



联合呈献 Co-presents

# 茱莉小解

PISSED  
JULIE

17-20 MAY 2018

THU-SAT, 8PM | SAT & SUN, 3PM

KC ARTS CENTRE - HOME OF SRT



## ABOUT *PISSED JULIE*

A collaboration between Macau Arts Festival 2018 and Nine Years Theatre, to be performed in Macau and Singapore.

Artistic director of Nine Years Theatre, Nelson Chia, leads a team of actors and designers from Macau and Singapore in a re-imagination of Swedish playwright August Strindberg's most influential character "Miss Julie". Together, they will create the new work *Pissed Julie*.

How are the frustrations and hopes of Miss Julie, who lived in a European estate in the 19th Century, relevant to the citizens of 21st Century post-colonial Asian cities? And how do the struggles of power and desires between Miss Julie and her servants allow us to examine the idea of identities?

*Pissed Julie* presents a world where signs of different eras are juxtaposed within a realist plot, a space where 3 characters are simultaneously embodied by 9 actors on stage. It is an ironic, contemporary take on classic literature.



### 关于《茱莉小解》

2018澳门艺术节联合呈献，澳门/新加坡两地演出。

九年剧场艺术总监谢燊杰带领奥、新两地的演员及设计团队，玩释瑞典剧作家斯特林堡笔下最具影响力的人物“茱莉小姐”，联手创作新版《茱莉小解》。

生活在十九世纪欧式大庄园里的茱莉小姐，其生命的挫折与追求，和活在二十一世纪後殖民亚洲城市的我们，有什麼关联呢？

故事中，作为主人的茱莉小姐和仆人展开了权力与情欲的拉锯战，对此，我们又该如何看待和解析这里头错综复杂的身分问题呢？

写实情节中漂浮着跨时代符号，九名演员同时演绎三个角色，《茱莉小解》将以反讽美学逼挤经典文学中的当代意义。





## 关于 九年剧场

九年剧场是由谢欒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戏剧的重构及原创演出的制作。剧团的华语舞台演出一贯附上英文字幕，演出素质保有贯彻性并对翻译改编过程具有文化敏感度。因此，剧团的作品一直以来皆受到来自不同背景的观众的青睐。

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。在艺术总监欒杰的带领下，九年剧场演员组合目前正在发展一套名为“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（有限公司）是一个非牟利注册之公益慈善文化团体。





## 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”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。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。

## 与导演对谈

**问：节目名称为何叫做《茱莉小解》？**

答：《朱莉小解》是对原剧的当代诠释，因此剧名里头这个“解”字指的是解构、重新解释的意思。当然，“小解”也有排泄、释放的意思，这里也代表了放下经典包袱以审视自身当下状态、甚至自我调侃的精神。

**问：请分享你对原剧本的看法？如何连结这次《茱莉小解》的解构和改编？**

答：原剧本里有好几个主题，其中也包括相对过时的心理学和鄙视女性的观点。我选择了把重点集中在“身份”问题上。在确定由澳门和新加坡演员联合演出後，我就在想，这两地的人民在历史、文化、地理等等层面的生存状态上有什麼共通的纠结呢？

澳门和新加坡皆是岛屿城市，拥有航海业历史，倚赖赌场赛车等人造娱乐来吸引游客。政治上似乎有一定民意影响力，但是实际上是一党当政。再来，两地都是前欧洲列强的殖民地，今天，即便欧洲殖民主早已离去，不能否认的是我们身上都留下了欧亚相遇的印记。这些共通点，有的是表面的，重要的则表现在我们的身分认同：我是新加坡人吗？你是澳门人吗？我们是中国人吗？祖国是亲生父母吗？殖民主是养父母吗？华语是我的母语吗？广东话是你的母语吗？葡语、英语是外语吗？

原剧本里通过茱莉小姐和仆人的阶级关系来探讨身份问题；阶级关系里掺杂了人性欲望，更使身份问题变得复杂。这次的改编，我延续了这个方向，戏里的阶级关系不是单纯的身份对号入座，身份纠结体现出来的是展望、焦虑、恐惧、奴性。身份权利的张力除了阶级以外，也触及男、女、人、兽等层面。

**问：《茱莉小姐》的剧本中只有三个角色，但这次演出将由九位演员共同演出，每三人分饰一角，为何会有这个构思？**

答：这个作法不算创新，好一些戏里也见过，但是我认为在《茱莉小解》里很适合。身份问题本就复杂，以单一的人物心理写实过程来解释为免单调。让三个演员演一个角色，也许能展现人物的多面性，情境的多元性。我还开玩笑说过，三个角色九个演员，用数学算一算，这个戏可以有二十七七个版本！除了演员人数以外，我也在改编中植入多个现代元素意象，原意是希望在手法上稍微颠覆这个在当时也被誉为具颠覆性的自然主义经典作品，以既尊敬又调皮的态度来开启当代反应的空间。

**问：三人分饰一角，会有什麼难度？**

答：这样的安排，表面上看，容易理解成一个角色的三面性格。但是，这不是我的想法。我设想的是这是同一个人物心里过程的三个可能结果。这样也许可以带出身份、权力等等课题的复杂性。原剧本里本来就对人物有复杂的刻画，利用剧场的魔幻特质，让三个演员演一个角色，难处就在於如何把这样的体现手法编织、调制成一个世界，一种美学。

**问：三个演员会如何合作？**

答：每个角色的三个演员在很多方面都会不一样——身型、声音、语言、生活背景、表现习惯等等。重点在於如何提炼出一个在表演上能够沟通的共同舞台语言。一个方法就是通过训练系统和内容来培养外在的时空意识和内在的感知能力。最终，我追求的是演员拥有多元的身体，共同的呼吸。



## 谢燊杰 - 导演

燊杰是一名演员、导演和戏剧导师，他毕业于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）。他曾担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，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。

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，他以翻译和改编古典与当代经典的华语舞台剧受到各界的瞩目。他是首个连续三年受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。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》、《底层》、《赤鬼》和《红色的天空》等等。2017年，他受新加坡国际艺术节邀约，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。《画室》更让他在2018年的海峡时报“生活！戏剧大奖”中第三度获得最佳导演奖。

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。燊杰自2008年便开始定期进行「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。现今，九年剧场的演员组合是新加坡唯一持有上述特质的团队。在燊杰的带领下，演员组合目前正在发展一套名为「九年剧场演员功课」的表演训练法。

## 奥古斯特·斯特林堡

斯特林堡是一个瑞典戏剧家、小说家及诗人，并被认定是其中一个现代戏剧之父。他的作品流向两大文学倾向——自然主义和表现主义。他是一位多产的创作家。在他的作品里可以直观的看到他的生活经历和感觉。在他的四十年的生活里，他写了六十多部戏剧和三十多部作品，其著作涵盖范围有小说、历史、自传、政治和文化赏析等。作为一个大胆且以颠覆传统为一贯作风的创作家，他透过自我摸索习得戏剧性描写方法和其广泛用途，从具有自然主义的悲剧、独角戏和史诗剧，也可看出他对表现主义和超现实主义的掌握。

1870年写出第一部剧作《在罗马》并搬上皇家剧院的舞台，大大地激发了创作热情，又写了《被放逐者》。后经一番创作和生活的转折，1889年在哥本哈根成立了一座实验剧院，揭幕之日上演了他的名剧《茱莉小姐》。

1907年，他和法尔克合作，成立了对他的剧作进行实验演出的剧院，再一次发挥了他天才的创造力，两年内写下了10部剧本。他是继易卜生之后的又一位北欧戏剧大师，仅剧作就有60多部。斯特林堡作品主要有《奥洛夫老师》（1872）、《父亲》（1887）、《借方与贷方》（1892）、三部曲《到大马士革去》（1898）、《古斯塔夫·瓦萨》（1899）、《厄里克十四》（1899）、《一出梦的戏剧》（1902）、《鬼魂奏鸣曲》（1900）《茱莉小姐》等。其中戏剧《茱莉小姐》把自然主义戏剧发展到一个完美的阶段。

他的剧作从现实主义到自然主义，又从自然主义到表现主义和象征主义，对欧洲和美国的戏剧艺术有很大影响，对当时的电影事业的发展起了推动作用。



## 演员 一 饰 JULIE



**梁建婷**  
(澳门)

2009年加入澳门青年剧团，担任演员及课程导师。现为自由工作者，近年开始参与海外剧团演出，曾到北京演出《512911921》及到台湾演出《长夜漫漫路迢迢》及《大世界娱乐场II》等。其他作品包括《侯贝多·如戈》、《肺人》等。亦曾参与电影，如《沙漏爱情》、《见光》等。近年亦开始学习中国曲艺南音说唱，希望探索不同的表演艺术。



**徐山淇**  
九年剧场演员组合  
创建及核心团员

演员、监制、剧场导师。自九岁起加入新加坡“丽的呼声”少年儿童话剧组后开始其表演事业。毕业自新加坡国立大学戏剧科，主修戏剧学及汉语，并与多个新加坡剧团合作。曾参与SITI剧团及铃木利贺剧团分别关于“观点”与“铃木演员训练法”的训练。近期作品包括《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？》。



**卓婷奕**  
九年剧场演员组合  
创建及核心团员

戏剧演员、舞者。毕业于新加坡拉萨尔艺术学院（戏剧系荣誉学士）。她也创作跨媒介实验性的作品，在剧场、博物馆或特定场合演出。曾凭“HBO亚洲”电视剧集《诡恋》荣获2015年亚洲电视大奖最佳女配角的提名。曾在北京、上海、伦敦、纽约、马尼拉和马来西亚表演，这次演出是她首次和海外演员合作。





## 演员 一 饰 JEAN



**梁奮佳**  
(澳門)

现为自由戏剧工作者。近年演出作品：《荒幕行人》、《异乡记》、*Heavy Metal Girls*、原创音乐剧《别了，巨人！》、《春风蝴蝶之事》、《爱与资讯》、《摇钱树》、《鬼马音乐狂想曲3》、《杏仁豆腐心》、《人在地城》、《长夜漫漫路迢迢》(重演)、《我城故事—》音乐剧、*Puzzle the Puzzle* (爱丁堡艺穗节及中国、韩国巡演) 等。



**韩乾畴**  
九年剧场演员组合  
创建及核心团员

毕业于新加坡国立大学戏剧系，曾分别到加拿大温哥华和法国巴黎参与论坛剧场翘楚 David Diamond 及小丑大师 Philippe Gaulier 的夏季课程。曾八度提名、五度荣获《海峡时报》"生活! 戏剧奖"最佳群体演出。作品包括：《十二怒汉》、《咔嚓卡夫卡!》、粤语版《单日不可停车》、《画室》等。这是他首次于澳门舞台演出。



**温伟文**  
九年剧场演员组合核心团员

演员、歌手和音乐家。毕业于新加坡国立大学戏剧系，目前是自由工作演员。毕业后曾参与多个英语和华语剧场的制作。曾参演：《搭错车》、《小红帽》、《汉赛尔与格莱特》、《夜莺》(中英文版本)、《暴风雨》、《雨季》、《赤鬼》、《红色的天空》、《本质上快乐》、《画室》、《咔嚓卡夫卡!》、《有时月光》。



## 演员 一 饰 CHRISTINE



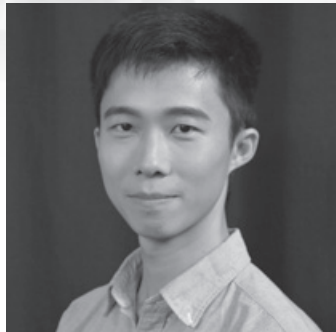
**何芷遊**  
(澳門)

葛多艺术会成员。毕业於香港演艺学院戏剧学院表演系，於校内曾凭形体剧《嚎叫》获最佳整体演出奖。近期演出包括：《飞吧，临流鸟，飞吧！》（读剧）、《大学之烈火青春》、《教育有戏》、《小城风光》、《真实的谎言》、《嚎叫》、《马克白》、《三姊妹》。



**鄭雅文**  
(澳門)

热衷创作，近年致力於各种形式的身体训练。其现代舞编舞作品包括《一颗开花的树》、《半》、《∅:[ˈempti][set]》等。现为自由舞台工作者，涵盖舞者、演员、後台工作、文案撰写等。演出包括：《微尘·望乡》、《小王子之奇遇物语》、《药》、《天材耗梦》等。



**梁海彬**  
九年剧场演员组合  
创建及核心团员

毕业于新加坡南洋理工大学。自2012年起於九年剧场接受演员训练课程，包括语言技巧训练等。2014年到日本利贺村研习“铃木忠志演员训练法”，也随九年剧场学习源於美国的“观点”训练。

## 创意团队



### 郭秀丽 - 助理导演

目前是一名自由身的戏剧导演兼编剧，郭秀丽曾於2014至2016年担任新加坡专业剧团的驻团助理导演。曾参与九年剧场的作品包括《画室》、《艺术》和《人民公敌》。曾执导的作品包括《波希米亚人》、《夜莺》、《旧爱》、《车站》以及《遗志》等。以助理导演身份执导的作品包括《画室》、《地狱中的奥菲欧》、《三只山羊》、《金银岛》、《暴风雨》、《金发姑娘和三只熊》及音乐剧 *The LKY Musical* 等。



### 黃愛國 - 舞台设计

黃愛國畢業於國立台灣大學戲劇學系學士課程及英國皇家威爾士音樂及戲劇學院劇場設計碩士。全職舞台設計師，作品領域涵蓋戲劇、音樂、舞蹈、粵劇、兒童劇、展覽以及裝置藝術等。同時亦任教於澳門理工學院藝術高等學校及澳門演藝學院戲劇學校。舞台設計作品曾入選2017世界劇場設計展以及獲得第十四屆台新藝術獎。此外，亦熱衷於戲劇評論寫作。



### 林俊熿 - 灯光设计

剧场工作者，主要担任舞台监督，灯光设计，灯光设计助理等。

近期灯光设计作品包括：天边外（澳门）剧场《鸡春咁大只甲由两头岳》，卓剧场《电梯的钥匙》、《美丽新世界》、《克隆极乐》，晓角话剧研进社《通知书》、《明年此时》、《肺人》、《收信快乐》，点象艺术协会《墓所事事》（2014~2016）、《格子爬格子》，梦剧社《花开花落花王堂》、《女人与男人战争》、《花开花落花王堂》，澳门舞者工作室《女是》及《牡丹。吉祥》，紫罗兰舞蹈团《凝视朦胧的孤寂》，澳门城市艺穗节2013 - 独舞/双人舞展《界·限》，诗篇舞集《重生》，英姿舞园《旅人》、《童心愿》，四维空间《点与点》、*Exhaust*、《借个身体》等。

舞台监督作品包括：点象艺术协会《玩·风景》（2012~2013），晓角话剧研进社《虚名镇》及《完蛋的bug》，第十届华文戏剧节，梦剧社《窗明几净》等。

## 创意团队



### 莊立權 - 作曲/音效设计

莊立權是一名热爱哲学、文化与艺术的本地作曲家。自90年代以来，在立權的创意旅程上，他尝试不同的方法，包括传统纸笔作曲、应用电子合成器塑造声音、通过装置艺术、以及个人和集体的即兴创作，探索音乐和 声响元素里的诗意。立權善于和不同领域的创意人合作：从业剧场、舞 蹈、视觉艺术及建筑设计等。他的作品曾在英国、日本与本土的艺术节呈献。请到立權的 SoundCloud 网址 <https://soundcloud.com/li-chuan-chong> 聆听吧!



### 罗安妮 - 服装设计与主管

罗安妮对于物体和空间的触觉质感十分着迷，使她踏入拥有无限可能性的剧场世界。她在服装部门担任过各种角色如:设计、裁剪、服装管理。服装设计作品包括湘灵音乐社的《九歌·意象》、2015年新加坡国际艺术节委约作品《回归》(助理设计)、化生 艺术团的《妈祖航志》(助理设计)、潮州八邑会馆的《2014年新加坡潮州节晚宴演出》等

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

Original Play 原著

**August Strindberg** 斯特林堡

Translation / Adaptation / Director 翻译/剧本/导演

**Nelson Chia** 谢樂杰

Producer 监制

**Mia Chee** 徐山淇

Cast 演员

**(Nine Years Theatre)** Mia Chee, Hang Qian Chou, Neo Hai Bin, Jean Toh, Timothy Wan.

(九年剧场) 徐山淇、韩乾畴、梁海彬、卓婷奕、温伟文。

**(Macau)** Leong Fan Kai, Kate Leong, Flora Ho, Mandy Cheang.

(澳门) 梁奮佳、梁建婷、何芷遊、鄭雅文。

Set Designer 舞台设计

**Cola Wong** 黃愛國 (Macau 澳门)

Lighting Designer 灯光设计

**Calvin Lam** 林俊熿 (Macau 澳门)

Music Composer and Sound Design 作曲/音效设计

**Chong Li-Chuan** 莊立權

Costume Designer and Wardrobe Manager 服装设计与主管

**Loo An Ni** 罗安妮

Production Manager 制作经理

**Chan Silei** 曾巴蕾

Stage Manager 舞台监督

**Tan Xiang Yi** 陈湘怡

Assistant Stage Manager 助理舞台监督

**Teo Pei Si** 张佩思

Surtitle Operator 字幕操作

**Shang Dianjun** 尚殿君

Key Visual Photography 宣传照摄影

**The Pond Photography**

Admin Executive and Graphic Design 行政执行 / 平面设计

**Natalie Wong** 王嘉慧

Publicity Executive 宣传执行

**Valerie Chua** 蔡淑娟

Accountant 会计

**Lynzie Au Yeung** 欧阳铭芝

Intern 实习生

**Lim Jia Ying** 林佳莹

# 九年剧场

支持九年剧场

NINE YEARS THEATRE

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献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

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.

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

**破格  
BREAKTHROUGH** \$10,000 and above

你的胸怀推动我们深入未知，  
勇于创新。

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

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

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

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

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All supporters also get to enjoy the following:



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Reservation of best seats  
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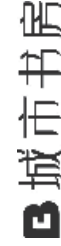
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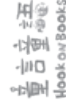
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## About Nine Years Theatre

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 English surtitles) have attracted audiences from all backgrounds with their consistency in quality and a cultural sensibility in translation and adaptation.

Nine Years Theatre has a strong emphasis on 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.

In order to engage our audiences beyond the productions, the company continues to explore 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 an opportunity to discuss art.







## 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. 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.

## Conversation with the Director

### **Question: Why is the play named *Pissed Julie*?**

Answer: *Pissed Julie* is a contemporary interpretation of the original play *Miss Julie*. The word “piss” carries the meaning of “excretion” and “release”, which symbolises shaking off the burden of a classic to examine the current state of the self, even with a spirit of self-ridicule.

### **Question: Could you please share your views on the original script, and how it is connected to the deconstruction and adaptation in *Pissed Julie*?**

Answer: The original play explores several topics, including some relatively outdated psychological theories and a misogynist point of view. I chose to focus on the theme of “identity” instead. After confirming that the cast would comprise actors from both Macao and Singapore, I started to think – what common historical, cultural and geographical struggles are faced by the people living in these two places?

First of all, both Macao and Singapore are island cities. They both have a maritime history and rely heavily on man-made entertainment like casinos and car races to attract visitors. Politically, it seems that public opinion has a certain degree of influence, but in fact, both places have a one-party system. Furthermore, both are former colonies of European countries. It is undeniable that we are still bearing the marks of the cultural clash between Europe and Asia, even though those European colonisers have long gone by now. Some of these common aspects are superficial, but some are crucial, such as our sense of identity – Am I Singaporean? Are you from Macao? Are we all Chinese? Are our motherlands our birth parents and the colonisers our adoptive parents? Is Mandarin my mother tongue and Cantonese yours, so it makes Portuguese and English foreign languages?

In the original play, the topic of identity is explored through the relationship between the social classes of Miss Julie and the servants, and the identity issue becomes more complicated when this class relationship is mingled with human desires. For this adaptation, I pursued the same direction – the social classes involved are not simply a characterisation for the identity. Expectations, anxiety, fear and a servile tendency would be manifested in the struggle for a sense of identity. At the same time, the tension for the rights of an identity also expands beyond social classes to aspects such as male and female, human and animal.

### **Question: In the original script of *Miss Julie*, there are only three characters, in this interpretation, however, nine actors and actresses are being cast for three roles – three for each role. How did you come up with this idea?**

Answer: This is not a ground-breaking approach. In fact, it has been adopted by quite a few plays, and I think it is particularly suitable for *Pissed Julie*. The theme of identity is a complex issue and telling the story only through a process of psychological realism can be boring. Three actors playing one role may display more sides of the characters and possibilities of the plot. I once said jokingly that there can be 27 versions for *Pissed Julie* if we count with nine actors performing the three roles. In addition to the number of actors, I have also implanted several contemporary imageries in this adaptation, hoping to challenge the storytelling of this naturalistic classic that was deemed subversive in its time and, in a respectful and playful manner, to create space for contemporary reactions.

### **Question: What is the difficulty of making three actors play the same role?**

Answer: This arrangement, if viewed superficially, can easily be misinterpreted as unveiling three personalities in one role, but this is not my intention. I intend to envisage three possible psychological outcomes of the same character, which can perhaps help reflect the complexity of topics such as identity and power. This elaborate description of the characters does exist in the original play script. What we have to do is to allow the three actors to share the same character by utilising the magic of the stage. In this case, the difficulty lies in how to weave or mix such characterisation into one world, one type of aesthetics.

### **Question: How will the three actors in each role work with each other?**

Answer: The three actors of each of the characters differ in many aspects like body type, voice, language, background and acting habits. The key is to extract a common stage language for communicating with each other on stage. One way to achieve this is to cultivate, through a training system of related content, an external awareness of space and time and an internal sensibility. What I pursue in the end is the actors' synchronisation of “breathing” despite their individual differences.



## Nelson Chia - Director

Nelson is an actor, director and theatre educator. He is 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.

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* (Toy Factory Productions, 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 was the first Singapore artist to be commissioned for a consecutive three years by the Esplanade to present works at the Huayi Chinese Festival of Arts, where two of his works won Best Director for two consecutive years at the Straits Times' Life! Theatre Awards, namely *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*, *The Lower Depths*, *Red Demon* and *Red Sky*, 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. *Art Studio* also won him his third Best Director award at the 2018 Straits Times Life! Theatre Award.

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 SIT1 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. Today, the NYT Ensemble is the only actor ensemble of this nature in Singapore. Under Nelson's leadership, the NYTE is currently developing a performance approach known as the "NYT Actors' Work".

## August Strindberg

August Strindberg, in full Johan August Strindberg, Swedish playwright, novelist, and short-story writer, who combined psychology and Naturalism in a new kind of European drama that evolved into Expressionist drama.

In 1879, he published his first novel, *The Red Room*, a satirical account of abuses and frauds in Stockholm society: this was something new in Swedish fiction and made its author nationally famous. The production of *The Father* in 1887 established his reputation as one of the most powerful dramatists of Europe.

Most of Strindberg's earliest efforts were historical dramas, a popular genre in the late 19th century and one he would return to many times in the course of his writing. Shakespeare's works were an influence, especially his psychologically nuanced characters. After a few poorly received plays, including *The Freethinker* (1869) and *In Rome* (1870), Strindberg made his breakthrough as a dramatist in 1881 with the first performance of *Master Olof*, which he had reworked several times since he wrote it in 1872.

Strindberg's international breakthrough came with his great naturalist tragedies *The Father* (1887), *Miss Julie* (1888) and *Creditors* (1889). His naturalist dramas are imbued with Darwinian and Nietzschean ideas – presenting a struggle between the strong and the weak, and often between the sexes. In *The Father*, a wife tries to make her husband believe he is mad, while in Strindberg's most frequently staged play, *Miss Julie*, the power struggle plays out on several levels: between different social classes and between a man and a woman. Other naturalist dramas by Strindberg include *The Stronger* and *Pariah* (both 1888-89), which respectively describe the struggles between two women and two men. *The Dance of Death* (1900) is one of Strindberg's darkest depictions of marriage, with the naturalism punctuated by dreamlike sequences.



## Cast - Playing JULIE



### Kate Leong

(Macao)

Leong worked as an actor and instructor at the School of Theatre of Macao Conservatory from 2009 to 2015 and is currently a freelance theatre practitioner. In recent years, she has participated in overseas theatre performances including *512911921* in Beijing, *Long Day's Journey into Night* and *A Gambling World II* in Taiwan. Her other works include *Roberto Zucco* and *Lungs*, and films such as *Timing* and *Come, the Light*. She has also started learning Naamyam, in the hope of exploring different types of performing arts.



### Mia Chee

NYT Ensemble Founding  
and Core Member

Chee started her performing arts career at the age of 9 when she joined Rediffusion's children radio drama group in Singapore and has collaborated with a number of Singaporean theatre companies after graduating with a Bachelor of Arts degree in Theatre Studies and Chinese Language from the National University of Singapore.

She has also received Viewpoints training from SITI Company and Suzuki Method of Actor Training from SITI Company and Suzuki Company of Toga. Her recent works include *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?*.



### Jean Toh

NYT Ensemble Founding  
and Core Member

Holding a Bachelor of Arts (with Honours) degree in Acting from LASALLE College of the Arts in Singapore, Toh is an actor and dance theatre maker. She has presented cross-disciplinary experimental productions in theatres, museums and other site-specific locations.

She was nominated for the Best Supporting Actress for her role in HBO Asia's *Grace* at the 2015 Asian TV Awards, and she has performed in many places including Beijing, Shanghai, London, New York, Manila and Malaysia, with *Pissed Julie* in Macao being her first time working with foreign actors.



## Cast - Playing JEAN



**Leong Fan Kai**  
(Macau)

Leong is a freelance theatre practitioner who has participated in numerous productions in recent years, such as *Reflector*, *Holy Crab!*, *Heavy Metal Girls*, *Butterflies in the Spring Breeze*, *Love and Information*, *Cash Tree*, *Hanky-Panky Rhapsody III*, *Almond Tofu*, *Protean Cities*, *Long Day's Journey into Night* (re-staged), *Musical Stories of My City* and *Puzzle the Puzzle* (presented in Edinburgh Fringe Festival, Mainland China and South Korea).



**Hang Qian Chou**  
NYT Ensemble Founding  
and Core Member

Hang graduated from the National University of Singapore with a major in Theatre Studies and attended the summer courses held by forum theatre expert David Diamond in Vancouver, Canada and by clown master Philippe Gaulier in Paris, France. He is a five-time winner and eight-time nominee for Best Ensemble in The Straits Times' "Life! Theatre Awards". His notable works include *Twelve Angry Men*, *Cut Kafka!*, *No Parking on Odd Days* in Cantonese, *Art Studio*, among others, with *Pissed Julie* marking his first-ever performance in Macao.



**Timothy Wan**  
NYT Ensemble Core Member

Wan is an actor, singer, musician. He has been actively engaging in both the local English and Mandarin theatre productions since his graduation from the Theatre Studies department in the National University of Singapore. He has performed in a number of productions including *Glass Anatomy*, *Red Riding Hood*, *Hansel & Gretel*, *The Nightingale* (in both English and Mandarin), *The Tempest*, *December Rains*, *Red Demon*, *Red Sky*, *Fundamentally Happy*, *Art Studio*, *Cut Kafka!* and *Sometimes Moon*.



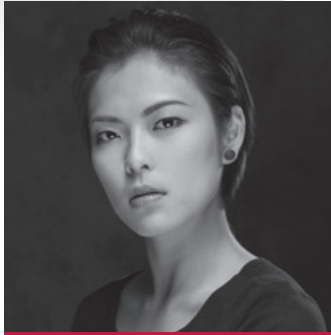
## Cast - Playing CHRISTINE



**Flora Ho Chi Iao**

(Macau)

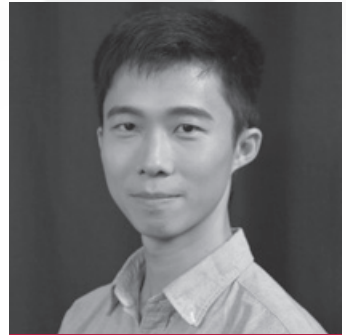
Ho is a member of Godot Art Association and a freelance theatre practitioner who has been active in both Hong Kong and Macao theatre fields after graduating from the Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts (with Honours) degree in Acting. She has won the Best Actor award with her performance in the physical theatre production *Howl* at the Academy and has recently participated in many stage productions including *The Myth of Archaeology Bird: The Vanished Wings* (play reading), *The Great Learning*, *Hong Kong Education is Dramatic*, *Our Town*, *True Lies*, *Howl*, *Macbeth* and *Three Sisters*.



**Mandy Cheang**

(Macau)

Cheang has dedicated herself to different forms of physical training in recent years, given her passion in creating works. Modern dance productions choreographed by her include *A Blooming Tree*, *Half*, “ø : [ˈempti][set]” and so on. As a freelance stage practitioner, she is currently engaging in various fields such as dancing, acting, backstage support and copywriting. She has also participated in *Homecoming*, *The Little Prince*, *Drug* and *Flowers for Algernon*.



**Neo Hai Bin**

NYT Ensemble Founding  
and Core Member

Neo has undergone actor training at Nine Years Theatre since 2012, which covers a series of skills including speech techniques. He also studied the Suzuki Method of Actor Training at Toga Village in Japan in 2014 and received Viewpoints training, which originates from the United States, with Nine Years Theatre.

## Creative Team



### Cherilyn Woo - Assistant Director

Woo served as a Resident Assistant Director for the Singapore Repertory Theatre from 2014 to 2016 and is currently a freelance theatre director and playwright. She has participated in Nine Years Theatre productions including *Art Studio*, *Art* and *An Enemy of the People* and directed a number of works such as *La bohème*, *The Nightingale*, *The Woman Before*, *The Bus Stop* and *Yi Zhi*. She has worked as an assistant director in many productions including *Art Studio*, *Orpheus in the Underworld*, *The Three Billy Goats Gruff*, *Treasure Island*, *The Tempest*, *Goldilocks and the Three Bears*, *The LKY Musical* and so on.



### Wong Oi Kuok (Cola) - Set Designer

Cola got a bachelor's Degree in Set Design and Stage Technology from the Department of Drama and Theatre at National Taiwan University, and later a MA in Theatre Design from the Royal Welsh College of Music & Drama. She is a full-time stage designer, working on theatre, music, dance, Cantonese opera, exhibitions and installations. Cola is also a tutor in Macao Polytechnic Institute, School of Arts and Macao Conservatory, School of Theatre. Besides, she is the finalist of Emerging Designer in World Stage Design 2017 and the winner of The 14 th Taishin Arts Award. She also keen on writing comments of Macao dramas.



### Calvin Lam - Lighting Designer

Calvin is a stage manager and lighting designer.

He has designed lighting for theatrical productions like *Egg-sized Cockroaches Are Rampant by the Horizon Theatre* (Macao); *The Elevator Key* and *Brave New World* by the Dirks Theatre; *Preserving Happiness* by Clowns Are Not Ugly Theatre; *The Memorandum* and *Same Time, Next Year* by the Hiu Kok Drama Association; *All Things About Tombs* by Point View Art; *The Nostalgic Past of Santo AntOnio* and *The Battle between the Sexes* by the Dream Theater Association; *All Things About Women* and *Peonies · Luck* by The Dancer Studio Macao; *Some Disordered Interior Geometries* by the Violet Dance Company; Solos/Duets Dance *Boundaries · Limits* featured at the Macau Fringe Festival 2013; and *Revival* by Stella & Artists.



## Creative Team



### Chong Li-Chuan - Music Composer and Sound Design

Chong Li-Chuan is a Singaporean composer with a keen interest in philosophy, culture and the arts. As a practitioner, Chong's activities run the gamut of acoustic composition, electroacoustic sound, sonic art, installation, free improvisation, "live" electronics, site-specific and collaborative work involving music and sound as key elements.

Chong's career in music and sound started in the late '90s, freelancing as a composer and sound designer in collaboration with practitioners in theatre, dance, visual arts, and architecture. Chong's works have been presented in the UK, Japan and Singapore. Please visit his SoundCloud channel for a listen: <https://soundcloud.com/li-chuan-chong>.



### Loo An Ni - Costume Designer and Wardrobe Manager

Loo An Ni is fascinated with the tactility of objects and spaces. This brought her into theatre where possibilities are limitless. She has taken various roles in costuming, from design and construction to wardrobe management.

Her costume design credits include *Nine Songs* (Siong Leng Musical Association), *Returning* (asst. design, SIFA 2015 commission), *The Mazu Chronicle* (asst. design, The Arts Fission Company) and Teochew Festival 2014 Gala Dinner Performance (Teochew Poit Ip Huay Kwan).



## Acknowledgements 鸣谢 :

- Macau Arts Festival 澳门艺术节
- Johnny Ng 黄家强

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  
Ms. Khee Shihui  
Mr. Tan Cher Kian  
Anonymous 匿名者  
Mr. Xie Shangbin  
Anonymous 匿名者  
Anonymous 匿名者  
Anonymous 匿名者  
Ms. Cynthia Wong

### **Physique 体格**

Anonymous 匿名者  
Anonymous 匿名者  
Ms. Lynn Lee  
Mr. Ng Wai Keong  
Mr. Ng Wai Mun  
Ms. Wang Shuyang

### **Personality 性格**

Mr. Chan Boon Kheng  
Mr. C.J. Chen  
Mr. Kok Wang Lin  
Anonymous 匿名者  
Anonymous 匿名者

### **Style 风格**

Mr. Albert Chan  
Prof. Chan Heng Chee

### **Character 人格**

Anonymous 匿名者  
Anonymous 匿名者

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# 李尔王

LEAR IS DEAD

26 - 28 Oct 2018

Drama Centre Theatre

李尔王驾崩，举国哀悼。弄臣们办了一场纪念演出，演绎李尔王生平之伟业，以及晚年的落寞。是世人负了李尔，还是人性的愚昧让他步向灭亡？国民没了李尔，又将何去何从？

改编自莎士比亚名剧《李尔王》，九年剧场为你带来讽刺悲剧《李尔亡》。

Lear is dead, the entire country mourns. The Fools organise a memorial performance, to tell the story of Lear's glory and his downfall in his later years. Did the world forsake Lear or was his foolishness the cause of his demise? And how will the citizens move on without Lear?

Based on Shakespeare's *King Lear*, NineYearsTheatre brings you the satirical tragedy *Lear is Dead*.