



Visual References



The Song of the Ruins



Singing and Choreography

A song exploring how people protect their dignity and sense of decency by dressing properly.

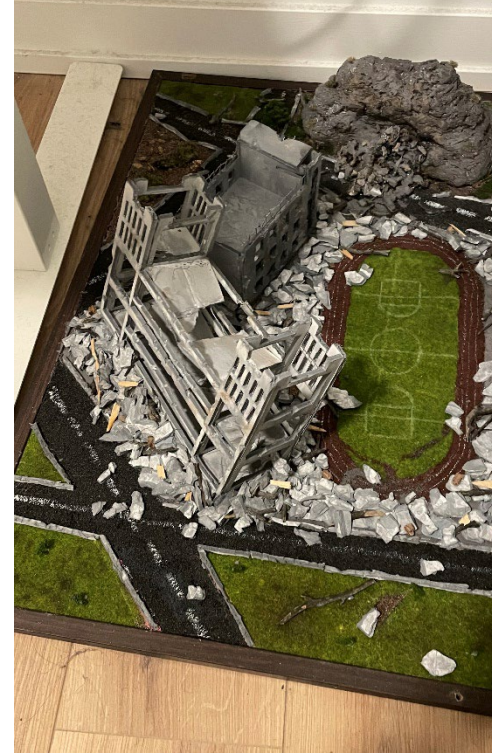


Prologue: A Funeral



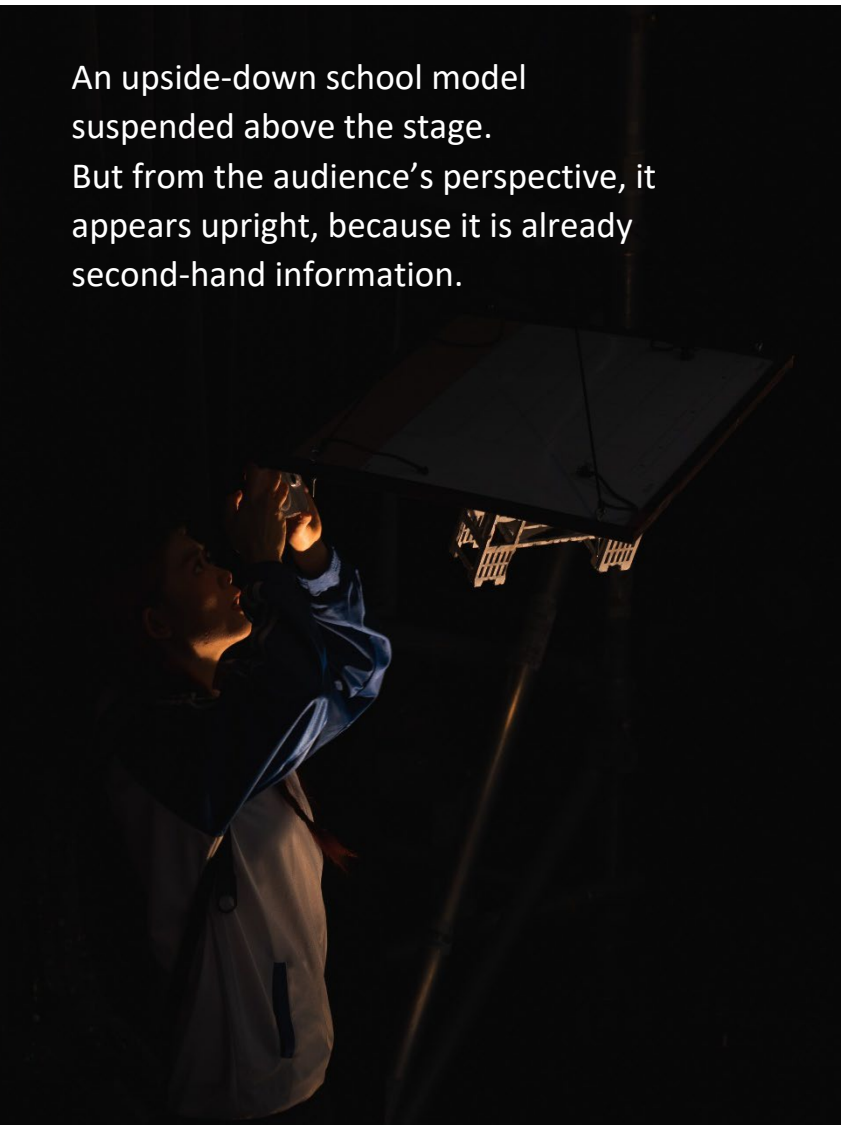
Death is not merely the end of life.

Over thousands of years, human societies have ritualized and reshaped it into something far more complex.



The Ruins

An upside-down school model suspended above the stage. But from the audience's perspective, it appears upright, because it is already second-hand information.



Qiang Ethnicity



A Qiang woman, whose family was shattered by the earthquake, realizes that selling culturally distinctive products brings in far less money than factory work.

A newly built Qiang watchtower is called “fake” by the very people it is meant to represent. The tower cannot speak; it can only write fifteen words each day.





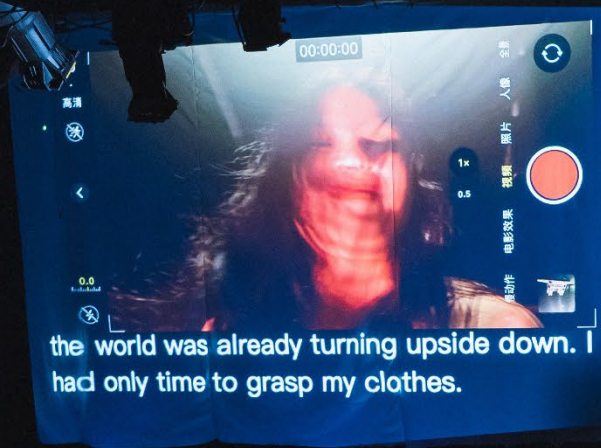
The Whoremaster's Confession



*"She saved my life,
but lost her own."*

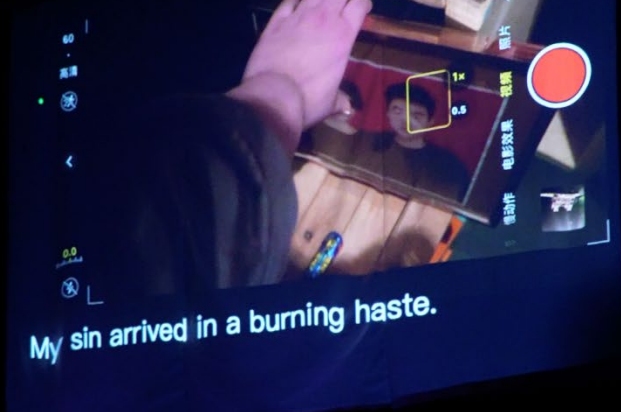
Returning to
traumatic memory
is not something
everyone is
required to learn.
And yet, this story
insists on being
told.

Live Camera Feed Projection: The Whoremaster's Memory

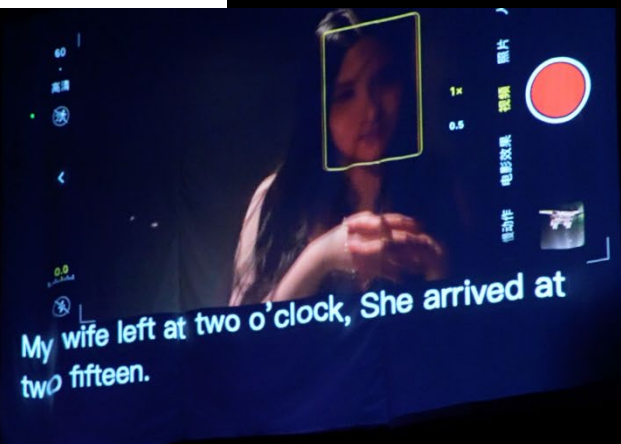


Memory can only be articulated in the first person.

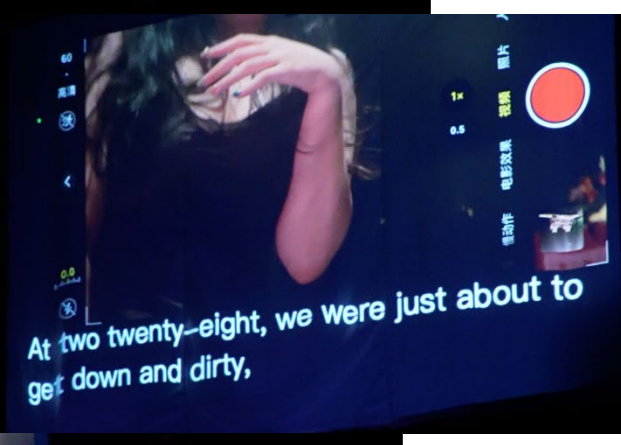
As bystanders, we are limited to what the storyteller allows us to perceive.



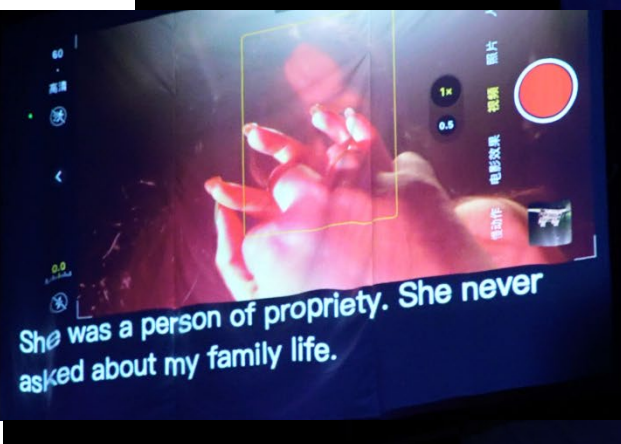
My sin arrived in a burning haste.



My wife left at two o'clock, She arrived at two fifteen.



At two twenty-eight, we were just about to get down and dirty,



She was a person of propriety. She never asked about my family life.



Fuck me.

The performance happens in a dark room where the audience are excluded visually.

Real pain can only be glimpsed from the first-person perspective.

The Bystander Game_Yu Stage

*"I didn't plan on coming back,
but our home is so close to
everything."*

Returning Home





Engaging with the Audience

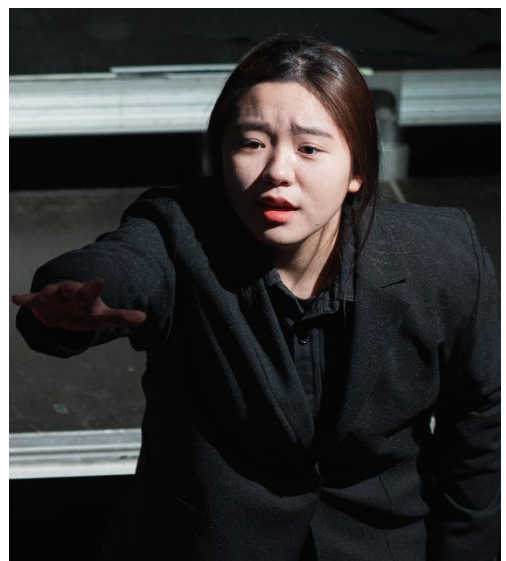
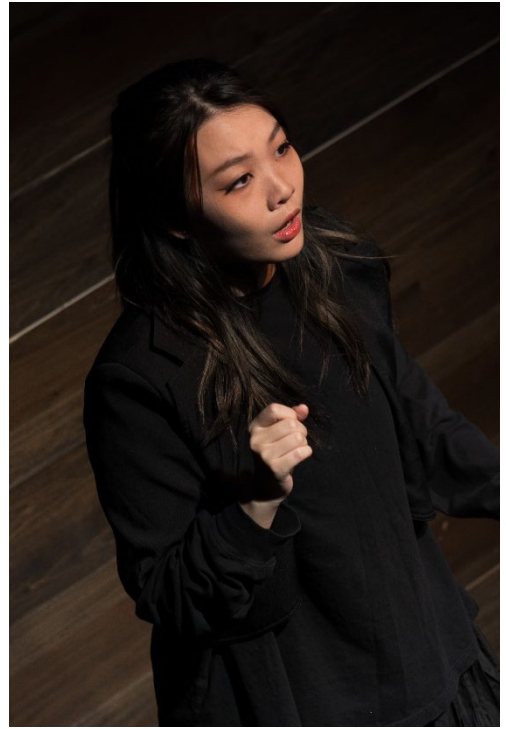
From our audiences:

"...being completely immersed and implicated in the story line so that we were also witnesses/viewers/voyeurs of the story unfolding in front of us... Great, great staging."

"...Unconventional audience seating made up of chairs, floor cushions, pads, a mattress, blocks, and even a rocking hoorse etc. Three sided stage (four at one point). Semi-interactive. And at the end, the audience and actors traded locations. Pushing the envelop."



More than 30 characters...







Thank you for joining us to revisit our production memories.



THE BYSTANDER GAME

A PLAY BY XUANYI HU
WITH ENGLISH SUBTITLES



一种旁观



YU THEATRE PRESENTS

THE BYSTANDER GAME

一种旁观

A Play by Xuanyi Hu
Performed in Mandarin with English Subtitles

Feb 12 2 pm & 7:30 pm
Feb 13 7:30 pm
Feb 16 7:30 pm
Feb 17 7:30 pm
Feb 18 2 pm & 7:30 pm

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plus handling fees

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虞 Yu Theatre Presented



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The Bystander Game

A Play by Xuanyi Hu
Performed in Mandarin with English Subtitles

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DIRECTED BY FANGZHENG WANG
CO-DIRECTED BY DAISY JIA
POSTER BY XIAO LIN & YIFEI ZHANG

STU \$18 GEN \$25 PLUS HANDLING FEES
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