剧和舞蹈演出的音效设计尤其感兴趣，也很喜欢协作、即兴与实验的作品。

新加坡设计作品有：《傻姑娘与怪老树》、《剃头刀》、*Lord of The Flies*、*Helix*、《红色的天空》、*Prism*、《本质上快乐》、*Dragonflies*、《画室》、*The Father*、*Late Company*、*This is What Happens to Pretty Girls* 和《第一舰队》。

他也曾在英国以 *Corpus Christi* (Outfox Productions) 获得“西区戏剧协会奖2014年”的提名入围最佳音效设计。去年，他也以 *Dragonflies* (彭魔剧团) 获得《海峡时报》“生活!戏剧奖2018年”的提名入围最佳音效设计。

# 创意与制作团队名单 Creative and Production Team

编剧 Playwright

柳德米拉·拉祖莫夫斯卡娅  
**Lyudmila Razumovskaya**

剧本翻译 Script Translation

童宁 **Tong Ning**

导演 Director

谢燊杰 **Nelson Chia**

监制 Producer

徐山淇 **Mia Chee**

演员 Cast

\*「九年剧场演员组合」成员  
Members of NYT Ensemble

徐山淇 **Mia Chee\***

韩乾畴 **Hang Qian Chou\***

梁海彬 **Neo Hai Bin\***

温伟文 **Timothy Wan\***

庄舒怡 **Shu Yi Ching**

灯光设计 Lighting Design

廖永慧 **Liu Yong Huay Faith**

音效设计 Sound Design

黄 劲 **Ng Jing**

制作经理 Production Manager

曾梨莉 **Chan Lee Lee**

舞台监督 Stage Manager

苏蜜嫣 **Tennie Su**

助理舞台监督 Assistant Stage Manager

林佳仪 **Brenda Lum**

字幕翻译与操作

Surtitles Translator and Operator

郭毅杰 **Quek Yee Kiat**

前台经理 Front-of-House Manager

蔡淑娟 **Valerie Chua**

宣传图设计 Key Visual Design

黎志誠 **Ryan Loi**

标题设计 Title Calligraphy

永井 公荣 **Kimie Nagai**

宣传照化妆 Key Visual Make-up

**The Make Up Room**

宣传照发型 Key Visual Hair

林忠华 **Ashley Lim**

行政执行 Admin Executive

柯玮婷 **Kwah Wei Ting**

宣传执行 Publicity Executive

蔡淑娟 **Valerie Chua**

会 计 Accountant

欧阳铭芝 **Lynzie Au Yeung**

# 九年剧场

NINE YEARS THEATRE

支持九年剧场

参与「九宫格捐助方案」!

SUPPORT NYT

Join the [9-Cell Grid Donation Scheme]!

九年剧场是一个非牟利注册之公益慈善文化团体。

您的捐款将在文化捐赠配对基金底下获得一对一的增值。  
您捐给我们的每一块钱都意义深重!

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

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.

- 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.

**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.

**升格**  
**ADVANCEMENT**

**\$7,500**  
and above

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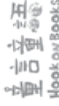
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## About *Dear Elena*

Four students drop a birthday surprise on their teacher Elena, but the true intention of their visit is unveiled when they attempt to persuade her to hand over the key to the safe where their exam papers are being kept. For the sake of their academic progress, they must falsify their scores; for the sake of their futures, excuses are made to justify their actions. The teacher finds herself in a predicament when her students begin coercing her. To stop them from making further mistakes, Elena stands firm and refuses to compromise. They are stuck in deadlock as night draws in, and the students suggest a shockingly deplorable deal as their last resort.

*Dear Elena Sergeevna*, the original play from which this production is adapted, has been staged in many different translations around the world since the 1980s, and it is known as one of the most powerful contemporary classics. Filled with dynamic tension in the plot, coupled with the lyrical text, the play asks hard questions about humanity unflinchingly.

Directed by four-time award-winning director Nelson Chia, the NYT Ensemble reimagines this classic work and injects it with contemporary ideas through both textual and physical vocabularies.

## Background Information

*Dear Elena Sergeevna*, the original play from which this production is adapted, has been staged in many different translations around the world since the 1980s, and it is known as one of the most powerful contemporary classics.

The original play by Russian playwright Lyudmila Razumovskaya was written in early 1980s, at the time where the Soviet Union was beginning to crumble. Originally written under the order of the Soviet Ministry of Culture, the play was rejected by the ministry although it was staged in Tallinn in 1981 and Leningrad Lenkom Theatre in 1982. In 1983, the ministry had ordered the play to be removed from the repertoire. With the beginning of the political movement for reformation of the Soviet Union (also known as the Perestroika), the play was allowed again only after censoring parts of the original text.

## About Lyudmila Razumovskaya

Lyudmila Razumovskaya (1946 – present) is a Soviet / Russian playwright. Razumovskaya began writing plays since the mid-1970s. While studying at the Higher Theatre Courses at the State Institute of Theatre Art (GITIS) during the end of 1970s, she received an order from the Ministry of Culture to write a play about “troubled teens”, which resulted in the birth of her most popular play, “*Dear Elena Sergeevna*”.

In an interview, Razumovskaya noted that *Dear Elena Sergeevna* was her “weakest play”, as it is often performed badly by theatre companies. Razumovskaya’s works often discuss the theme of moral corruption caused by the Soviet system.

## About Nine Years Theatre

*“The purpose of Nine Years Theatre is to enable more people to do more things.”*

*“We see Chinese culture not as the centre of our work, but the foundation that informed our work.”*

— Artistic Director, Nelson Chia

Nine Years Theatre is a Singapore Mandarin theatre company co-founded by Nelson Chia and Mia Chee. The company focuses on the re-imagining of classic work and the creation of new work. Our Mandarin productions (with surtitles) have attracted audiences from all language backgrounds with their consistency in quality and a cultural sensibility in translation and adaptation. We also collaborate with local and international arts groups in cross-cultural and cross-disciplinary work.

We believe in actor training. Our works are therefore often being described as grounded in the actors' art. We are the only company in Singapore that works with an ensemble of actors that train regularly on a long-term basis via systematic methods. Furthermore, we also share these training methods and philosophy with the community through classes and open training platforms. Under artistic director Nelson's leadership, the NYT Ensemble is currently developing a performance approach known as the “The Paradoxical Body: The NYT Actors' Work”.

In order to engage our audience beyond our productions, the company has continuously explored various ways of holding dialogue sessions with them. Our efforts are rooted in the belief that audiences should not merely consume art, but be offered the opportunity to discuss art.

Nine Years Theatre Ltd. is a charity with IPC status. Nine Years Theatre is supported by the National Arts Council under the Major Company Scheme for the period from 1 April 2019 to 31 March 2022.

### Board of Directors

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### NYT Ensemble

Mia Chee  
Hang Qian Chou  
Neo Hai Bin  
Timothy Wan



## Director's Message

The premiere of *Dear Elena* marks the last production of 2019 for Nine Years Theatre (NYT). Although this production is of a smaller scale, we have managed to sell out all tickets even after adding a new show due to the overwhelming initial response. For this, we have to thank our audience for their unflinching support of NYT. Without an audience, any performance would be meaningless regardless of the production values. Therefore, your presence is our greatest form of motivation.

I have been wanting to direct *Dear Elena Sergeevna* (the original play from which this production is adapted) since I first came across it about a decade ago. The most intriguing aspect of this play is that though it is ostensibly about the confrontation between the students and their teacher, many of the themes within actually point to some of the deepest paradoxes of the human condition: Where does evil originate from? Are moral standards relative? What is the true value of power? When the principles of living are shattered, does life still exist? The universality of these issues are what makes this play a classic. Furthermore, it may seem like a realist play on the surface, yet the text within embodies a highly epic quality. Hence our creation attempts to reflect the fluidity between the realistic and the expressive, in both performance and design.

As for the actors, the main cast still comprises of the four Core Members of the NYT Ensemble (in addition, we also have Shu Yi Ching, who has been training with us for some time). The Ensemble and the long-term training that they undergo have become the hallmark of NYT. Some may feel that this limits the selection of actors, but I think that it has its own unique strengths. The chemistry and synergy within the Ensemble, that is borne out of such sustained and cumulative rigour, far exceeds these limitations. Of course it would be great if the Ensemble is bigger and we do have plans to expand our existing team. However it is no mean feat to find actors with the necessary commitment, will and patience.

Speaking of future plans, 2020 will be a year worth looking forward to. In February, after the overwhelming response to the premiere in July this year, we will be re-staging *First Fleet*, with Singapore Chinese Cultural Centre as co-presenters. In May, we have been commissioned by the Singapore International Festival of Arts to present Anton Chekhov's classic play *Three Sisters*, which will be a collaboration with SITI Company from New York. In July, our Associate Director Cherilyn Woo will be re-imagining another classic, following her work in this year's *FAUST/US*. Last but not least, I will be leading NYT in a new creation on Science and Humanity for our end-of-year production in October.

When the time comes, we hope you will be here again to experience the magic of the theatre with us.

Nelson

# Nelson Chia

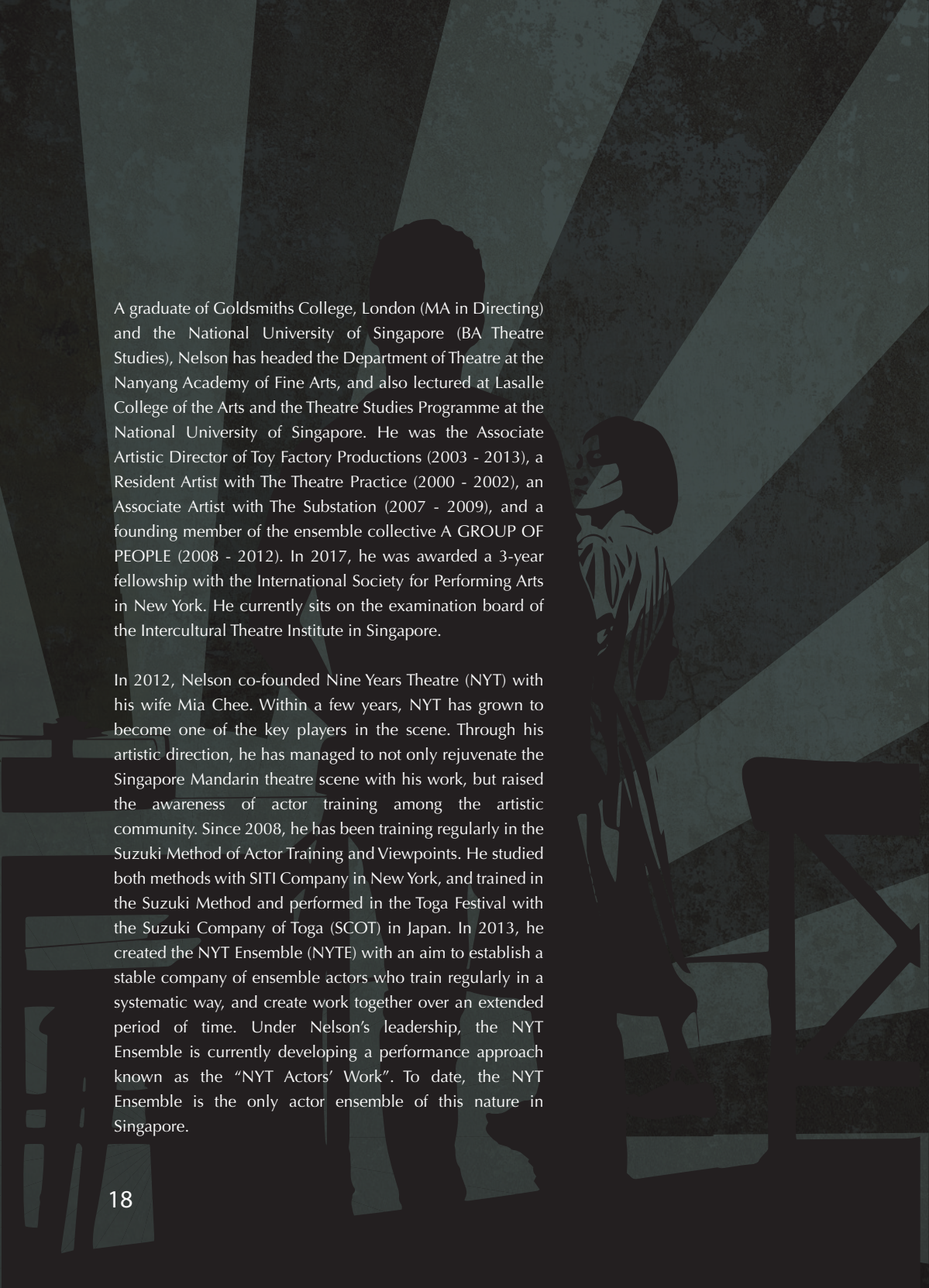
Artistic Director & Co-founder



Nelson is an actor, director and theatre educator.

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

As a director, he is known for his detailed and tight ensemble work on stage and his translation and re-imagination of classics in Mandarin. He is a four-time winner in the Best Director category in the Straits Times' Life! Theatre Awards (*Twelve Angry Men*, 2014. *Art*, 2015. *Art Studio*, 2018. *Pissed Julie*, 2019). He was the first Singapore artist to be commissioned for three consecutive years by the Esplanade to present works at the Huayi Chinese Festival of Arts. His other works include *Oleanna*, *Who's Afraid of Virginia Woolf?*, *An Enemy of the People*, *Tartuffe*, *The Lower Depths*, *Red Demon*, *Red Sky*, *Cut Kafka!*, *Lear Is Dead* and *First Fleet*, to name a few. In 2017, he was commissioned by the Singapore International Festival of Arts to open the festival with *Art Studio*, a stage adaptation of the novel by local award-winning author Yeng Pway Ngon.



A graduate of Goldsmiths College, London (MA in Directing) and the National University of Singapore (BA Theatre Studies), Nelson has headed the Department of Theatre at the Nanyang Academy of Fine Arts, and also 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 2017, he was awarded a 3-year fellowship with the International Society for Performing Arts in New York. He currently sits on the examination board of the Intercultural Theatre Institute in Singapore.

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 artistic direction, he has managed to not only rejuvenate the Singapore Mandarin theatre scene with his work, but raised the awareness of actor training among the artistic community. Since 2008, he has been training regularly in the Suzuki Method of Actor Training and Viewpoints. He 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. In 2013, he created the NYT Ensemble (NYTE) with an aim to establish a stable company of ensemble actors who train regularly in a systematic way, and create work together over an extended period of time. Under Nelson's leadership, the NYT Ensemble is currently developing a performance approach known as the "NYT Actors' Work". To date, the NYT Ensemble is the only actor ensemble of this nature in Singapore.

## Cast Bio



**Mia Chee — as Teacher Elena**  
**Company Director & Co-Founder**  
**Founding & Core Member of NYT Ensemble**

Mia is an actor, producer and theatre educator. 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 Viewpoints with SITI Company (New York) and Suzuki Method of Actor Training with SITI and Suzuki Company of Toga (Japan).

Recent works include *First Fleet*, *FAUST/US*, *Lear Is Dead*, *Pissed Julie*, *Cut Kafka!*, *Art Studio*, *Red Sky*, *Red Demon*, *The Lower Depths*, *Tartuffe*, *An Enemy of the People*, *The Bride Always Knocks Twice* and *Who's Afraid of Virginia Woolf?* (Macau Arts Festival 2013).



**Hang Qian Chou — as Vitya**  
**Founding & Core Member of NYT Ensemble**

Qian Chou first worked with Nine Years Theatre on *Twelve Angry Men* and subsequently became a Founding and Core Member of the NYT Ensemble. Since then, he has appeared in most of NYT's productions, including *First Fleet*, *FAUST/US*, *Lear Is Dead*, *Pissed Julie*, *Cut Kafka!*, *No Parking on Odd Days* (Cantonese), *Art Studio*, *Red Sky*, *Red Demon*, *The Lower Depths*, *Tartuffe* and *An Enemy of the People*.

He graduated from NUS Theatre Studies and the pioneer cohort of W!LD Rice's actors' training programme young & W!LD. He also attended summer workshops at Anne Bogart's SITI Company (Saratoga Springs, US), Ecole Philippe Gaulier (Paris, France) and David Diamond's Theatre for Living (Vancouver, Canada). He is also a nine-time Best Ensemble nominee at The Straits Times Life! Theatre Awards, winning it five times.



**Neo Hai Bin — as Pasha**  
**Founding & Core Member of NYT Ensemble**

Over the years, he experienced the theatre's power to develop social awareness and empower communities. He started off as a member of "ARTivate", the youth wing of Drama Box. Now a freelance theatre practitioner, he undergoes long-term, regular and systematic training at Nine Years Theatre. He attended Suzuki Company of Toga summer workshop 2014 (Japan) and deepened his understanding of "Suzuki Method of Actor Training". He attended the SITI Company Summer Workshop 2018 (USA), to further his practice of "Viewpoints".

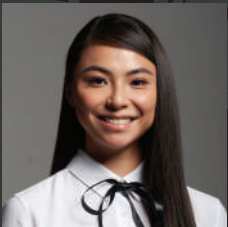
He is part of performing arts collective "微Wei Collective". He keeps a blog at: <http://thethoughtspavilion.wordpress.com>



**Timothy Wan — as Volodya**  
**Core Member of NYT Ensemble**

Timothy is an actor, and musician. He graduated from the theatre studies programme in the National University of Singapore. Since then, he has been actively involved in both the local English and Mandarin theatre scene. He has undergone training programs with SITI Company in Saratoga Springs, as well as with the Suzuki Company of Toga, in Toga, Japan.

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*, *Titou dao*, *The Tempest*, *December Rains*, *White Soliloquy*, *Beauty World*, *Red Demon*, *Kumarajiva*, *Red Sky*, *Fundamentally Happy*, *Girl in the White Sandbox*, *Art Studio*, *Cut Kafka!*, *Sometime Moon*, *Pissed Julie*, *FAUST/US* and *First Fleet*.



**Shu Yi Ching — as Lyalya**

Shu Yi is an actor, singer, dancer and host. Born in Singapore, raised in China and Canada, Shu Yi returned to Singapore to pursue a performing arts degree, where she attended LASALLE College of the Arts and graduated with a BA(Hons) in Musical Theatre in 2016. Since then, she had been actively involved in both the local theatre scene, as well as the TV/Film scene.

## Creative Team Bio



### Liu Yong Huay Faith — Lighting Designer

Liu Yong Huay trained at The Hong Kong Academy for Performing Arts in Lighting Design (2016), under the National Arts Council Arts Scholarship (Postgraduate). In September 2017, she co-founded 微Wei Collective with Neo Hai Bin. She loves the collaboration of nature, space and art and wants to embark on creative projects that encompass these elements. She is honoured to be working with Nine Years Theatre for the second time.

Portfolio: <http://liuyonghuay.tumblr.com>



### Ng Jing — Sound Designer

Awarded with National Arts Council Scholarship, Jing graduated with first class honors from Rose Bruford College (UK) specialising in Performance Sound. He has a keen interest for sound design in theatre and dance; and enjoys collaborative, devised and experimental works.

Singapore credits: *Silly Little Girl and The Funny Old Tree; Titoudao; Lord of The Flies; Red Sky; Prism; Fundamentally Happy; Dragonflies; Art Studio; The Father; Late Company; This Is What Happens to Pretty Girls; First Fleet.*

Nominated for Best Sound Design in the 2014 Off West End Theatre Awards for Outfox Productions' *Corpus Christi* (UK).

Nominated for Best Sound Design in the 2018 Singapore Straits Times Life Theatre Awards for *Dragonflies* (Pangdemonium Theatre Company Ltd).



# 鸣谢 Acknowledgement

Svetlana Sdobnikova

and all venues, media and volunteers who have made this production possible.

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Twelve Angry Men



《谁怕吴尔芙?》  
Who's Afraid of Virginia Woolf?



《人民公敌》  
An Enemy of the People



《艺术》  
Art



《伪君子》  
Tartuffe



《底层》  
The Lower Depths



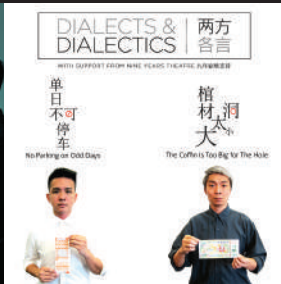
《赤鬼》  
Red Demon



《红色的天空》  
Red Sky



《本质上快乐》  
Fundamentally Happy



《两方各言》  
Dialects & Dialectics



《画室》  
Art Studio



《咔嚓卡夫卡!》  
Cut Kafka!



《茱莉小解》  
Pissed Julie



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*"Playing on Nine Years Theatre's strongest asset, the ensemble work displayed in First Fleet is brilliant (...) There is genuine emotion in each of their voices as they recount each history, often a quiet sadness that laces each one we cannot help but sympathise with."*

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