



2021

singapore  
international  
festival of  
arts

14-30  
MAY

# THREE SISTERS 三姐妹

Nine Years Theatre (Singapore) and SIT Company (USA)  
九年剧场和SIT剧团

20 — 22 May  
Thurs — Sat, 8pm  
Drama Centre Theatre

5 — 12 Jun  
SIFA On Demand



# MESSAGE FROM THE FESTIVAL DIRECTOR

The world has changed dramatically in the last year. This is an extraordinary time for artists, where we have been asking ourselves: how can we still bring you great art and recreate the magic of the live experience? This is an enormous challenge, one which requires creativity, boldness and determination.

With over 60 productions and over 300 performances, SIFA 2021 has been curated as a direct response to the here and now.

It is a response to the care and compassion we need for ourselves, our community and our environment. It features exceptional artistes and companies who have learnt to adapt and present work that can reach audiences around the world, using a variety of technologies. And it will feature a record number of Singaporean commissions and collaborations.

Besides shows that will take place in theatres and unique spaces around Singapore, SIFA 2021 will allow you to interact with artists “live” from around the world. There won’t be any shows that you watch passively on a screen. You can also expect the return of festival favourites such as our popular film offering, *Singular Screens*, as well as Festival House – the epicentre of the festival.

It’s been an honour to helm our national festival and see it grow in stature, both at home and internationally, over the past four years. None of this would have been possible without the support of the incredible team at Arts House Ltd who have worked tirelessly to make this happen, and especially their Herculean efforts of mounting a festival of this scale during a pandemic.

In a time where most of us can’t travel, SIFA looks forward to bringing the world to you, and Singaporean artists to the world.

See you at SIFA 2021.

**Gaurav Kripalani**  
Festival Director



# 艺术节总监的话

过去的一年，世界经历了巨大的变化。对于艺术家而言，这是一个非比寻常的时期。我们一直自问：我们怎样还能给大家带来好的、伟大的艺术，且重现那种现场观赏艺术的魔幻魅力？这真是极大的挑战啊！我们需要勇敢跨步，我们需要创造力，我们更需要锐志与决心。

2021年的新加坡国际艺术节(SIFA)，祭出了超过60项制作300台的演出，是对此时此地的直接回应。

这些演出，是对我们自己，我们的社群，我们的环境都需要的关爱慈悲恻隐之心的回应。从节目与制作中，可以看到优秀的艺术家和表演团体在创作的过程中，经历不断的学习与调适，最终借由科技的灵活使用，得以同观众分享他们的创作成果，让他们的作品在世界的各个角落绽放光彩。今年的SIFA所委约的新加坡作品，以及同海外团体的合作项目总数之多，破了历年来的记录。

SIFA的节目除了在剧院和新加坡多个表演场地演出外，当中有好些节目还能让观众同世界各地的艺术家进行“现场”的互动与对话，您不会单单只是对着荧光屏看着听着。此外，丰富的艺术节目还包括了Singular Screens好戏重演，以及再次把艺术之家装点成“节日之家”。

能够连续4年作为国家级艺术节SIFA的掌舵人，并看到它茁壮成长成为国内外备受重视的艺术节日，我何等荣幸。如果没有艺术之家团队的过人毅力，尽管还在疫情期间，仍然不知言倦的投入策划，就无法成就这次的艺术节。

在我们大多数人都无法四处旅行的这个时候，愿SIFA可以把世界带到大家跟前，把我们新加坡的艺术家给推介到海外！

我们在艺术节上见！

**戈拉夫·克里帕拉尼**  
艺术节总监





# OUR DIRECTORS' MESSAGE

Anton Chekhov is one of the most influential writers in the theatre world, and *Three Sisters* one of his most important works. If you're a company or director who is interested in classic texts, to stage one of Chekhov's works would probably be something on your mind. It's definitely on mine, but I've wanted a timely and contemporary approach to his work. In 2006, I got to know the wonderful SITi Company through a workshop, after that I began a long learning journey with them, adopted their training methods and championed the practice of long-term systematic actor training in Singapore. In 2014, after a few exchange workshops with SITi members, the idea to make a work together was germinated, and in 2017, following a meeting with SITi Company in Upstate New York, the collaboration was confirmed.

SIFA's commission came in 2018. During that time, I learnt that SITi has been so in love with *Three Sisters* that they have done a couple of exploratory stagings of the play. I jumped at the opportunity, suggested that the two companies embark on an international, cross-cultural, multi-lingual, re-imagination of the play. Furthermore, Chekhov had written this play for the Moscow Art Theatre, which was one of the pioneers in ensemble

performance, the play is therefore most suited for SITi and Nine Years which are also founded on ensemble models. I feel that the collision of cultural and linguistic differences, intensified by the companies' 15-year relationship and expressed through our common language in training, can in fact be that global, contemporary lens which will make this 120-year-old work relevant.

We thought the year 2020 was strange, we suspected 2021 to be stranger, but we certainly didn't expect this work - 7 years in the making - would today become a hybrid version. But because of our training, the spirit to embrace challenges and to be fearless and creative is in the DNA of both companies. What turned out is an opportunity for us to experience something very new, and to share this new experience with the audience. This, in my view, can only make us stronger, together.

Chekhov did not merely write about Russians, for the Russian. He wrote about humanity, for humans like you and me. While some may focus on the existential bleakness of his plays, I see the strength and will of his characters in the face of very difficult situations - to keep asking the question, "How do we go on?" It is through *Three Sisters* that I hope our art will give you the courage to go forward in this tumultuous time.

**Nelson**



“ One day the time will come when we know why we suffer, there will be an end to all this mystery — but meanwhile we must live. ”

These words spoken by Irina in *Three Sisters* were written in 1900, but feel so prescient in our pandemic stricken year of 2020 to 2021. So many have suffered all over the world, but there has also been hope and there has been bravery all around us. I see courage and optimism in Chekhov's *Three Sisters*, who so desperately want to escape and go to Moscow. In this last year, who didn't feel isolated and wanting to escape to whatever your metaphoric Moscow might be? - that shining future in the distance that if we could only reach it, our lives would be transformed.

Each of Chekhov's characters suffer and confront obstacles in their lives, but, when it comes down to it, there is hope and humor, even inside deep despair. These characters with their flaws and their grace pick themselves up over and over again and keep bravely moving to a future that is unknown.

Chekhov wrote, through the character of Tuzenbach:

“ Well, after we're gone, people will most likely fly in balloons, wear a different cut of coat and discover a sixth sense. But life will essentially be just the same. It's difficult, and happy and full of mystery. A thousand years from now people will still be sighing, just as we do: Oh, life is hard. All the same, they will fear death. And try to avoid dying. Just as we do now. ”

We humans are tenacious survivors, and like Chekhov's characters from a century ago, our lives are difficult and happy and mysterious. Chekhov strove to express life on the stage in all its complexity and hold up a mirror to the audience for them to see themselves and their lives writ small and large. SITl and Nine Years Theatre are honored to work together to hold up that mirror for you today. Enjoy the show.

**Darron L West**





# 《三姐妹》导演们的话

契诃夫是戏剧界最有影响力的作家之一，《三姐妹》则是他极为重要的一部作品。如果你是一个对经典文本有兴趣的剧团或导演，你多半会有想要搬演契诃夫作品的欲望。我就有这个欲望，但是我也希望找到一个当代的即时视角来诠释他的作品。2006年，我通过一个工作坊认识了SITI剧团，更在接下来的多年里不断向他们学习，研习他们的演员训练方法，并在新加坡开启和推展长期性的系统化演员训练。2014年，在几次和SITI团员的交流工作坊之后，双方萌起了共同创作的想法。2017年，在和SITI剧团于纽约州北部见面后，奠定了合作的意愿。

这个计划在2018年得到了新加坡国际艺术节的委约。那个时候，我得知SITI剧团对《三姐妹》这个戏情有独钟，他们甚至做了几次探索性的排演。我马上把握契机，建议两团一起重释《三姐妹》，创作一个跨国界，跨文化，多语言的版本。更何况，这个戏是契诃夫为“莫斯科艺术剧院”写的，该剧院则是演员组合模式(Ensemble)的先驱代表。SITI剧团和九年剧场都以演员组合模式为基础，排演这个戏更是适合。我觉得这个文化和语言的差异和碰撞，在两团15年友谊的前题下，通过我们训练中提炼出来的共同语汇表现出来，正好给这个120岁的经典剧本提供了世界性的当代视角。

我们以为2020年是个充满疑惑的一年，2021年更会让人迷惘，但是我们从未想到这个长达7年的合作项目，最后会是以虚拟和实体混合方式(Hybrid)呈现。然而，因为我们的训练，两个剧团的DNA里都存在着那种拥抱挑战，无惧创作的精神。我们面对的是一个让我们接触全新经验的机会，一个让我们能和观众分享新体验的机会。这对我来说，只会使我们更紧密的联系在一起，一起变得更强。

契诃夫不只是给俄国人写戏，写的也不只是俄国人。他写的是人性，对象则是如同你和我的人们。有些人说契诃夫的戏里呈现的皆是一种晦暗的存在状态，我看到的却是他笔下人物在极其艰难的情境下体现出来的力量——一种不断质问：“我们该如何继续走下去？”的意志力。

在这般动荡不安的世界局势下，我希望通过《三姐妹》，以艺术给观众带来继续往前进的勇气。

**蔡杰**



“有一天，到那个时候，我们会明白为什么要受着苦，一切的谜底都会解开。可是现在我们必须活下去。”

虽然Irina在《三姐妹》中说的这些话写于1900年，但在当下疫情肆虐的2020年至2021年间，这句话是如此的有先见之明。全世界有许多人受苦，但我们周围也充满希望和勇气。从契诃夫的三个姐妹我看到了勇气与乐观，只因她们是如此迫切地希望逃离到莫斯科。在过去的一年里，谁没有感到孤单并想逃离到你理想中的莫斯科？——那遥远的光明未来，一个如果实现，将会改变我们生活的未来。

契诃夫的每个角色都遭遇人生中的坎坷，但是当真正面临困境时，即使在深深的绝望中也充满了希望和幽默。他们以自身的缺陷和尊严，一遍又一遍地振作起来并勇敢地迈向未知的未来。

契诃夫通过Tuzenbach的角色写道：

“我们走了之后，人们很可能会乘气球飞行，穿上不同的外套，发现第六感。但是生活本质上是一样的。困难，快乐，充满神秘感。一千年后，人们依旧会像我们一样叹息：唉，生活很艰难。同样的，他们会恐惧死亡。并尝试避免死亡。就像我们现在所做的那样。”

我们人类是顽强的幸存者，犹如一个世纪前契诃夫的角色一样，我们的生活充满艰辛、幸福和神秘。契诃夫竭力在舞台上呈现人生的一切复杂性，将众人生活里的大事小事如一面镜子般地——反映出来。SITI剧团和九年剧场很荣幸能今天为你奉上这面镜子。希望你会欣赏我们的演出。

**Darron L West**





# ABOUT THE PRODUCTION

**The award-winning ensembles of Singapore's Nine Years Theatre and the SITl Company from New York join hands to present this hybrid retelling of Anton Chekhov's classic play *Three Sisters*.**

*Three Sisters*, by Russian playwright Anton Chekhov, stands as one of the most outstanding plays of his career. Olga, Masha, and Irina - the titular sisters - fritter away their lives in a provincial town, while they dream of returning to the cosmopolitan city where they grew up.

Chronicling their tangled relationships, ordinary frustrations and search for meaning, the play opens a moving window into the human condition, and reveals Chekhov's profound understanding of universal themes.

In this new hybrid work co-created by Singapore Mandarin theatre company Nine Years Theatre (NYT) and the SITl Company from New York, this classic play is re-imagined as a memory-scape of Irina, the youngest sister. The NYT actors will be performing alongside cinematic projections of SITl Company actors that allude to visual memories in the mind. The heart-wrenching story is then told through a juxtaposition of live bodies and virtual presence, heightening the tragi-comedic sentiments of these Chekhovian characters in an absurd world.

Don't miss this version of *Three Sisters* that brings together the creativity of the two companies to share a timeless story, in a way that is also a quirky response to the current global unnormal.



# 观于《三姐妹》 的剧情

2021年的新加坡国际艺术节将推出契柯夫的经典剧作《三姐妹》，由两个获奖剧团——新加坡九年剧场和美国纽约SITI剧团携手打造混合媒介演出。

《三姐妹》是俄罗斯剧作家契柯夫最杰出的剧作之一，故事围绕住在一个小省城里的三姐妹——奥尔加、玛莎和伊琳娜。她们各有憧憬却没有实际行动，只能盼望着能重返承载了童年美好回忆的莫斯科，最终在空想中虚度了生命。

全剧以细腻的笔触描绘了众角色纠结的关系，生活的挫折，以及他们对生命意义的渴望，以此为观众打开了一扇窥视人性状态的窗口，也见证了契柯夫对人性和旷世课题的深刻理解。

在这个由新加坡的华语剧团九年剧场和美国纽约SITI剧团携手创作的混合媒介演出中，这个经典剧本被重新诠释为三姐妹中最年轻的伊琳娜的回忆世界。SITI剧团的演员将以电影画面投影的方式出现，喻示着人们心里的视觉回忆。九年演员则置身现场，以当下身体和虚拟现实的对峙关系讲述这个扣人心弦的故事，并体现契柯夫笔下人物在这个荒诞世界里的悲喜剧情怀。

这个版本的《三姐妹》不但演绎了一个超越时代的故事，更集合了两大剧团的创意精神来对现今世界的非常态做出耐人寻味的回应。切勿错过！





# INTERVIEW WITH THE ARTISTS

**Anne Bogart, the Co-artistic Director of SITl Company, Ellen Lauren, SITl's Co-artistic Director and Olga in the production of *Three Sisters*, Nelson Chia, the Artistic Director of Nin Years Theatre and Darron L West, Sound Designer and Video Director of *Three Sisters* (referred to as AB, EL, NC and DW respectively) share:**

## **How do you feel about being part of SIFA 2021?**

**EL:** SITl's participation in SIFA 2021 can only have come about with SIFA's patience and faith in the necessity and goodness of global endeavors in the arts. Being part of the Festival, this year affirms SITl's 30-year belief that we are all strengthened by facing the obstacles of time and distance, and reaching out to one another through the language of theater. This opportunity acknowledges our respect for cultural differences and our shared focus to transcend what separates us. The rehearsals for *Three Sisters*, though physically separated from our collaborators in Singapore, marks SITl Company's return to being in person together. It is an honor to celebrate this event with our colleagues of Nine Years Theatre and SIFA.

**NC:** I am absolutely grateful and honoured to be part of SIFA 2021. It is with SIFA's trust and support that this across-the-globe collaboration may be realized. I am also thankful that despite the pandemic, SIFA has continued to walk with us all the way to the end of this journey.

## **What was the inspiration behind the work that will be presented as part of SIFA 2021?**

**EL:** SITl and Nine Years have been sharing studios, sweat, laughter, and lessons for years. Our first exposure together was when SITl offered training and Nine Years took the workshops, both in Singapore, and Saratoga Springs, NY, home of our Summer Intensive. We also shared time together in Toga-mura, Japan, home of SCOT Company, training in that mountain valley, and in my case, teaching and performing. A mutual respect and growing desire to work together grew organically alongside our friendships and shared experiences. The main event of *Three Sisters* is, in a sense, that of watching an ensemble be present with one another, allowing its history and seasoned aesthetic to create the world and logic. As two ensembles who share a similar DNA, as two ensembles at different stages in their existence, the play beckoned us with open arms. Now we stand side by side, though separated by physical distance, facing it together with wonder and with love.

**NC:** The idea started from our desire to see the two companies come together, joined by our common language in training, and our long relationship as teacher-student, friends and now collaborators. *Three Sisters* was chosen because Chekhov's works were very much ensemble pieces, something that really allows us to "come together" in the telling of the story.



## What can audiences look forward to for your programme?

**AB:** The Covid 19 restrictions and obstacles forced SITI Company and Nine Years Theater to collaborate and innovate in brand new ways. The result is a dramatic journey for audiences that is both theatrical and groundbreaking in terms of technology and storytelling. Before the pandemic, the two companies shared a great curiosity about Anton Chekhov's remarkable play *Three Sisters* and also about how joining forces would exponentially heighten the experience of ensemble acting and creation. All of the necessary changes and adjustments have only amplified the mission and the results have intensified the experience of the intimate tapestry of Chekhov's play.

**NC:** An innovative exploration of live bodies and virtual presence, a brave new way of storytelling – Is it more painful or less to say “I love you” or “Goodbye” to your loved one through a screen?

## How has the pandemic influenced your process in creating this work?

**DW:** Speaking personally, I've missed “the meat,” the human interaction with collaborators without the filter of Zoom or FaceTime. As humans, we communicate as much with our bodies as our words and there are clues that we simply miss when interacting within the squares of a Zoom window. The lack of being in a physical room together, I find to be the most challenging. But a creative act needs something to push against, something that it must power through to come into the world—and for us, working on this play across continents—has been that thing to push against.

There was plenty of time during this past cold snowy NYC winter, that I'd be working on Chekhov's script and sipping Russian tea, only to glance out the window to see the snow thickly coming down. So much of *Three Sisters* is about waking up one day and finding yourself stuck and longing for something better, which was definitely a feeling I could empathize with this past year and I suspect there were many other folks around the globe who felt exactly like Irina and I did.

The pandemic has warped our sense of time, made us think about it differently about its passage. *Three Sisters* is all about time—the struggle not to waste it; the hoping that as time passes, things will get better; the sense that, no matter what, time continues to march on.

The weather, the pandemic and the shut-in and locked down nature of life these past few months have felt very appropriate to the play and brought a true sense of understanding with Chekhov's characters that I might not have had otherwise.

What strikes me most about the play (and one of the things I most love about it) is that ultimately it is about hope and the tenacity of the human spirit to survive, which I find very inspiring in the world we're living in at the moment. As Irina says in the final pages “One day the time will come when we'll know why we suffer. There will be an end to all this mystery but, meanwhile we must live, we must work.” I think Irina really has a lesson for us all in 2021.

**NC:** It made us re-consider everything about the work, what we are making and how we will make it. More importantly, it helped us bring the tragi-comedic sentiments of Chekhovian characters and situations to greater heights. It made us realise the poetic-ness of absurdity in this unprecedented global un-normal.



# 访问艺术家们

SITI剧团的两位联合艺术总监安·柏卡和埃伦·劳伦 (也是《三姐妹》中奥尔加的饰演者), 九年剧场艺术总监谢燊杰, 以及《三姐妹》的声音设计师/视频导演达伦·韦斯特的访谈录:

## 您对参与SIFA2021有什么感受?

**埃伦·劳伦:** 今年的SIFA能够如期举行, 可以说是SIFA对艺术的必要和美好不懈的追求之成果。能够成为今年新加坡国际艺术节的其中一员, 我们SITI剧团肯定了创团30年来坚信的理念, 那就是我们是在面对时间和距离的障碍之际强壮起来, 并且通过剧场的语言彼此相互连接的。这次 (同九年剧场) 的合作机会, 认可了我们向来主张对不同文化的尊重, 以至可以共同超越任何把我们分开的事物, 全神关注于作品的呈现。尽管《三姐妹》的彩排是同新加坡的伙伴有时空的距离, 却预示着我们终有一天可以一起现场演出。我们剧团很荣幸能够跟新加坡的九年剧场和SIFA携手共创这台演出, 同赴这场艺术盛会。

**谢燊杰:** 我非常感谢也十分荣幸能成为今年新加坡国际艺术节的一员。如果没有SIFA的信任与支持, 我们将无法为观众兑现这么一出跨越地球两个表演团的戏剧演出。我也很感谢SIFA, 无论疫情起伏, 但依旧与我们一路同行, 直到我们即将走到这趟旅程的尽头。

## 是什么启迪你们共同排演这部作品?

**埃伦·劳伦:** SITI剧团和九年剧场这些年来一直都在分享工作室, 在剧场中一起学习, 流汗水共欢笑。记得两团的首次相遇是当我们举行训练营, 而九年参与了分别在新加坡和纽约的萨拉托加温泉市举行的工作坊, 后者是我们剧团夏季密集训练的大本营。另外, 在日本利贺村, 即铃木利贺剧团的所在地, 两团在山间河谷一起投入受训, 我则在那里负责教学和表演。随着友谊在共同戏剧体验中的增进, 很自然的就开始衍生了合作的愿望。《三姐妹》可说是两团的主要合作项目, 看彼此的协作如何在舞台上再现经典名著的历史与美学。作为两个拥有相似DNA基因的剧团, 尽管成团的年份有差, 我们都情陷此剧, 非要攻克它不可。如今, 尽管我们分隔两地, 我们还是并肩而行, 以爱呵护, 共同创造一台剧场奇迹。

**谢燊杰:** 这个想法始于我们希望看到两个剧团可以用我们曾经在受训时的共同语言, 以及长时间从师生关系到成为朋友, 然后成为今天的合作伙伴。挑了契柯夫的《三姐妹》是因为契氏的作品很多是群戏, 就这点而言, 确实可以让我们两个剧团携手演出, 齐说故事。



## 对于这台演出，观众可以有怎样的期待？

**安·柏卡:** 因为冠病疫情的约束与限制，迫使我们剧团和九年剧场改以崭新的方式进行合作与创新。对于观众来说，我们的创新成果将引领他们经历一段戏剧性的旅程：无论是在技术还是讲故事方面，既具戏剧性又具开创性。在冠病大流行发生之前，我们两个表演团都对契诃夫的这部出色的作品深感兴趣，也好奇于可以如何透过联手合作提升演出和创作经验。在进行所有必要的修改和调整，只有更为看清我们的使命，那就是展现出契诃夫作品的深刻和细腻。

**谢燊杰:** 置身舞台上的演员和虚拟存在的演员，一次创新的探索，一种新颖的叙事方式——透过屏幕跟你所爱的人道“再见”或是说“我爱你”是更痛苦还是更少？

## 在创作的过程中，这场冠病大流行如何影响你的创作？

**达伦·韦斯特:** 就我个人来说，我想念“实在的”那种人与人之间的合作与沟通，而不是隔着荧光屏的线上沟通。作为人，我们的沟通就是用语言以肢体动作来表述，透过四四方方的电脑荧光屏或许你会错过某些暗喻某些话中的线索。要在没有实体接触的空间里合作演出，我认为最具挑战性。然而，创造性的行动需要某些东西来推动，需要一种强大而坚定的力量来促成，对我们而言，彼此处在地球的另一端便是我们需要以坚定的意志决心来促成。

在过去那个多雪的纽约寒冬，我有很多的时间在边研究契诃夫的剧本边啜着俄罗斯的茶，望着窗外的飘雪浓密得不行。《三姐妹》中大部分的内容都与有一天醒来，发现自己陷入一个困境窘况，渴望能够拥有什么更好的；经历了去年的疫情，我绝对可以理解那种急于拥有更好的渴望！我估计世界各个角落有许许多多跟伊琳娜和我有同样感受的人！

冠病大流行扭曲了我们的时间感，是我们对它的临到有不同看法。《三姐妹》说的就是有关于时间的——努力不要浪费它；希望随着时间的流逝，凡事会变更好；无论情况如何，时间依旧会继续前进。

过去几个月的天气、大流行、宅在家中和封城的生活状态，感觉上十分适合这部剧本，也因此使我有了一种对契诃夫人物角色的真实理解，这是我本来可能不会有的。

此剧最叫我印象深刻的是，它最终要说的是关乎希望和人的坚韧精神（也是我最喜欢此剧的原因之一），我认为这恰恰是给予生活在当下的我们一种最大的鼓舞。伊琳娜在剧本的最后数页中这么说道：“总有一天，我们会知道为什么我们会受苦。所有一切的谜团和未知必将终结，然而，此际我们必须活着，我们必须工作。”我想伊琳娜确实给了活在2021年的我们上了一课。

**谢燊杰:** 它让我们对这部作品的所有一切重新思量：我们在做的和我们将怎么做。更为重要的是，它促使我们把契诃夫作品人物角色和处境的悲喜剧情感提升；它让我们意识到在这个前所未有的全球非正常下的那种荒谬的诗意。



# CREDITS

**Three Sisters 《三姐妹》**

**By Anton Chekov 原著: 安东·契诃夫**

**Based on English version by Sarah Ruhl 根据Sarah Ruhl的英文版本**

**Conceived and Directed by Nelson Chia & Darron L West 构思/导演: 谢崇杰、Darron L West**

**Created and Performed by Nine Years Theatre and SIT Company 由九年剧场和SITI剧团创作表演**

## Cast

Ellen Lauren\*

Akiko Aizawa\*

Mia Chee 徐山淇

Timothy Wan 温伟文

Leon Ingulsrud\*

Stephen Duff Webber\*

Hang Qian Chou 韩乾畴

Barney O'Hanlon\*

Neo Hai Bin 梁海彬

Wendi Wee Han 林伟贤

Koh Wan Ching 许婉婧

Olga Prozorov

Masha Prozorov

Irina Prozorov

Andrei Prozorov

Ivan Romanych Chebutykin

Baron Nikolay Lovitch Tuzenbach

Alexander Ignatyevich Vershinin

Fyodor Kulygin/Ferapont

Vassily Vassilich Solyony

Natasha Ivanovna

Anfisa







## Singapore Creative Team 新加坡创作团队

Nelson Chia 谢燊杰

Mia Chee 徐山淇

Yuan Zhiying 袁之颖

Jacqueline Teo 张雅渊

Genevieve Peck 白静怡

Neo Hai Bin 梁海彬

Tennie Su 苏蜜嫣

Ng Siaw Hui 黄晓慧

Ian Tan

Guo Ningru 郭宁如

Teo Pei Si 张佩思

Natalie Wong 王嘉慧

Tan Jia Hui 陈佳慧

Shang Dianjun 尚殿君

Ashley Salon

The Make Up Room

Ryan Loi 黎志诚

Thunk Pte Ltd -

Ler Jiyuan 吕吉元

Cheong Ying Sien 张颖贤

Wan Othman

Zen Yeo 杨智中

Patrick Chan 曾福全

Director/Set Concept 导演/布景构思

Producer 监制

Co-Costume Designer 服装设计

Co-Costume Designer 服装设计

Lighting Designer 灯光设计

Script Translator 剧本翻译

Production Manager 制作经理

Stage Manager 舞台监督

Technical Manager 技术经理

Sound Associate and Operator 音效助理及操作

Assistant Stage Manager 助理舞台监督

Assistant Stage Manager 助理舞台监督

Wardrobe Manager 服装管理

Surtitle Operator 字幕操作

Performance Hair 演出发型

Performance Makeup 演出化妆

Title Logo and Graphic Design 标题与平面设计

Video On Demand Film Team 视频点播摄影团队



## USA Creative Team 美国创作团队

Darron L West

Megan E Carter

Brian H Scott

Sam Kusnetz

Gian-Murray Gianino\*

Alyssa Escalante\*

Michelle Preston

Anne Bogart

Director/Sound Designer 导演/音效设计

Producer/Dramaturg 监制/戏剧构作

Lighting Designer 灯光设计

Projection Designer and Programmer 投影设计师和程序员

Production Stage Manager 制作舞台监督

Stage Manager 舞台监督

SITI Executive Director SITI 剧团执行董事

Artistic Advisor 艺术顾问

SITI Company Co-Artistic Directors are Anne Bogart, Leon Ingulsrud & Ellen Lauren.

SITI剧团的联合艺术总监是Anne Bogart, Leon Ingulsrud以及Ellen Lauren。

The U.S. Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

\*Denotes Actors' Equity members.

\*\*Members of the United Scenic Artists Union (USA).

This engagement is supported by Mid Atlantic Arts through *USArtists International* in partnership with the National Endowment for the Arts, the Andrew W. Mellon Foundation and the Howard Gilman Foundation.



Development support provided by the Office of the Dean of Special Programs at Skidmore College.

English version by Sarah Ruhl, based on a literal translation by Elise Thoron with Natasha Paramonova and Kristin Johnsen-Neshati.

Special Thanks to Anne Bogart, Rebecca Brown, Charles Coes, Gary Dimon, Rena Fogel, Norman Frisch, Samantha Garwood, Benjamin Gould, Shannon Hayes, Kimberly Kefgen, Greg King, Jocelyn Kuritsky, Joel Kuritsky, Boris McGiver, Clemens McGiver, Cornelia McGiver, and the village of West Fulton, NY.



# CREATIVE TEAM BIOGRAPHIES

**Nelson Chia 谢燊杰 -**  
**Director/Set Concept**  
导演/布景构思



Nelson Chia is an actor, director, writer and theatre educator. He has been an active player on the Singapore stage for nearly three decades, taking on numerous major and leading roles in English and Mandarin productions. He was the first local artist to be commissioned for a consecutive three years to present works at the Esplanade's Huayi Festival, a two-time Best Actor (2011 and 2013) winner and four-time Best Director (2014, 2015, 2018 and 2019) winner at the ST Life! Theatre Awards. 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.

Nelson is the co-founder and artistic director of Nine Years Theatre (NYT). Within a few years, NYT has grown to become one of the key players in the scene. Through his artistic direction, NYT has managed to not only rejuvenate the Singapore Mandarin theatre scene with their work, but raised awareness of actor training among the artistic community. Nelson has been training regularly in the "Suzuki Method of Actor Training" and "Viewpoints" since 2008. He had studied these methods with the SIT Company in New York and the Suzuki Company of Toga in Japan, and had performed at the Toga Summer Festival.

燊杰是一名演员、导演和戏剧导师。近三十年来，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。他是首个曾连续三年受滨海艺术中心委约为旗下的“华艺节”呈献演出的本地导演，也曾在海峡时报戏剧大奖中两次获得最佳男主角（2011和2013）和四次获得最佳导演奖项（2014，2015，2018和2019）。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。

燊杰是九年剧场艺术总监及联合创办人。在短短的几年内，九年剧场便成为本地剧坛的重要团体之一。在他的艺术指导下，剧团不但成功以其作品重燃观众对华语剧场的热忱，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年开始定期进行「铃木忠志演员训练法」和「观点」方法的训练。他曾在纽约的SITI剧团和日本的铃木忠志利贺剧团学习这些训练方法，并参与铃木剧团在利贺戏剧节的演出。



**Darron L West 达伦·韦斯特 - Director/  
Sound Designer 导演/  
音效设计**



Darron L West has been a SITI Company member since 1993. He is a TONY and OBIE award-winning sound designer whose 30-year career spans theater and dance, Broadway and Off Broadway. His work has been heard in over 600 productions all over the United States and internationally in 14 countries. Additional honors include the Drama Desk, Lortel, Audelco and Princess Grace Foundation Statue Awards, among others.

在1993年加入SITI剧团的达伦·韦斯特，纵横剧场、舞蹈、百老汇和外百老汇长达30年，曾荣获美国剧场界最高荣誉奖项托尼大奖和外百老汇戏剧大奖的音效设计师奖。他的音效设计作品繁多，包括在美国各州与其他14个国家地区总数超过600项的制作。除了是托尼和外百老汇戏剧大奖得主，他也先后获颁剧评人奖、罗特尔奖、奥黛尔科奖和格蕾丝公主基金会大奖等荣誉。

**Zhiying & Jacqueline  
袁之颖和张雅渊 -  
Co-Costume  
Designers 服装设计**

Zhiying and Jacqueline have been designing clothes since 2012 - starting as assistant designers for Singapore womenswear label, MAX. TAN, as well as being co-designers of ready-to-wear label, YOUYOU. On top of designing costumes for TV shows and public events, they ventured into costume design for stage productions in 2015. Theatre companies they have worked with include The Finger Players, Toy Factory Productions, The Necessary Stage and Drama Box. Their biggest production to date was designing costumes for the National Day parade in 2017. They have also won Best Costume for the 2017 M1-The Straits Times Life Theatre Awards for their work on *Manifesto* (2016; Drama Box and The Necessary Stage).

之颖和雅渊自2012年起便一直从事服装设计工作 - 最初是担任新加坡女装品牌MAX.TAN的助理设计师以及高级成衣品牌YOUYOU的联合设计师。除了为电视节目和公众活动设计服装以外，他们也于2015年开始参与舞台服装设计。与他们合作过的剧团包括十指帮、TOY肥料厂、必要剧场和戏剧盒。迄今，他们规模最大的作品是为2017年的国庆庆典设计服装。他们还凭借戏剧盒与必要剧场的《宣言》(2016) 获得了2017年M1-海峡时报“生活!戏剧奖”的最佳服装设奖。



**Genevieve Peck**  
**白静怡 - Lighting**  
**Designer 灯光设计**

Genevieve Peck graduated from The Royal Central School of Speech and Drama, London in 2012 with a BA(Hons) in Theatre Practice, specialising in Lighting and Projection/Video Design.

Design credits include *Tango*, *The Effect* (Pangdemonium), *Four Horse Road*, *I Came at Last to The Seas*, *Lao Jiu 2017*, *Liao Zhai Rocks 2016*, *If There're Seasons 2014* (The Theatre Practice), *Lear is Dead*, *Art Studio* (Nine Years Theatre), *The Sound Inside*, *Lifespan of a Fact*, *Red Riding Hood* (Singapore Repertory Theatre), *Both Sides Now 2019*, *Missing*, *sixpointnine*, *The Silly Little Girl and The Funny Old Tree* (Drama Box), *Prism* (Toy Factory), *A \$ingapore Carol* (Wild Rice), *I am Trying to Say Something True* (Esplanade), *Forever Young*, *Jacques Brel is Alive and Well and Living in Paris* (Sing'Theatre), ASEAN Para Games 2015 Opening and Closing Ceremonies (Philbeat Pte Ltd), Kit Chan Spellbound Concert (Banshee Empire), *Sides 2016* (Frontier Danceland), *From: The Platform* (Chowk Productions), and *The Musical Canvas* (Ding Yi Music Company).

白静怡于2012年毕业于伦敦的皇家中央语言和戏剧学院，获得剧场实践荣誉学士学位，专门研究照明和投影/视频设计。

设计学分包括彭魔剧团的《探戈》，《The Effect》，实践剧场的《四马路》、《六根不宁》、《老九》(2017)、《聊斋》(2016)、《天冷就回来》(2014)，九年剧场的《李尔王》与《画室》，新加坡专业剧场的《The Sound Inside》、《Lifespan of a Fact》和《小红帽》，戏剧盒的《两面之间》(2019)、《Missing》、《六点九》、《傻姑娘与怪老树》，TOY肥料厂的《Prism》，野米剧场的《A \$ingapore Carol》，滨海艺术中心的《I am Trying to Say Something True》，Sing'Theatre的《Forever Young》以及《Jacques Brel is Alive and Well and Living in Paris》，2015年东盟残疾人运动会开幕仪式式和闭幕典礼 (Philbeat Pte Ltd)，Banshee Empire的《着迷。陈洁仪》演唱会，新典现代舞蹈团的《Sides 2016》，Chowk Productions的《From: The Platform》和鼎艺团的《音乐画布》。

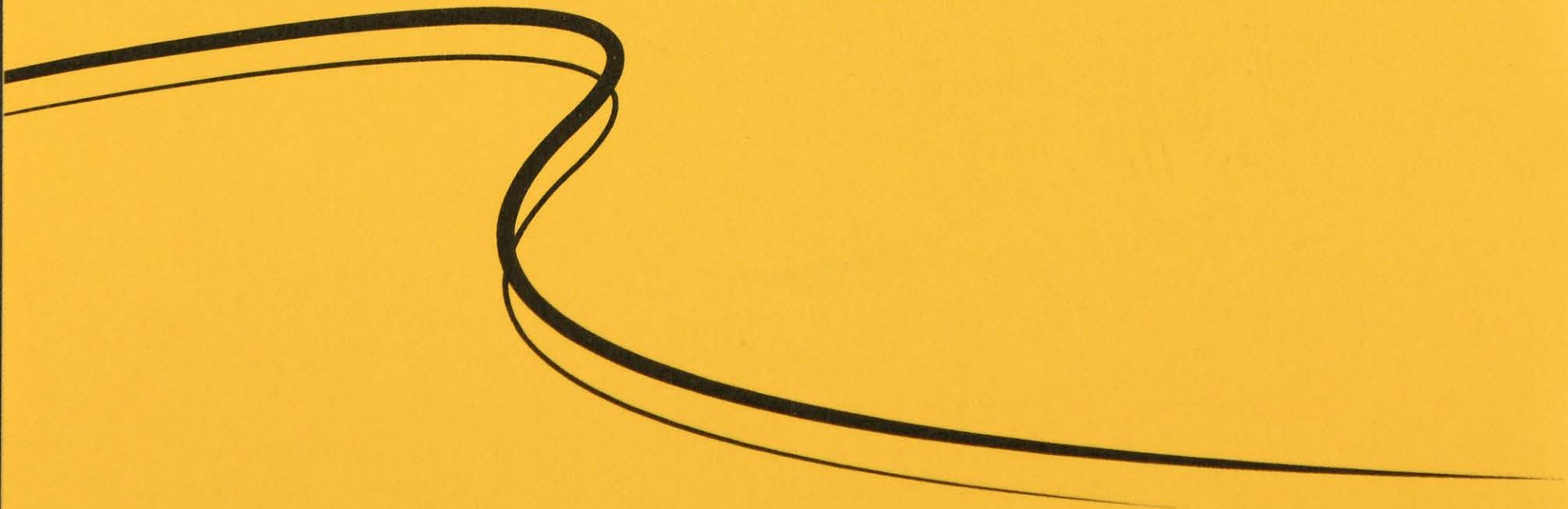




**Brian H Scott**  
布莱恩·斯科特 -  
**Lighting Designer**  
灯光设计

Brian H Scott (Lighting Designer) hails from New York City. He is a SITI Company member and has designed lighting for *Café Variations*, *Trojan Women* and *Persians* in association with the Getty Villa; *American Document* with the Martha Graham company; *Under Construction*, *Who Do You Think You Are*, *Hotel Cassiopeia*, *Death and the Ploughman*, *bobrauschenbergamerica* (Henry Hewes Design Award 2004) and *War of the Worlds*-the Radio Play. With *Rude Mechs: Stop Hitting Yourself*; *Now Now, Oh Now*; *Method Gun*; *I've Never Been So Happy*; *How Late It Was, How Late*; *Lipstick Traces*; *Requiem for Tesla*; and *Matchplay*. He designed light for Ann Hamilton's the event of a thread and the theatre is a blank page. With Park Avenue Armory, he has created lighting for *tears become... streams become...* with Douglas Gordon, *The Let Go* for Nick Cave and for Laurie Anderson and Kronos Quartet's *Landfall*.

灯光设计师布莱恩·斯科特是纽约人，SITI剧团的团员，曾为多部舞台和装置艺术作品设计灯光，这些作品包括《咖啡馆变奏》《特洛伊妇女》《波斯人》(与盖蒂别墅【场馆】合作);《美国文件》(与玛莎葛莱姆舞团合作);还有《正在施工中》《你以为你是谁》《死亡与农夫》《鲍勃劳申伯格美国》(荣获亨利·修斯灯光设计奖)和《世界大战 - 广播剧》;另外，《别打自己了》《现在，哦!就是现在》《我从未这么开心过》《为时已晚》《口红唇印》《特斯拉的安魂曲》和《匹配游戏》(与“粗鲁的工匠们”合作);他还有多次同其他艺术家合作，为他们设计灯光的记录，如视觉艺术家安·哈密尔顿的《场域波动》和《剧场是一空白页》;视频艺术家道格拉斯·戈登在公园大道军械库(场馆)的《眼泪成为.....溪流成为.....》;跨界艺术家尼克·凯夫装置艺术《放手》和劳里·安德森及克罗诺斯弦乐四重奏的音乐演出《飓风登陆》等等。





# CAST

**Ellen Lauren 埃伦·劳伦 - Olga Prozorov**  
饰Olga Prozorov



Ellen Lauren is a founding member and co-artistic director of the SITI Company. Her credits include *Bacchae*, *Falling and Loving* (with Elizabeth Streb Extreme Action Dance), *Chess Match #5*, *Room*, *Persians*, *Trojan Women*, *bobrauschenbergamerica*, *the theater is a blank page* and *Radio Macbeth*, amongst others. She has been an Associate Artist with the Suzuki Company of Toga (SCOT) under the direction of Tadashi Suzuki since 1996 and is also a founding member of the International Consortium on Suzuki Training for Actors. She is an ongoing faculty member of The Juilliard School of Drama at Lincoln Center. Ellen received the TCG Fox Fellow for Distinguished Achievement from 2008 to 2010.

作为SITI剧团的其中一位创团人和联合艺术总监，埃伦·劳伦的作品包括《酒神的女信徒》《Falling & Loving》《5号棋局》《房间》《波斯人》《特洛伊妇女》《鲍勃劳申伯格美国》《剧场是一空白页》和《幽灵麦克白》等。自1996年起，她便追随日本戏剧大师铃木忠志，除了是大师创建的铃木利贺剧团的艺术家，也是铃木忠志演员训练法国际联合会的创始会员之一。此外，埃伦还是林肯中心茱莉亚学院的戏剧导师，并因着卓越的成就而连续三年获颁剧场流通组织福斯奖学金（2008至2010）。

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**Akiko Aizawa 相澤明子 - Masha Prozorov**  
饰Masha Prozorov



Akiko Aizawa joined SITI Company in 1997 and has appeared in 25 shows including *Falling & Loving*, *The Bacchae*, *Steel Hammer*, *A Rite*, *American Document*, *the theater is a blank page*, *Trojan Women*, *bobrauschenbergamerica*, *Radio Macbeth* and *Culture of Desire*, all directed by Anne Bogart; and *Hanjo*, directed by Leon Ingulsrud. Akiko is originally from Akita, Japan.

来自日本秋田的相澤明子，自1997年加入SITI剧团以来，至今已参与了25个剧团制作，包括剧团艺术总监之一安·柏卡的多部导演作品：《酒神的女信徒》《钢锤》《仪式》《美国文件》《剧场是一空白页》《特洛伊妇女》《鲍勃劳申伯格美国》《幽灵麦克白》和《欲望文化》；导演列昂·伊格尔斯特德的《Hanjo》。



**Mia Chee 徐山淇 -**  
**Irina Prozorov**  
饰Irina Prozorov



Company Director & Co-Founder of Nine Years Theatre, also 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 SIT Company (New York) and Suzuki Method of Actor Training with SIT and Suzuki Company of Toga (Japan). Recent works include *Oedipus, Is That It?, Dear Elena, 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).

徐山淇是一名演员、监制、剧场导师，是九年剧场剧团总监及创办人，也是「九年剧场演员组合」创建及核心组员。她自9岁加入新加坡丽的呼声少儿组后开始其表演事业，后来毕业自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《王命》、《就这样吗?》、《青春禁忌游戏》、《第一舰队》、《浮世/德》、《李尔王》、《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)。





**Timothy Wan 温伟文**

**- Andrei Prozorov**

饰 Andrei Prozorov



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 SITl 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*, *Titoudao*, *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*, *First Fleet*, *Dear Elena*, *Is That It?*, and *Oedipus*.

「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SITl剧团和SCOT剧团的夏日工作坊。他曾参演: *Army 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*、《剃头刀》、*The Tempest*、《雨季》、《白言》、*Beauty World*、《赤鬼》、《鸠摩罗什》、《红色的天空》、《本质上的快乐》、《莎莎》、《画室》、《咔嚓卡夫卡!》、《有时月光》、《茱莉小解》、《李尔王》、《浮世/德》、《第一舰队》、《青春禁忌游戏》、《就这样吗?》及《王命》。



**Leon Ingulsrud**  
列昂·伊格尔斯特  
德 - Ivan Romanych  
Chebutykin 饰Ivan  
Romanych



Leon Ingulsrud helped found SITI Company and currently serves as one of its three co-artistic directors. With SITI, he has appeared in *Orestes*, *Seven Deadly Sins*, *Nicholas & Alexandra*, *bobrauschenbergamerica*, *Hotel Cassiopeia*, *Under Construction*, *Who Do You Think You Are*, *Radio Macbeth*, amongst others. Before SITI, Leon was a member of the Suzuki Company of Toga for seven years where he appeared in *Homage to Homo Ludins*, *King Lear*, *Dionysus*, *Macbeth*, *Ivanov* and *Greetings from the Edges of the Earth*. Leon has taught in workshops and universities around the world and holds an MFA in directing from Columbia University. In addition to directing, acting and teaching in the theater, he translates Japanese contemporary plays and has been a featured performer in games and television.

列昂·伊格尔斯特德是SITI剧团的创团成员之一，目前他是该团三位艺术总监的其中一位。他曾参演的剧目有：《恶人谷》、《七宗罪》、《宫廷秘史》、《鲍勃劳申伯格美国》、《正在施工中》、《你以为你是谁》和《幽灵麦克白》等等。在SITI剧团之前，他在日本铃木利贺剧团七年，那时演出过的作品有《致敬卢蒙斯》、《李尔王》、《狄俄尼索斯》、《麦克白》、《伊万诺夫》和《来自地球边缘的问候》。此外，拥有哥伦比亚大学导演专业的硕士学位的他，曾在世界各地的大学院校主持过多场戏剧工作坊；在跨足剧场导演、表演和教导的同时，他还翻译日本的当代戏剧，并参与游戏和电视节目的表演。

**Stephen Duff**  
**Webber** 斯蒂芬·  
达夫·韦伯 - **Baron**  
**Nikolay Lovitch**  
**Tuzenbach** 饰Baron  
Nikolay Lovitch  
Tuzenbach



Stephen Duff Webber has performed with SITI Company in the US and internationally, in *Falling & Loving*, *The Bacchae*, *Hanjo*, *Lost in the Stars*, *Persians*, *A Rite*, *Steel Hammer*, *Café Variations*, *American Document*, *Antigone*, *Radio Macbeth*, *Hotel Cassiopeia*, *Under Construction*, *Freshwater*, *Death and the Ploughman*, *War of the Worlds* and *bobrauschenbergamerica* amongst others. He has also performed with the American Repertory Theater, Actors Theater of Louisville, Milwaukee Repertory Theater, San Jose Repertory Theater, Magic Theater, Kennedy Center, Portland Stage Company, Alabama Shakespeare Festival, Court Theatre and Stage West.

斯蒂芬·达夫·韦伯曾同SITI剧团在美国和国际舞台上演出，剧目有《Falling & Loving》、《酒神的女信徒》、《Hanjo》、《Lost in the Stars》、《波斯人》、《仪式》、《钢锤》、《咖啡馆变奏》、《美国文件》、《安提戈涅》、《幽灵麦克白》、《Hotel Cassiopeia》、《正在施工中》、《淡水》、《死亡与农夫》、《世界大战》、《鲍勃劳申伯格美国》等等。此外，他也曾同美国剧目剧团、路易斯维尔演员剧院、密尔沃基话剧院、圣荷西剧目剧院、魔幻剧场、肯尼迪表演艺术中心、波特兰舞台公司、亚拉巴马莎士比亚艺术节、宫廷剧院和西部舞台合作演出。



**Hang Qian Chou**  
**韩乾畴 - Alexander**  
**Ignatyevich Vershinin**  
饰Alexander  
Ignatyevich Vershinin



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 *Oedipus*, *Is That It?*, *Dear Elena*, *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 SIT! Company (Saratoga Springs, US), Ecole Philippe Gaulier (Paris, France) and David Diamond's Theatre for Living (Vancouver, Canada). He is also a ten-time Best Ensemble nominee at The Straits Times Life! Theatre Awards, winning it five times.

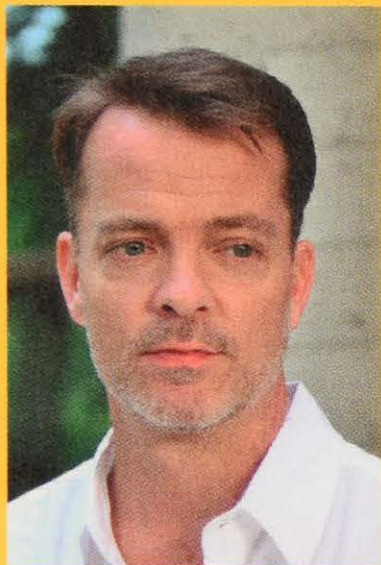
「九年剧场演员组合」创建及核心组员

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《王命》、《就这样吗?》、《青春禁忌游戏》、《第一舰队》、《浮世/德》、《李尔王》、《茱莉小解》、《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 & W!LD”接受演员训练。他也曾远赴当代戏剧大导Anne Bogart的剧团SIT! 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。他曾十度提名、五度荣获《海峡时报》“生活!戏剧奖”最佳群体演出。





**Barney O'Hanlon**  
**巴尼·奥汉隆 - Fyodor**  
**Kulygin/Ferapont**  
饰Fyodor Kulygin/  
Ferapont



Barney O'Hanlon most recently appeared in *FALLING AND LOVING*, SITI Company's collaboration with Elizabeth Streb's Extreme Action Company. Previously, he appeared in SITI Company's production of *The Bacchae* at the Guthrie Theater, BAM's Next Wave Festival and the Getty Villa in Los Angeles. He has also performed with SITI Company at BAM's Next Wave Festival, including *War of the Worlds*, *bobrauschenbergamerica*, *Hotel Cassiopeia*, *Trojan Women*, *A Rite* and *Steel Hammer* with the Bang on a Can All-Stars. Barney recently choreographed the world premiere of Anne Washburn and Dave Malloy's musical *Little Bunny Foo Foo*; Anne Washburn's *10 out of 12*; and Sarah Ruhl's *The Oldest Boy*.

巴尼·奥汉隆最近一次的演出是SITI剧团与舞蹈家伊莉莎白·斯特莱布的Extreme Action舞团合作的《Falling & Loving》。他所参与的其他作品有：SITI剧团在格斯里剧院、BAM新浪潮艺术节，以及在盖蒂别墅(场馆)的演出，包括《酒神的女信徒》、《世界大战》、《鲍勃劳申伯格美国》、《Hotel Cassiopeia》、《特洛伊妇女》、《仪式》，以及同音乐组合Bang on a Can All-Stars合作的《钢锤》。近期他也为安妮·沃什伯恩与戴夫·马罗伊的世界首演音乐剧《小兔子噗噗》担任编舞；其他的编舞作品还有《12人中的10人》(也是安妮·沃什伯恩的创作)，以及萨拉·鲁尔的《老男孩》。

**Neo Hai Bin 梁海彬**  
**- Vassily Vassilich**  
**Solyony 饰Vassily**  
**Vassilich Solyony**



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 receives long-term, regular and systematic training in Nine Years Theatre. In 2014, he attended and deepened his understanding of "Suzuki Method of Actor Training" in Suzuki Company of Toga, Japan. He attended the SITI Company Summer Workshop 2018, Saratoga Springs, 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>

「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“艺术人”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>



**Wendi Wee Hian 林伟贤**  
**- Natasha Ivanovna**  
饰Natasha Ivanovna



Wendi Wee Hian graduated from LASALLE's BA(Acting) in 2013 and has furthered her training in Toga, Japan with Suzuki Company of Toga (2017), as well as SITl Company Summer Workshop (2018) in Saratoga Springs. Due to her small stature, she seeks to challenge the boundaries of the physical form. When jobless, she relives her fear of stagnation through compulsive online shopping. Send help if you can, her newfound love for crocheting can only distract her for so long.

Wendi is also extremely grateful for this wonderful opportunity to be a part of this creative collaboration!

林伟贤于2013年毕业于拉萨尔艺术学院的表演系本科，并于2017年和2018年分别参加了美国SITl剧团和SCOT剧团的夏季课程。由于身材矮小，她试图尝试挑战身体形态的界限。失业时，她会通过强迫性的在线购物疏解对停滞的恐惧。如果可以的话，请发送帮助，她对钩编的新爱只能短暂的转移注意力。

伟贤也非常感激被给予机会成为这次的创意合作成员之一！

**Koh Wan Ching 许婉婧**  
**- Anfisa** 饰Anfisa



Wan Ching is a performer, theatre maker and acting teacher. She trained with SITl Company and is a graduate of the inaugural SITl Conservatory Program for international theatre artists.

婉婧是一名演员、剧场制作人、表演导师。她多次参与SITl剧团的演员训练课程并且是美国纽约SITl Conservatory首届毕业生。



# ABOUT NINE YEARS THEATRE

Nine Years Theatre is a Singapore Mandarin theatre company that loves to dream up game-changing ways to do things. Since the beginning, we have insisted on the hard route of investing time and effort in training our actors, so that we can create works that feel integrated because of consistency and grounded-ness. We believe in entertaining our audience, but in ways that are honest and thoughtful. We present Mandarin productions with English supertitles. Our works are often described as culturally challenging, emotionally universal and full of care for humanity. They have therefore always allowed us to connect with audiences from all backgrounds. We like to busy ourselves with ideas on how to engage our audiences beyond performances, and to share our knowledge with the larger community. We are also very interested in finding ways to dialogue with local and international counterparts through difficult but meaningful collaboration.

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.

## 关于九年剧场

九年剧场是一个喜欢想象如何改变游戏规则的新加坡华语剧团。从一开始，我们就选择了较艰难的道路，坚持投入时间和精力来训练演员，为的是能创作出在整体层面上呈现出贯彻性和扎实度的作品。我们希望以诚实且有深度的方式来娱乐观众。我们的华语演出皆附上英文字幕，大家常说我们的作品展现了文化挑战，蕴含了普世情感，也充满了人文关怀。因此，长期以来我们通过这些作品结识了许多来自各种背景的观众。我们喜欢忙着想点子-如何跨越演出框架和观众交流，如何将我们的知识和社群分享。我们也很有兴趣尝试通过艰难但是有意义的合作，来与本地及国际伙伴们交流。

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)。



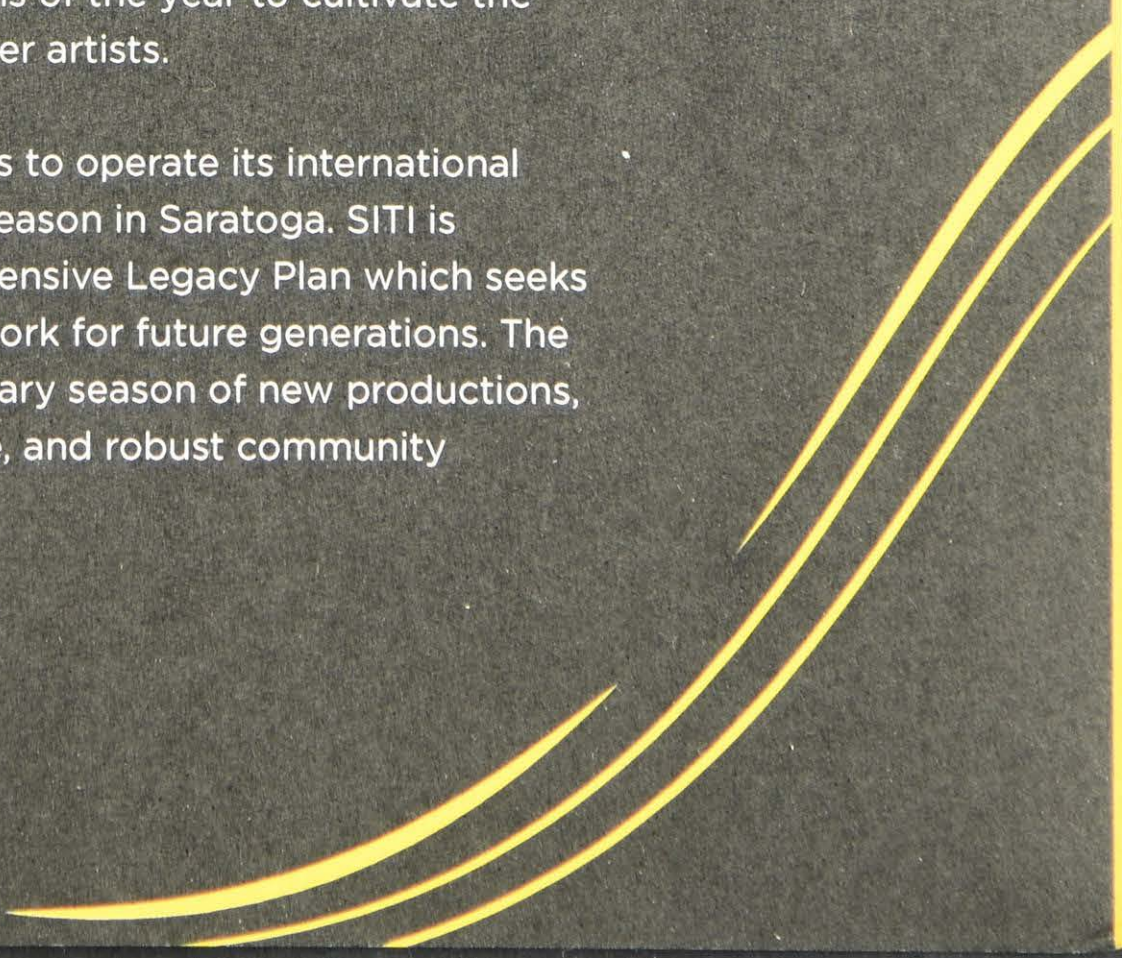
# ABOUT SITI COMPANY

SITI Company was built on the bedrock of ensemble. We believe that through the practice of collaboration, a group of artists working together over time can have a significant impact on both contemporary theater and the world at large. Through our performances, educational programs, and collaborations with other artists and thinkers, SITI Company challenges the status quo, trains to achieve artistic excellence in every aspect of our work, and offers new ways of seeing and of being as both artists and as global citizens. SITI Company provides a gymnasium-for-the-soul where the interaction of art, artists, audiences and ideas inspire the possibility for change, optimism and hope.

Founded in 1992 by Anne Bogart, Tadashi Suzuki, and a group of likeminded artists, SITI Company began as an agreement to redefine and revitalize contemporary theater in the United States through an emphasis on international cultural exchange, training and collaboration.

Originally envisioned as a summer institute in Saratoga Springs, New York, SITI expanded to encompass a year-round season inclusive of touring, the creation of new work, and running a biennial Conservatory program for nine months of the year to cultivate the next generation of independent theater artists.

Based in New York City, SITI continues to operate its international training program during its summer season in Saratoga. SITI is currently in the process of a comprehensive Legacy Plan which seeks to preserve the Company's body of work for future generations. The Legacy Plan includes a 30th Anniversary season of new productions, the creation of the SITI Living Archive, and robust community engagement offerings.

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# 关于SITI剧团

SITI剧团建立在演员组合的基础上。我们相信通过长时间的组合式合作，一群艺术工作者可以为当代剧场乃至整个世界带来深刻的影响。通过我们的表演、教育课程以及与其他艺术家和思考者的合作，SITI剧团挑战现状，进行训练，以求在各个方面取得卓越的艺术成就，并给予作为全球公民的艺术家们新的观点和存在方式。SITI剧团志在提供一个心灵的锻炼场，让艺术、艺术家、观众和想法进行互动，从而激发改革、乐观面向和希望的可能性。

由Anne Bogart、铃木忠志和一群志同道合的艺术工作者于1992年创立，SITI剧团最初以一项目的：旨在通过强调国际文化交流、训练以及合作来重新定义和振兴美国当代剧场而创建。

SITI剧团的最初设想仅是一所位于纽约萨拉托加温泉市的夏季学院，后来扩展到全年季，活动包括巡回演出、新作品的创作以及成立一个两年一次，为期9个月的培训计划，以培养下一代的独立剧场艺术家。总部位于纽约市的SITI剧团继续在萨拉托加的夏季期间开展其国际训练课程。剧团目前正在筹划一项全面的传承计划，旨在为下一代保留剧团的工作体系。该传承计划包括30周年季的新制作，SITI Living Archive的创建以及一系列的社区作品。



# ADVISORY ON COVID-19

Arts House Limited (AHL) places the utmost importance on the safety and well-being of all patrons, staff and artists visiting our venues. Please be assured all our venues are SG Clean certified and that Safe Management Measures (SMMs) have been implemented across all venues.

For your health and safety, please observe the following when visiting any of our venues, including:



**TraceTogether check-in and check-out required**



**Mandatory temperature- taking upon arrival**



**Face masks to be worn at all times**



**Ensure safe distancing of one metre at anytime**



**Sanitize hands before and after the session**

As the COVID-19 situation in Singapore evolves, these measures will be updated in accordance to the latest advisories issued by the Singapore Government. For the latest advisories, please visit **[sifa.sg](https://www.sifa.sg)**

All information is correct at the time of print. Every reasonable care has been taken to ensure the accuracy of information within, hence, Singapore International Festival of Arts (SIFA) cannot accept responsibility for errors and/or omissions however caused. Every effort has been made to identify copyright holders. We deeply regret that if, despite our concerted efforts, any copyright holders have been overlooked or omitted. Opinions expressed in this publication do not necessarily reflect the views of the editor or the official policy and position of SIFA and their related corporations. Any reproduction, retransmission, republication, or other use of all or part of this publication is expressly prohibited, unless prior written permission has been granted by SIFA or the appropriate copyright owner. SIFA reserves the right to make changes and modifications to the programme without prior notice. For updates, please visit our website at **[sifa.sg](https://www.sifa.sg)**



# DON'T MISS THESE OTHER PRODUCTIONS IN THE FESTIVAL

## THREE SISTERS



Nine Years Theatre and SIT Company, 九年剧场与SITI剧团

20 — 22 May 2021  
Thu & Fri, 8pm  
Sat, 2pm & 8pm  
Drama Centre Theatre

SIFA On Demand:  
5 — 12 Jun  
SISTIC LIVE

## GARDENS SPEAK



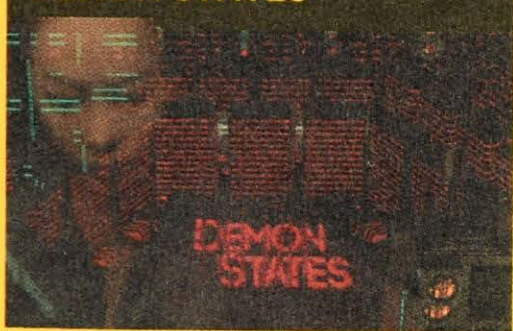
Tania El Khoury

19 — 21, 26 — 28 May 2021  
Wed — Fri, 6pm, 7.30pm, 9pm

22, 23, 29, 30 May  
Sat & Sun, 11am, 12.30pm,  
3.30pm, 5pm, 8pm, 9.30pm

222 Arts Club

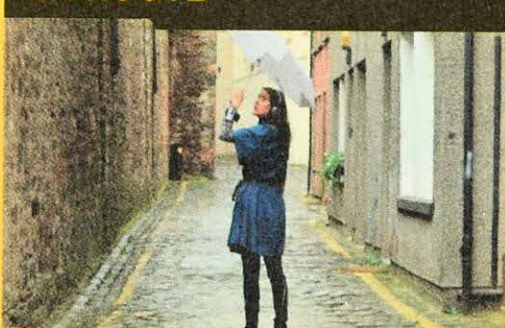
## DEMON STATES



The Observatory

19 — 30 May 2021  
Various Timings  
In-venue: Various

## EN ROUTE

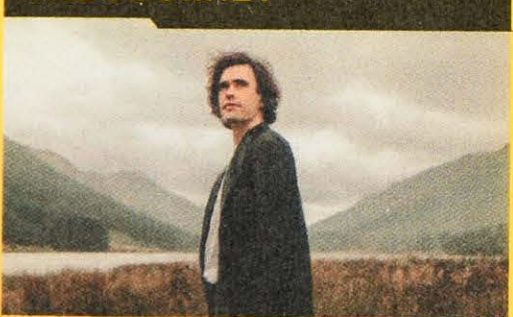


one step at a time like this

14 — 16 May, Fri — Sun  
19 — 23 May, Wed — Sun  
26 — 30 May, Wed — Sun  
11am, 2.30pm & 5pm

14 — 15, 21 — 22, 28 — 29 May  
Fri — Sat, 6.15pm  
Central Singapore

## THE JOURNEY



Scott Silven

18 — 23, 25 — 30 May 2021  
Tue — Sun, 7pm  
Online

## A DREAM UNDER THE SOUTHERN BOUGH: EXISTENCE



Toy Factory Productions  
TOY肥料厂

29 — 30 May 2021  
Sat, 2pm & 8pm  
Sun, 2pm  
Drama Centre Theatre

SIFA On Demand:  
5 — 12 Jun  
SISTIC LIVE

## COMPASSION: CHAMBER MUSIC SERIES



Various Artists

16 — 26 May 2021  
Various Timings  
Various Locations

## SINGULAR SCREENS



Various Artists

14 — 30 May 2021  
In-venue: Oldham Theatre  
Various Timings

SIFA On Demand:  
31 May — 6 Jun  
SISTIC LIVE

## OIWA - THE GHOST OF YOTSUYA



The Finger Players

28 — 30 May 2021  
Fri — Sun, 8pm  
Victoria Theatre

SIFA On Demand:  
5 — 12 Jun  
SISTIC LIVE

## FROM MEE TO YOU



Chef Justin Quek

30 May 2021  
Sun, 11am — 11.30am  
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