



九年剧场

NINE YEARS THEATRE

呈献 PRESENTS

红色的

天空

RED  
SKY

编剧 PLAYWRIGHT  
賴聲川 STAN LAI

导演 DIRECTOR  
谢燊杰 NELSON CHIA

八位资深演员  
一曲生命颂歌  
Eight theatre veterans  
in a celebration of life.

20-23.10.2016  
[www.nineyearstheatre.com](http://www.nineyearstheatre.com)



老李想把政治生涯写成回忆录，  
李太太则忘不了海边的初恋。  
陈老太太赶着去赴六十年前的约会，  
老金却担心没时间回复那一堆堆的信件。  
老麦在心中开了场个人演唱会，  
二马用相机捕捉众人欢乐的眼泪。  
邓老太太成天在镜子前化妆，  
小丁则专喜欢到处找人抬杠。

八位老人家在养老院里相遇。他们在吃饭、吃药、唱歌、斗嘴的过程里让我们看见了生命的痛与美。此剧是一曲赞颂秋天的歌，也是一首关于勇气和人生的诗。

由台湾名导赖声川编剧，本地两度获奖导演谢燊杰执导，九年剧场此次集结了华语剧坛八位资深演员，连同剧团演员组合计划成员，为您带来这万众期待的演出。



Mr. Lee wants to write a memoir about his political life,  
while Mrs. Lee cannot forget how they fell in love by the sea.  
Mdm. Tan is on her way to a date that is 60 years late,  
but Old Kim worries that he will not reply to all those letters in time.  
Old Max holds a solo concert in his heart  
as Er Ma captures the joyful tears in his camera.  
Mdm. Teng pretties herself in front of a mirror all day,  
and Xiao Ding loves a good banter with anyone who would listen.

Eight senior citizens converge in a retirement home. They feast on food and medication; they sing and they fight. And through it all they show us the pain and beauty of life. This play is an ode to autumn as much as it is a poem on the courage of living.

Two-time award-winning local director Nelson Chia directs this masterpiece by renowned Taiwanese director Stan Lai. And for this much-anticipated event, Nine Years Theatre has gathered eight veteran actors of the local Mandarin stage with members of our NYT Ensemble Project to bring to you a unique Mandarin theatre experience.





## 导演的话 Director's Message

记得年轻时参与舞台演出，总喜欢站在侧幕观察台上前辈们的表演，一边欣赏，一边偷师。这次排演《红色的天空》，找来多位资深演员与剧团里的年轻伙伴们一起工作，一方面也是希望把当年的那种边看边学的经验带给青年演员们。开始排练后，发现不只是年轻人向前辈学习，前辈们也在了解、吸收年轻人的工作方法。这里所谓的学习，不只是技能上的，而是包括了一种传承的精神。

在传统农业社会里，长者就持有传承、启迪的责任，身份受人尊敬。现代工业社会，生产力至上，长者有时却沦为累赘。社会这般看待长者，长者们又能如何看待自己呢？

赖馨川老师在原剧里体现了时间流逝的感觉，我这次则创造了一个让时间停滞的空间，通过群戏演员引领我们仔细观察生命最后阶段的美。的确，四季巡回，生命复始，在歌颂春天的当儿，我们是否也能体会秋天凋零、腐烂的诗意呢？

最后，对于台前幕后以及观众们给予九年剧场的信任和支持，我深深感激。谢谢你们不懈地为本地中文剧场作出贡献。

I remember as a young actor in a play, I have always liked to observe the senior actors from the wings, appreciating their work and learning from them. By gathering a group of veteran actors for *Red Sky*, I hope to offer a similar experience for the younger company ensemble actors. As rehearsals began, I realised that not only were the young actors learning from the veterans, the seniors were also trying to understand and take in the work methods of the young actors. The process is not merely about learning, but it also entails the spirit of passing down from one generation to the next.

In traditional agriculture society, seniors are responsible for this act of passing down knowledge and giving advice on life to the community. Their roles are highly respected. On the other hand, in modern industrialised society, the focus on productivity will at times make old people seem like a burden. If that is how society views their seniors, how then will old people see themselves?

In Stan Lai's version of the play, there is a sense of time passing. In our version, I have created a space where time stops and, led by the ensemble actors, we are given a chance to observe the beauty of life at its last stage. Indeed, as we move through the seasons and the cycle of life, we may praise the liveliness of spring, but are we also able to experience the poetic nature of things withering in autumn?

Last but not least, I am humbled and grateful for the trust and support given to NYT by the entire team of *Red Sky* and the audiences. Thank you for your contributions to local Mandarin theatre.



Nelson  
谢樂杰 Nelson Chia

## 关于九年剧场

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。

九年剧场非常强调演员的训练，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。

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。

### 剧团董事：

谢财佳  
徐山淇  
谢燊杰  
黄家强  
陈钰鑫  
黄渭莹

### 公司职员：

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

### 愿景

成为一个不断重释剧场创作方式与观剧体验过程，并通过这方面的努力和观众及艺术社群建立联系的重要剧团。

### 宗旨

创作能够启发心灵，引发思考，且赏心悦情的高素质舞台作品。为此，九年剧场将迈向以下目标：

- 通过“九年剧场演员组合计划”建立一支进行定期训练和集体创作的全职演员团队。
- 通过“九年剧场开展平台”分享和推广有系统性的演员训练，并对其概念及实践进行研究和发
- 通过“九年剧场观众分享平台”鼓励和激发观众对艺术进行讨论。
- 不断地在艺术创作、演员训练和观众接触方面寻找及发展新的格局、方法与模式





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

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

### 关于训练与创作

问:为什么要进行训练?

答:其中原因很多,但主要是因为

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

问:为什么进行共同训练?

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

问:「九年剧场演员组合计划」的作品追求哪些特质?

答:我们希望作品拥有

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



## 賴聲川 — 编剧

被《亚洲週刊》誉为「亚洲剧场导演之翘楚」，賴聲川是华文世界最著名的剧场工作者之一，从1984年以来，以强烈的创意吸引观众涌入剧场，带给台湾剧场新生命，从此持续为中文剧场开拓新的领域与境界。在余秋雨的观点中，賴聲川和他领导的【表演工作坊】「总能弹拨到无数观众的心弦」。

賴聲川的三十多部原创剧场编导作品包括台湾现代剧场开拓作品《那一夜，我们说相声》，多部曾作国际巡迴，获得广大迴响，创造出「精緻艺术」与「大众文化」的稀有结合，包括《回头是彼岸》、《这一夜，谁来说相声？》、《红色的天空》、《我和我和他和他》、《十三角关系》、《千禧夜，我们说相声》、《在那遥远的星球，一粒沙》等。他的八小时剧场史诗《如梦之梦》被誉为现代中文剧场的经典作品。他的纯导演作品，如《落脚声——古厝中的贝克特》、《一夫二主》、《等待狗头》，以及莫札特歌剧《唐·乔望尼》、《女人皆如此》、《费加洛的婚礼》也独具一格，深获好评。

賴聲川是美国加州柏克莱大学戏剧艺术博士，并在母校担任驻校艺术家。曾多年任教于台北艺术大学戏剧系及剧场艺术研究所，并曾担任剧学院院长，也曾担任美国史坦福大学客座教授暨驻校艺术家，现为台湾【表演工作坊】艺术总监。





## 谢燊杰 - 导演

燊杰是一名演员、导演和戏剧导师。

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

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

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

他也担任过Toy肥料厂的副艺术总监（2003 - 2013）、实践剧场的驻团演员／导演（2000 - 2002）、电力站的附属艺术家（2007 - 2009），也是创作组合A GROUP OF PEOPLE的创办人之一（2008 - 2012）。

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







## 演员

### 黄家强

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！戏剧大奖”最佳男配角，近年还参演的剧目包括九年剧场的《谁怕吴尔芙？》（2011）和实践剧场的《天门决》（2015）。

家强也是新风相声学会的会长和九年剧场的董事会成员。



### 杨世彬

杨世彬，67岁，客家人。资深舞台剧、相声演员。1967年进入表演艺术学院（实践前身）学习戏剧。此后，参加《高加索的母亲》、《喂，醒醒！》、《连升三级》、《赵先生的烦恼》、《希兹耐·班西死了》等演出。演《监察官出丑记》获文化部华语最佳男演员奖。后又在实践话剧团名下，演出《放火的人》、《公公在地窖》、《小白船》、《黄昏上山》、《傻姑娘与怪老树》、《寻找小猫的妈妈》、《老九》、《红鹰》等。

近期作品包括：《狮城悬案》（新风相声学会）和《挣扎》（M1华文小剧场节 2015）。



### 谢芝炫

除了是名戏剧发烧友，芝炫也录制并编写过无数的广播剧。

她曾参与拍摄多部新传媒电视剧以及电影，其中包括：《阿嬷》、《沙城》、*Panda Panda* 及 *The Secret Passion of Madam Tan Ah Lian*。而由她所执导的作品有《等待黑暗》、《灵性》、《特别的爱，给特别的你》、*Double Bill* 等。

芝炫近期舞台剧演出代表作包括：《茉莉公主》、《贵妇还乡》、《新72家房客》、《那年，那夜，那些人》。

她目前也是新加坡艺联剧团的副会长。



### 林佩芳

佩芳自60年代开始投身舞台演出至今将近50年，前后参演过不少名著和大型演出，包括《72家房客》、《求婚》、《夜店》（艺术剧场）、《老九》（剧艺工作坊）、《原野》、《家》、《日出》（艺联剧团）、《12金钗》（戏剧盒）、《1+1=3》（必要剧场）、《人间有情》、《爱情观自在》、《明天》、《牛仔日记》（实践剧场）等等。

曾经是多个中小学戏剧指导老师，目前全职担任福建会馆文化艺术团编课及教学，并协助多个剧团及学校的舞台演出化妆。



### 刘诗璇

从南洋大学大众传播学毕业之后，多年来“游艺”于多个身份：

配音导播—为各种语言（粤日韩英语）的电视剧及电影配译成华语；电视综艺节目导演；华英语频道电视艺人；舞台剧演员（曾参与北京亚洲华彩节《咏蟹花》的演出）；声音演员；南洋理工大学与新传媒学院兼职讲师；国内外戏剧表演者及主持人的语言形体指导师；医生、金融银行与商业机构等专业人士以及学前教育工作者的语言培训师。



### 吴悦娟

悦娟是全职职场工作者与老师。1982年从实践艺术学院的剧场培训计划毕业后，她参演了80多部舞台剧。有已故戏剧家郭宝昆的《傻姑娘与怪老树》、《寻找小猫的妈妈》、《老九》、《灵戏》、《夕阳无限》；还有让她演技倍受瞩目的《妈妈的箱子》更受邀参加1998年第八届单人戏剧节。

悦娟也涉足英语剧场，在必要剧场的 *Koan* 担任要角，并获邀在2003年到韩国演出。2006年，她以十指帮的《翻心》获得生活戏剧奖的最佳女主角。



### 郑光辉

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

光辉目前是“九年剧场演员组合计划”的核心组员。



### 刘锦煌

早期活跃于广播界，但自从前丽的呼声属下粤语话剧组式微后，受英文教育的他就转向舞台参与双语话剧表演，近年也活跃于广东粤剧演出。除了粉墨登场外，亦积极参与导演、舞台监督及司仪等工作。为了令自己对舞台更有自信，锦煌曾特地到中国广州市粤剧艺术学院跟随梁建忠老师学习导演课程。自由身的他除了演戏、偶尔也导些话剧和粤剧。





**徐山淇**  
创建及核心组员

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。

9岁加入丽的呼声少儿组，后来毕业于新加坡国立大学戏剧系，并与本地多个剧团合作。此外，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《赤鬼》、《底层》、《伪君子》、《人民公敌》、《她门》及《谁怕吴尔美？》（澳门艺术节2013）。



**韩乾晴**  
创建及核心组员

继《十二怒汉》之后，乾晴参演了《赤鬼》、《底层》、《伪君子》与《人民公敌》。

毕业于国大戏系后，他在野米剧场接受演员训练，也曾远赴加拿大和法国进修。曾五度提名、三度荣获海峡时报“生活！戏剧大奖”最佳群体演出。参演的剧目包括《天门决》、《天冷就回来》、《老九》、《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》（猴纸剧场）。



**梁海彬**  
创建及核心组员

为什么做剧场？

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

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



**温伟文**  
核心组员

伟文是一名演员、歌手，以及音乐家。

他毕业于新加坡国立大学戏剧系，目前是一名自由性质的戏剧从业者，参与了许多英语和华语剧场的制作：《Army Daze》、《搭错车》、《High Class》、《Red Riding Hood》、《Firecrackers & Bombshells》、《Romeo & Juliet: The Musical》、《Hansel & Gretel》、《The Nightingale》（中英文版本）、《Junior Claus》、《Titou Dao》、《The Tempest》、《雨季》、《白言》、《Beauty World》、《赤鬼》与《鸠摩罗什》。



**陈宇决**  
见习组员

陈宇决毕业于新加坡国立大学戏剧系。近期的表演作品包括：《Café》（The 20-something Theatre Festival）、《Drums》（中野成树与滨海艺术中心日本文化节）、《宣言》（必要剧场与戏剧盒）、《风回来了》（戏剧盒与ArtsWok）以及《偏》（十指帮）。编剧作品有《承传》（十指帮）以及《吴刚成仙记》（掌行人）。

2013年至2015年期间，宇决任职十指帮的学徒之一。



## 创意与制作团队

### 曾巴蕾 - 舞台设计

巴蕾从2007年开始在剧场圈工作，工作性质与范围包括舞台监督、制作经理、舞台设计和道具设计。舞台和空间设计包括罗子涵的 *I Am LGB*、戏剧盒的《咪呖店》、戏剧盒与必要剧场联合呈献的《宣言》和艺术之家第十周年的 *The Next Page*。

她是九年剧场《赤鬼》的制作经理，也是2015至2016年新加坡国际艺术节和2014年国大艺术节的制作经理之一。

### 陈坤松 - 灯光设计

拥有圣地牙哥加利福尼亚大学戏剧与舞蹈系的硕士学位（灯光设计），陈坤松在2015年获国家艺术理事会颁发青年艺术家奖。他也获颁美国剧场技术协会的“YD&T Lighting Design Award”与“Commissioners Grant”、国际照明设计师协会“Education Trust for IALD Enlighten Americas”和国家艺术理事会的艺术专业奖学金。

他近期参与的作品包括：*Rent – The Musical*（彭魔剧场）、*Sounding Body* (RAW Moves)、*The Philharmonic Winds Goes Pop!* (爱乐管乐团与滨海艺术中心合作)、*Hello Goodbye* (新加坡专业剧团)、*Public Enemy* (野米剧团)、*Red* (Blank Space Theatre; in collaboration with Esplanade – Theatres on the Bay)、《大卫必佳2.0之小人当道》(戏剧盒)、《新兵正传音乐剧》(Running Into The Sun) 和 *Eat a Bitter Bloom* (Arts Fission)。

### 莊立權 - 音乐创作

莊立權出生于新加坡，是一名音乐人兼交互设计研究员。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，进行戏剧、舞蹈、视觉艺术和建筑设计。近两年，立權也与景观设计师 Chang Huai Yan、视觉艺术家王美清、戏剧导演 Jeff Chen、舞蹈编导郭瑞文、杨秋怡、陈裕光和张咏翔携手合作。

欢迎浏览立權的音乐网站：<https://soundcloud.com/li-chuan-chong>

### 陈安东尼 - 服装设计

毕业于伦敦时装学院表演服装设计硕士专业，陈安东尼目前是本地一间艺术院校的资深讲师。在服装设计与时尚设计累积了多年经验的他，曾先后同国大、TOY肥料厂、戏剧盒、太阳马戏团、新加坡艺术节和新加坡国庆庆典有过合作项目。直到今日，他在新加坡已为近40个舞蹈与剧场演出担任服装设计。

2010年，安东尼以TOY肥料厂的《咏蟹花》获得生活戏剧奖获最佳服装设计的提名；另外，他参与的九年剧场作品《十二怒汉》，也在2014年海峡时报生活戏剧奖获最佳服装设计的提名。



## 黄劲 - 制作音响设计

2011年奖学金得主，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。

黄劲的新加坡设计作品包括：《傻姑娘与怪老树》、《剃头刀》、《一桌二椅》、*A Fleeting Moment*、*Grind*、*Lord of The Flies*、*The Truth About Lying* 与 *Helix: In Progress*。

在英国的设计作品则有：*Little Black Book*、*Corpus Christi*、*Orion's Hat*、*Rites & Regulations*、*Ghost Sonata*、*The Bacchae*、*You Me Bum Bum Train*。

## 苏蜜嫣 - 制作舞台监督

接触不同的表演艺术 — 中国传统音乐、现代舞和戏剧，让蜜嫣“享有特权”能目睹和经历每个不同的排练过程和表演者们学习与成长。参与的作品包括：戏剧盒与新加坡国际艺术节的《在不久的将来之 - 坟场》、Jeff Chen的《郑和的后代》、爱乐交响乐团与生化艺术团的《春之祭：人民的斯特拉文斯基》。

她参与的九年剧场作品包括《艺术》、《伪君子》和《底层》。很荣幸能与《红色的天空》的资深演员合作，並向往与九年剧场再次合作。

## 林忠华 - 发型设计

林忠华于1986年开始他的发型设计事业。为了追求对剧场发型设计的热忱，他也在1999年创立了“Ashley Salon”。至今，他已为超过300多部本地与国外制作担任发型设计，而当中也有许多作品获得奖项的肯定。

忠华很庆幸能与许多本地剧场合作，让他有机会为不同时代设计与呈现不同风格的发型，累积了不少宝贵经验，并同时被视为本地剧场界发型设计的老将。他几个较为难忘的作品包括：2002年的《紫禁城：慈禧太后的肖像》以及在2015年获得海峡时报“生活！戏剧大奖”年度最佳制作的《西游记》（野米剧场）。

## The Make-Up Room - 化妆

拥有将近20年的丰富经验，黄洲弥和罗珏慧秉持着对化妆艺术的热忱和不断创新求变的精神，成立了“The Make-Up Room”。

在过去的12年里，The Make-Up Room 参与过的本地作品包括：《聊斋》（实践剧场）、《酒店》（野米剧场）、*Broadway Beng* (Dream Academy)、《罗密欧与朱丽叶》（新加坡专业剧场）、《鸠摩罗什》（TOY肥料厂）、2016年国庆庆典和今年新加坡国际艺术节的多个制作项目。除了剧场，他们的专业领域也包括婚礼化妆、以及开办课程，引领更多对化妆有兴趣的人走向专业化。





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

Producer 监制  
**Mia Chee 徐山淇**

Playwright 编剧  
**Stan Lai 赖声川**

Director 导演  
**Nelson Chia 谢燊杰**

Director's Assistant 导演助理  
**Chong Gua Khee 张月崎**

Set Designer 舞台设计  
**Chan Silei 曾巳蕾**

Lighting Designer 灯光设计  
**James Tan 陈坤松**

Music Composer 音乐创作  
**Chong Li-Chuan 莊立權**

Production Sound Designer  
制作音响设计  
**Ng Jing 黄劲**

Costume Designer 服装设计  
**Anthony Tan 陈安东尼**

Hair Designer 发型设计  
**Ashley Lim 林忠华**

Makeup Artist 化妆  
**The Make-Up Room**

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

Production Stage Manager 制作舞台监督  
**Tennie Su 苏蜜嫣**

Assistant Stage Manager  
助理舞台监督  
**Chan Ruiyu 陳睿瑜**

Wardrobe Mistress 服装协调  
**Loo An Ni 罗安妮**

Surtitles Operator/Translator  
字幕操作 / 翻译  
**Shang Dianjun 尚殿君**

Production Intern 制作实习  
**Matthias Teh 郑恩**  
**Myer Wong 黄沁恒**

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

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

Marketing and Publicity 宣传  
**Chen Huiling 陈蕙玲**  
**Jackie Liu 刘杰奇**

Printing 印刷  
**Allegro Print**

Set Constructor 布景制作  
**Huilin Trading 辉林贸易**

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# 九年剧场

支持九年剧场

NINE YEARS THEATRE

SUPPORT NYT

参与「九高格捐助方案」!

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。

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

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!

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

您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** 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

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

**品格  
TASTE** 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** 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

若想参与，请电邮至 [9cell@nineyearstheatre.com](mailto:To participate, email 9cell@nineyearstheatre.com)


欲知更多详情，请浏览 [To know more about the scheme, visit nineyearstheatre.com/9cell.html](http://nineyearstheatre.com/9cell.html)

合作伙伴 Supporting Partners:







红色的天空是夜黑风高，暴雨来袭的前兆；  
也意味着我终于可以睡个好觉。  
— 韩乾晴




红色的天空是我们终将逝去的  
青春 — 绚丽，夺目，短暂。  
— 陈宇决




天空没有颜色，如果没有光。  
— 郑光辉




红色的天空是鲜血，是希望，  
活着也要把最后一滴血流完！  
— 林佩芳



如果说红色的天空是夕阳的联想 — 红艳  
绚丽，因曾经，足矣。  
— 刘诗璇



不知道为何在我脑海里是夜晚深沉暗红的画面，  
给人沉重压抑的感觉。我不喜欢这样的红色天空。  
— 吴悦娟



红色的天空是红霞满天，沁人心脾；天然美景，  
心旷神怡。夕阳无限好，落日送余晖。  
— 杨世彬



红色的天空是每天努力燃烧、  
尽情璀璨的时刻。

— 徐山淇



红色的天空是最温暖，最激昂的感叹号！

— 梁海彬



红色的天空是在探索我们如何去面对一生中会经历的不同事件，而从中，我们是怎么学会成长。

— 温伟文



红色的天空是仰望天空，环顾四周，惊觉已步入黄昏。  
景色 幽美 宁静 心境 淡然 和平

— 谢芝炫



红色的天空表明天会更好 — 因为红色的夜晚预示第二天是晴朗的天气。

— 刘锦煌



小时候 红色的天空 是彩虹  
年轻时 红色的天空 好像血染的风采  
而如今 红色的天空 似乎是 夕阳 无限

— 黄家强



红色的天空

RED SKY

## 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.

### Our Vision

To be a significant theatre company that engages the audiences and artistic community by continuously redefining the ways artists and audiences make and appreciate theatre.

### Our Mission

- To create high quality stage productions that inspire, engage and entertain the audiences.
- In order to fulfil the above, Nine Years Theatre will work towards the following goals:
  - To build a company of full-time actors that train regularly and create work in an ensemble environment through the NYT Ensemble Project. (NYTEP)
  - To study, develop, share and champion the notion and practice of systematic actor training through NYT Developmental Platform. (NYTDP)
  - To engage the audience in the discussion of art through various projects under the NYT Audience Sharing Platform. (NYTASP)
  - To continuously develop new modes, methods and models in creation, training and audience engagement.

### Board of Directors:

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

### Company Staff:

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





## About Nine Years Theatre Ensemble Project

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

### The Idea of a Company Ensemble

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

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

### On Training and Creation

Q: Why do we train?

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

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

Q: Why do we train together?

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

Q: What are the characteristics of NYTEP productions?

A: They are

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



## Stan Lai - Playwright

Stan Lai is the most celebrated Chinese language playwright and director in the world. Based in Taiwan, where he founded the influential theatre group Performance Workshop, Lai's work has profoundly transformed the path of theatre in Taiwan and China today.

Lai's over 30 original plays have continually pioneered new horizons in modern Chinese theatre, and have been described as being "rare works that delicately blend fine art with popular culture." China's most prominent critic Yu Qiuyu says that Lai's work "always has the ability to touch the heartstrings of countless audiences." His most famous works include *That Evening, We Performed Crosstalk* (1985), which revived the dying art of "Crosstalk" in Taiwan; *Secret Love in Peach Blossom Land* (1986), described by the New York Times as "the most popular contemporary play in China"; *The Village* (2008), described by the Beijing News as "The pinnacle of our era of theatre"; and the epic *A Dream Like A Dream* (2000-2013), which has been compared to Peter Brook's Mahabharata and hailed as "The most elaborate theater work in Chinese history" and "possibly the greatest Chinese-language play since time immemorial" (China Daily).





## Nelson Chia - Director

Nelson is an actor, director and theatre educator.

For more than two decades, he has been seen on the Singapore stage, taking on numerous major and leading roles in English and Mandarin productions. He is a two-time winner 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 has directed 22 major productions and is known for his translation, adaptation and direction of old and contemporary classics in Mandarin. He was commissioned for a consecutive three years by the Esplanade to present works at the Huayi Festival of Chinese Arts, out of which he won Best Director for two consecutive years at the Straits Times' Life! Theatre Awards for *Twelve Angry Men* (Nine Years Theatre, 2013) and *Art* (Nine Years Theatre, 2014). His other works include *Oleanna*, *Who's Afraid of Virginia Woolf?*, *An Enemy of the People*, *Tartuffe*, and *The Lower Depths*, to name a few.

A graduate of Goldsmiths College, London (MA in Directing) and the National University of Singapore (BA Theatre Studies), Nelson 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 2012, Nelson co-founded Nine Years Theatre (NYT) with his wife Mia Chee. Within a few years, NYT has grown to become one of the key players in the scene. Through his work as artistic director, he has not only managed to revive the interest in production of classics within the Mandarin theatre audiences, but has also raised the awareness of training among the acting 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. He was later invited by SCOT to collaborate as a member of its international wing but declined the opportunity in order to invest his energy in NYT and the research of actor training. In 2013, he created the NYT Ensemble Project (NYTEP) with an aim to establish a company of ensemble actors who train regularly in a systematic way, and create together over an extended period of time. To date, NYTEP is the only ensemble of this nature in Singapore.







## Cast

### Johnny Ng

Since graduating from the Acting Course at Practice Performing Arts School (former name of The Theatre Practice) 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 won Best Supporting Actor at The Straits Times' Life! Theatre Awards for *Twelve Angry Men*. His recent works include *Utter* (2012), *Who's Afraid of Virginia Woolf?* (2011) and *Legends of the Southern Arch* (2015).

He is also currently the chairman of Sin Feng Xiang Sheng Society and a board member of Nine Years Theatre.



### Yang Shi Bin

Yang Shi Bin, 67 years old, Hakka. An experienced performer in theatre and crosstalk, Shi Bin joined the Performing Arts School (former name of The Theatre Practice) in 1967 to learn drama, and went on to perform in various productions including *The Caucasian Chalk Circle*, *Hey, Wake Up!*, *The Triple Promotion*, *Mr Zhao's Frustrations*, *Siswe Banzi is Dead* etc. He received the Best Male Actor award from the Culture Department for Chinese Drama for his performance in *The Mishaps of the Inspector*. Thereafter, he acted in productions by Practice Theatre Ensemble, such as *Fire Raisers*, *My Grandfather in the Cellar*, *The Little White Sailing Boat*, *The Evening Climb*, *Silly Little Girl and the Funny Old Tree*, *Mama Looking for Her Cat*, *Lao Jiu*, *Red Hawk*, etc.

His recent works include *It Could Have Been \_\_\_\_\_!* (Sin Feng Xiang Sheng Society) and *The Struggle: Years Later* (M1 Chinese Theatre Festival 2015).



### Elena Chia Choo Sian

Elena's profession over the years has covered broadcasting, television, movies, theatre and more. Some of her film works include *Ah-Ma*, *Sandcastle*, *Panda Panda* and *The Secret Passion of Madam Tan Ah Lian*. She has also directed several local plays: *Soul/Desire*, *Double Bill* and *Love Just, For You*.

As a theatre practitioner, Elena's recent works include *Princess Jasmine*, *The Visit*, *The New 72 Tenants* and *The Fateful Night*.

She is currently the Vice-President of Singapore I-Lien Drama Society.



### Lim Poey Huang

Lim Poey Huang is a local theatre veteran, having performed on stage since the 1960s in many iconic and popular theatre productions including *The House of 72 Tenants*, *The Proposal* and *The Lower Depths* by Singapore Amateur Players, *Lao Jiu* by TheatreWorks, *Savage Land*, *Home and Sunrise* by Yi Lian Drama Troupe, *Twelve Dames* and *1+1=3* by Drama Box, *Where Love Abides*, *Love Au Zen*, *Tomorrow* and *A Midwife's Diary* by The Theatre Practice.

She has also taught speech and drama at many local schools and is currently a full-time teacher and course coordinator at the Singapore Hokkien Huay Kuan Arts and Cultural Troupe. Backstage, she specialises in stage make-up.



### Liow Shi Suen

After graduating from Nanyang University with a major in Mass Communications, Shi Suen has held various jobs including:

Dubbing Producer of television series and movies (from Cantonese to Mandarin, also from English to Mandarin); Voice Talent for TV interstitials and commercials, as well as documentaries and cartoons; Linguistic Trainer; Producer of TV variety programmes; Actress for television series, for both Chinese and English channels and Theatre Artist.

She is also the adjunct Lecturer for Nanyang Technological University and Singapore Media Academy.

### Goh Guat Kian

Guat Kian is a full-time theatre practitioner and teacher. After graduating from Performing Arts School (former name of The Theatre Practice) in 1982, she has appeared in more than 80 plays, many of which were important works in the development of Singapore's theatre scene. They include Kuo Pao Kun's *Mama Looking for Her Cat*, *My Mother's Wooden Chest* and *Sunset Rise*.

She has won Best Actress at the 6th Life! Theatre Awards for *Between The Devil and The Deep Blue Sea* by The Finger Players (2006).

### Tay Kong Hui

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

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

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

### Henry Lau

Henry's passion for the performing arts goes beyond theatre. He tries not to miss any chance of attending musicals, plays, dance performance and different types of Chinese opera.

During his younger days, he was actively involved in broadcasting. However, following the decline of the Cantonese Drama Unit under the former Rediffusion, he has dedicated his time to theatre, acting in both English and Mandarin plays. Currently, he is also actively performing in Cantonese opera.

Besides acting on stage, he also actively takes on the role of director, stage manager and compere in different productions. In order to increase his confidence in the theatre, he once made a special trip to Guangzhou Cantonese Opera Arts College to study directing from Liang Jian Zhong.





**Mia Chee**  
**Founding and Core Member**

Mia is an actor, producer and theatre educator, and is also the co-founder and Company Director of Nine Years Theatre. She started performing at nine years old when she joined Rediffusion Singapore's children group and eventually graduated with a BA in Theatre Studies and Chinese Language from the National University of Singapore. In addition to that, she studied at Theatre Training and Research Programme for close to 2 years and has also trained with SITI Company (New York) and Suzuki Company of Toga (Japan). Recent works include *Red Demon* (2016), *The Lower Depths* (2015), *Tartuffe* (2015), *An Enemy of the People* (2014), *The Bride Always Knocks Twice* (2013) and *Who's Afraid of Virginia Woolf?* (Macau Arts Festival 2013).



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

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

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

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



**Neo Hai Bin**  
**Founding and Core Member**

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

His performances include *Bondage*, *Shh...* (Forum Theatre), *Mulan* (children's theatre), *Dua Dai Ji* (Mockumentary Theatre), *11: Gao Xing Jian Devised* (TTP Lab), *Life Choices* (Monologue), *An Enemy of the People* (Nine Years Theatre), *Upstream* (TTP Lab), etc.

Hai Bin feels that it is a humbling experience to be part of theatre, part of life.



**Timothy Wan**  
**Core Member**

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

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



**Tan Yuyang Ellison**  
**Trial Member**

Tan Yuyang Ellison is a Theatre Studies graduate from the National University of Singapore. Recent theatre credits include *Café* (The 20-something Theatre Festival), *Drums* (Shigeki Nakano and Esplanade's Super Japan), *Manifesto* (The Necessary Stage and Drama Box), *The Wind Came Home* (Drama Box and ArtsWok), *Off Centre* (The Finger Players), HUAYI's *The Magic Ocean* (MySuperFuture Theatrical Productions). Playwriting works include: *Inheritance* (The Finger Players) and *The Eulogy Project I: Muah Chee Mei* and *Me* (Potluck Productions).

Ellison was an apprentice with The Finger Players from 2013 to 2015.



## Creative and Production Team

### Chan Silei - Set Designer

Silei is interested in manipulating spaces and is always being manipulated by space. In her decade-long relationship with spaces, she has taken on various roles in stage design, as well as stage and production management.

Silei has designed spaces and sets for *I am LGB* (Singapore International Festival of Arts, 2016), *Kopitiam* (Drama Box, 2016), *Manifesto* (The Necessary Stage and Drama Box, 2016), *With/Out* (M1 Singapore Fringe Festival, 2015) and *The Next Page* (The Arts House 10th anniversary, 2014). She has also assisted local and international designers and artists in realizing their designs.

Her recent production management credits include Singapore International Festival of Arts 2015 and 2016, and *Red Demon* (Nine Years Theatre, 2016).

### James Tan - Lighting Designer

James Tan was recently conferred the Young Artist Award by the National Arts Council of Singapore (NAC). He was also recipient of The Allen Lee Hughes Lighting Design Fellowship, United States Institute for Theatre Technology (USITT) YD&T Lighting Design Award, USITT Commissioners Grant & International Association of Lighting Designers (IALD) Education Trust for IALD Enlighten Americas & Arts Professional Scholarship (NAC), Masters of Fine Arts in Lighting Design, University of California, San Diego.

Recent Singapore Theatre Lighting Design Credits: *Rent – The Musical* (Pandemonium!), *Sounding Body* (RAW Moves), *The Philharmonic Winds Goes Pop!* (The Philharmonic Winds; in collaboration with Esplanade – Theatres on the Bay), *Hello Goodbye* (Singapore Repertory Theatre), *Public Enemy* (Wild Rice), *Red* (Blank Space Theatre; in collaboration with Esplanade – Theatres on the Bay), *David the Best 2.0 - Kucing Kuraps FTW* (Drama Box), *Ah Boys To. Men. – The Musical* (Running Into The Sun) and *Eat a Bitter Bloom* (Arts Fission).

### Chong Li-Chuan - Music Composer

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

### Anthony Tan - Costume Designer

Anthony Tan has firmly established himself as a Fashion and Costume Designer in Singapore, through his works with various arts companies, that extend across commercial works, theatre, musical and dance. Anthony started costume design since 1993, and he has accumulated a long list of collaborative projects including wardrobe management with Cirque Du Soleil.

Anthony is currently an Arts and Design educator with one of Singapore's leading arts institutions. He has graduated with a Master's degree in Costume Design for Performance from the London College of Fashion, UK. Some of Anthony's significant costume designing works include *The Crab Flower Club* by Toy Factory Productions for Singapore Arts Festival 2009, which was nominated for Best Costume Design at the Straits Times Life! Theatre Awards in 2010.

In his costume design for *Twelve Angry Men* by Nine Years Theatre (Huayi-Chinese Festival of Arts 2013), he was also nominated for Best Costume Design at the Straits Times Life! Theatre Awards 2014.



### Ng Jing - Production Sound Designer

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

Singapore credits include: *Silly Little Girl and The Funny Old Tree*, *Titoudao*, *1 Table 2 Chairs Experimental Series*, *A Fleeting Moment*, *Grind*, *Lord of The Flies*, *The Truth About Lying*, *Helix: In Progress*.

UK credits: *Little Black Book*, *Corpus Christi*, *Orion's Hat*, *Rites & Regulations*, *Ghost Sonata*, *The Bacchae*, *You Me Bum Bum Train*.

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

### Tennie Su - Production Stage Manager

Tennie's experiences with performing arts are varied, ranging from Chinese traditional music, to modern dance to contemporary theatre. She feels privileged to be part of the process from page to stage, and the development of performers.

Credits include: *It Won't be Too Long – The Cemetery, Dawn* by Drama Box, *Descendants of the Eunuch Admiral* by Jeff Chen, *The Rite of Spring – A People's Stravinsky* by The Arts Fission Company and The Philharmonic Orchestra. She works regularly with Frontier Danceland for their main season shows, including *Sides* and *Milieu*, as well as with Nine Years Theatre for *Art*, *Tartuffe* and *The Lower Depths*.

It has been a pleasure working with the veteran actors of *Red Sky* and she looks forward to future collaboration opportunities with Nine Years Theatre.

### Ashley Lim - Hair Designer

Ashley started his hairstyling career in 1986 and set up Ashley Salon in 1999 in order to pursue his dedication towards the art of hairdressing, especially in theatre productions. His first work with theatre started in 1987 and he has since worked on more than 300 productions of local and international standards. Many of these productions were staged at festivals, some of which became nominees and/or winners of various art awards.

Ashley has gained a wide range and depth of experience working with leading professional theatre companies in Singapore. He has had the opportunity to create hair designs from diverse cultures and periods. His skill is extensive, the result of more than three decades of hairdressing experience. He is privileged to be widely recognised by the local theatre community as a veteran in his artistry.

Ashley's most memorable creations include his headpieces for *Forbidden City: Portrait of An Empress*, as well as the recent *Monkey Goes West (W!LD RICE)*, which was awarded "Production of the Year" at the Straits Times Life! Theatre Awards 2015.

### The Make-Up Room - Make Up Artist

Bobbie Ng and Low Jyue Huey have been passionately involved in make-up for the past 17 years. They believe in Beauty, and also in a space that appreciates and respects your Beauty, and The Make Up Room was started with this belief.

The Make Up Room has supported local theatre productions for the past 12 years, which include: *Liao Zhai Rocks! 2016* (The Theatre Practice), *Hotel (W!LD RICE)*, *Broadway Beng* (Dream Academy), *Romeo and Juliet* (Singapore Repertory Theatre), *Kumarajiva* (Toy Factory), as well as NDP 2016 and various shows at this year's Singapore International Festival of Arts.

Apart from theatre, their makeup artistry expands to blissful brides on wedding days as well as an academy where they share their skills and knowledge with aspiring makeup artists who are keen to learn this art form.

In small and large ways, The Make Up Room never ceases to grow and develop their artistry.





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### Standard 规格

Anonymous 匿名者  
Mr. Khoo Kar Kiat  
Ms. Lynn Lee  
Mr. Fabian Lua  
Anonymous 匿名者  
Anonymous 匿名者  
Anonymous 匿名者  
Anonymous 匿名者  
Anonymous 匿名者  
Anonymous 匿名者

### Physique 体格

Anonymous 匿名者  
Mr. Ng Wai Mun  
Ms. Audrey Wong

### Personality 性格

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

### Style 风格

Mr. Albert Chan  
Ms. Lee Chor Lin

### Character 人格

Anonymous 匿名者

### Breakthrough 破格

Anonymous 匿名者  
Anonymous 匿名者

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