

联合呈献 CO-PRESENTED BY



九年剧场
NINE YEARS THEATRE

九年9岁
NINE YEARS IS

新加坡
华艺中心
SCCC

5 - 14 March 2021

Singapore Chinese Cultural Centre
Far East Organization Auditorium, Level 9

第一舰队

FIRST FLEET

戏游野蛮文明

Play your part in a barbaric civilisation



作为一个多元文化环境下的新加坡华语剧团，
我们应以中华文化为根基，却不以中华文化为中心。”

— 艺术总监，谢燊杰

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）。

关于 新加坡华族文化中心

为推广本土华族文化，新加坡华族文化中心长年与多个文化艺术团体及社区伙伴合作。通过贴近生活的有趣内容，让大众了解自身文化的多元性，同时培养对国家的归属感。

新加坡华族文化中心于2017年5月19日由赞助人李显龙总理主持开幕。矗立市中心的文化中心，为公众举办展览、表演、市集、讲座、工作坊、研讨会等丰富多彩的文化活动。

剧团董事

谢财佳 徐山淇 谢燊杰
黄家强 陈钰鑫 黄渭莹

公司职员

艺术总监及联合创始人
谢燊杰

剧团总监及联合创始人
徐山淇

行政执行 柯玮婷
宣传执行 蔡淑娟
会 计 欧阳铭芝

附团成员

导 演 邬秀丽
制作经理 苏蜜嫣

「九年剧场演员组合」

徐山淇
韩乾畴
梁海彬
温伟文

导演问答题

问：是什么启发你创作《第一舰队》？

我向来对殖民主义的普遍现象感兴趣。之前，我偶然读到澳大利亚的囚犯遣送史，从中知道有关第一舰队军官 **Ralph Clark** 给一群囚犯排戏的事，并觉得非常有趣。接着，我阅读了 **Thomas Keneally** 的《*The Playmaker*》，**Timberlake Wertenbaker** 对小说的舞台改编，《*Our Country's Good*》，以及其他与这个主题相关的资料。从这些题材中汲取了灵感后，我决定创作《第一舰队》。

问：为什么演一出关于别人的故事/历史的戏？

别人的故事也可以是我们的故事，我更关心的是人性的状况。这出剧里，**Ralph Clark** 少尉的角色也说了：“演出别人的故事，是一种同理心的修行；学会欣赏别人的故事，是一种包容心的练习。”

问：你之前的一个戏《李尔王》也是个“戏中戏”，这一次是特意延续这个元素吗？《第一舰队》对“戏中戏”的处理，又有什么特别之处吗？

我在《李尔王》的演出场刊里提到，我喜欢打开剧场框架，我认为这种“戏而上”风格的轴心概念在于体现“戏中有你我，戏外有生活”的艺术。在《李尔王》，演员和角色是明显分开的。这一次排练《第一舰队》，演员问我：“在这一场戏，我们是演员身份还是角色？”我答：“这一次，你们只有一个身份，即是‘演员/角色’，或称‘演角’(char-actor)。”我是这么解释的：这一次，我把“戏中戏”再推进一步，主要体现在“现实剧场”和“虚构世界”两个空间的重叠与共存——“现实剧场”承载了“虚构世界”；“虚构世界”则倒回头意指“现实剧场”。更重要的是，这两个空间的界线是“流动”的(fluid)——通过演员的表演处理，“现实”和“虚构”两个空间的呈现比例随时在变化，演员和角色之间的区分也因此跟着流动、变化，或者说，他们可以同时是演员和角色。关于这一点，我是受了“量子原理”的影响，但是这个话题，得等下次再聊了。

问：这是九年剧场和新加坡华族文化中心联合呈献的演出，文化中心给予了《第一舰队》什么样的协助？

新加坡华族文化中心是《第一舰队》的共制伙伴，除此之外，也在排练场地和宣传资源上给予我们协助。文化中心对九年剧场的信心与支持，使得我们能够把好作品带给观众，对此我们感激不尽。

导演 / 编剧

谢燊杰



燊杰是一名获奖导演/演员，他也参与写作、研究和教学的工作。他在海峡时报“生活！戏剧大奖”中四度荣获最佳导演，并两度获颁最佳演员奖项。他是首个连续三年获主要艺术机构——滨海艺术中心委约，为旗下的“华艺术节”呈献演出的新加坡导演。2017年，他获得 Centre42 的奖学金，将本地文化奖作家英培安的长篇小说《画室》改编成舞台剧，随后更获新加坡国际艺术节委约，将这个作品搬上舞台，作为艺术节的开幕演出。其他曾合作的委约伙伴包括澳门艺术节、新加坡华族文化中心、M1 新加坡艺穗节和新加坡作家节等等。



蔡杰毕业于伦敦大学哥斯密斯学院(导演硕士)及新加坡国立大学(戏剧学学士)。他曾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全职讲师。他也担任过 Toy 肥料厂的副艺术总监(2003 - 2013)、实践剧场的驻团演员 / 导演(2000 - 2002)、电力站的附属艺术家(2007 - 2009), 也是创作组合 A GROUP OF PEOPLE 的创办人之一(2008 - 2012)。2017年, 他获颁为期三年的奖学金, 赴纽约与国际表演艺术协会的各国成员进行交流, 2019年受邀担任该协会纽约年会的筹委委员。他多年来皆获邀担任新加坡青年节戏剧表演的评委, 也是新加坡华语剧场联盟(新华剧体)的活跃成员。他目前是新加坡跨文化戏剧学院的考核委员会成员, 以及拉萨尔艺术学院的业界顾问组成员。

蔡杰在导演过程中擅用演员团队的默契和力量, 创作出细腻和充满动感的作品。他的原创、改编、翻译剧本, 以及剧团剧目的编排常被认为充满了深刻的文化挑战和语言感知。2012年, 蔡杰和他的妻子徐山淇创立了九年剧场。在短短的几年内, 九年便成为本地剧坛的重要团体之一。在他的艺术指导下, 九年不但成功为新加坡华语剧场注入新活力, 也在演员群中激起了对演员训练这项课题的关注。多年来, 他致力研究演员训练方法, 使它成为本地演员训练领域中的重要人物。他自2008年开始定期进行「铃木演员训练法」和「观点」训练的练习。他曾在纽约的SITI剧团和日本的铃木忠志利贺剧团学习这些训练方法, 并受邀参与利贺戏剧节的演出。2013年, 蔡杰创立了「九年剧场演员组合」, 旨在组建一支进行长期、定期且系统化训练和创作的演员团队。在他的带领下, 九年剧场演员组合目前正在发展一套名为“身体悖论: 九年剧场演员功课”的表演训练法。至今, 九年剧场的演员组合是新加坡唯一持有上述特质的团队。



演员



徐山淇

饰演 **Liz Abraham / Robert Ross** 少校

九年剧场剧团总监及创办人

「九年剧场演员组合」创建及核心组员

徐山淇是一名演员、监制、剧场导师。

她自9岁加入新加坡丽的呼声少儿组后开始其表演事业，后来毕业于新加坡国立大学戏剧科，主修戏剧学及汉语，并与本地多个剧团合作。除此之外，她也在曾接受 SITI 剧团（纽约）及铃木忠志剧团（日本）分别关于「观点」与「铃木演员训练法」的训练。近期作品包括《王命》、《就这样吗？》、《青春禁忌游戏》、《第一舰队》、《浮世/德》、《李尔亡》、《茉莉小解》、《咔嚓卡夫卡！》、《画室》、《红色的天空》、《赤鬼》、《底层》、《伪君子》、《人民公敌》、《她门》及《谁怕吴尔芙？》（澳门艺术节2013）。



韩乾畴

饰演 **Henry Mason / Arthur Phillip** 总督

「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》、《李尔亡》、《茉莉小解》、《咔嚓卡夫卡！》、粤语版《单日不可停车》、《画室》、《红色的天空》、《赤鬼》、《底层》、《伪君子》与《人民公敌》。他毕业于国大戏剧系，之后于野米剧场“young & WILD”接受演员训练。他也曾远赴当代戏剧大导 Anne Bogart 的剧团 SITI Company（美国纽约州）、论坛剧场翘楚 David Diamond（加拿大温哥华）以及小丑大师 Philippe Gaulier 的学院（法国巴黎）进修夏季课程。他曾十度提名、五度荣获《海峡时报》“生活!戏剧奖”最佳群体演出。



梁海彬

饰演 **William Paterson / David Collins** 法官

「九年剧场演员组合」创建及核心组员

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

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



温伟文

饰演 **Ralph Clark**

「九年剧场演员组合」核心组员

伟文是一名演员，歌手，以及音乐人。他毕业于新加坡国立大学戏剧系，目前是一名自由身演员。毕业以后，伟文参与了许多英语和华语剧场的制作。他也参加了美国 SITI 剧团和 SCOT 剧团的夏日工作坊。他曾参演：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》、《本质上快乐》、《莎莎》、《画室》、《咔嚓卡夫卡！》、《有时月光》、《茉莉小解》、《李尔亡》、《浮世/德》、《第一舰队》、《青春禁忌游戏》、《就这样吗？》及《王命》。



陈珮文

饰演 **Anne Sheldon / Richard Johnson 神父**

珮文于英国埃克塞特大学获得她的戏剧实践硕士学位。从中学时期开始，她在多位导师的启蒙下接触了表演，自 2014 年开始参与不同的表演与教育工作。近期剧场作品包括：《第一舰队》（九年剧场）、《竹林七贤》（TOY 肥料厂）、《Chinatown Crossings》（戏剧盒）、《Rubbish Prince》（叁南瓜计划）及《四马路》（实践剧场）。



庄舒怡

饰演 **Mary Beckman / John White 医生**

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

创意团队

林振发 — 舞台设计师 / 形体指导



照片来源: Tan Ngiap Heng

从视觉艺术走入剧场和舞蹈，二十几年来，振发在新加坡表演界都以另类姿态一路走来，他的创作与演出范围含括整体概念、跨艺术形式、视觉、剧场与非剧场空间、室内户外演出、装置、民间拓展、艺术教育和交流分享等。除了舞蹈和戏剧肢体专研与创作之外，艺术概念构思、实践理念、舞台视觉和服装设计也是他的特点。身为专业舞蹈事业推动人之一，和本地已故舞蹈家陈浩俊联合创办舞蹈多面体（1996-2013）兼艺术总监，他在舞蹈界的贡献也让他获颁艺术理事会青年艺术家奖(2000)和专业艺术家基金（1999）、创业精神奖入围（2004），以及南艺杰出校友奖（2019）。他的跨界构思创作与演出作品，也让他在国内外剧场、艺术节、文化中心、特备节目亮相，同时也备受表演艺术团体进行合作或文化机构委约创作及跨界合作。作为一位多方位艺术创作与表演者之外，振发目前也是跨文化戏剧学院的表演肢体训练导师，也致力于剧场创作与训练引导工作。



陈伟文 — 灯光设计师

使唤影的暗 叙述戏的魂
掌舵光的亮 描写人的心
www.gabrielchan.me



廖永慧 — 灯光设计调整

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

作品集: <http://liuyonghuay.tumblr.com>



黄劲 (Ctrl Fre@k) — 制作音效设计师

2011年国家艺术理事会奖学金得主，黄劲毕业于英国Rose Bruford College，专攻表演音效。集成了十多年实践经验，为各各演艺及舞蹈团设计音响，他专注提供观众一个全面的演出音响体验 — 观众所听到的，效果音素原因及音效方向感。他的设计作品在英国2014年 Off West End Theatre Awards 获提名，也在本地 2018年的 Straits Times Life Theatre Awards 获提名。

网站: www.jingngsound.com / www.soundcloud.com/jingsound



罗安妮 — 服装设计师

罗安妮对于物体和空间的触觉质感十分着迷，使她踏入拥有无限可能性的剧场世界。她在服装部门担任过各种角色如：设计、裁剪、服装管理。

服装设计作品包括郭瑞文与舞人舞团的《现·象》、滨海艺术中心 Flipside 节 2019 的《La Meh-lions》、九年剧场与新加坡华族文化中心的《第一舰队》。



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

编剧/导演 Playwright / Director

谢燦杰 Nelson Chia

监制 Producer

徐山淇 Mia Chee

演员 Cast

徐山淇 Mia Chee*

韩乾畴 Hang Qian Chou*

梁海彬 Neo Hai Bin*

温伟文 Timothy Wan*

陈珮文 Jodi Chan

庄舒怡 Shu Yi Ching

*「九年剧场演员组合」成员

舞台设计 Set Design

林振发 Lim Chin Huat

灯光设计 Lighting Design

陈伟文 Gabriel Chan

灯光设计调整

Lighting Adaptation

廖永慧 Liu Yong Huay Faith

制作音效设计

Production Sound Design

黄劲 Ng Jing (Ctrl Fre@k)

服装设计 Costume Design

罗安妮 Loo An Ni

字幕翻译 Surtitles Translator

邬秀丽 Cherilyn Woo

形体指导 Movement Coach

林振发 Lim Chin Huat

演出化妆 Performance Make-up

The Make Up Room

发型师 Hair Stylist

林忠华 Ashley Lim

制作经理 Production Manager

林丹凤 Lam Dan Fong

舞台监督 Stage Manager

陈湘怡 Tan Xiang Yi

助理舞台监督 Assistant Stage Manager

王嘉慧 Natalie Wong

灯光操作 Lighting Operator

林恩惠 Fiona Lim

音响操作员 Sound Operator

葉虹延 Jean Yap (Ctrl Fre@k)

无线频率操作

Radio Frequency Operator

Muhammed Taufiq bin Sawal (Ctrl Fre@k)

字幕操作 Surtitles Operator

尚殿君 Shang Dianjun

服装助理 Wardrobe Crew

黄晓慧 Ng Siaw Hui

前台经理 Front-of-House Manager

蔡淑娟 Valerie Chua

柯玮婷 Kwah Wei Ting

宣传图与标题设计

Key Visual & Title Logo

黎志誠 Ryan Loi

宣传化妆 Key Visual Make-up

黄爱美 Delanie Wong

行政执行 Admin Executive

柯玮婷 Kwah Wei Ting

宣传执行 Publicity Executive

蔡淑娟 Valerie Chua

会计 Accountant

欧阳铭芝 Lynzie Au Yeung

及 And

新加坡华族文化中心职员与工作人员

Staff and Crew of

Singapore Chinese Cultural Centre



世界各地的囚犯遣送

Convict Transportation around the world



1660s - 1776

英国 - 北美洲

英国的囚犯被私有企业的商人遣送，并在殖民地拍卖给种植园的主人。预计超过 50,000 名囚犯被遣送到北美洲的殖民地。

1787 - 1868

英国 - 澳大利亚

1787年5月13日，第一舰队从英国出发。英国要到1868年才终于结束囚犯遣送（计划）。在历时80年的时间，遣送到澳大利亚的囚犯人数，有超过150,000 囚犯来自英国和爱尔兰，超过 1,300 囚犯则来自其他殖民地。

1842 - 1874

英国和爱尔兰 - 直布罗陀

超过 4,000 名囚犯从英国和爱尔兰遣送至直布罗陀，位于伊比利亚半岛的末端，是通往地中海入口的英国海外的领土。

1825

印度 - 新加坡

1825年4月18日，第一批的囚犯（79男，1女）在新加坡登岸。他们对于新加坡早期的建设是功不可没的。

1849 to 1873

英属锡兰 - 马六甲

1,000 至 1,500 名囚犯从英属锡兰遣送至海峡殖民地之一的马六甲。

1852 to 1946

法国 - 法属圭亚那 (恶魔岛)

1852年至1946年，法国人把80,000 名囚犯遣送至此。囚犯之中有政治犯，也有罪不可赦的盗贼和杀人犯。许多囚犯在恶劣的环境下，在疾病成灾的岛屿中，从此消失。

1787 - 1825

英国 - 明古魯省

从英属印度遣送了大约 4,000 到 6,000 名囚犯，到印度尼西亚的苏门答腊岛的

1787 - 1825

英属印度 - 海峡殖民地

超过 11,000 名囚犯从英属印度（孟加拉邦，孟买和马德拉斯，迈索尔和海德拉巴）遣送至海峡殖民地（1826年后到檳城，马六甲和新加坡）。

1787 - 1868

英属印度和英属锡兰 - 毛里求斯

超过1,400囚犯从英属印度和英属锡兰遣送至毛里求斯。

1787 - 1868

英国 - 百慕大

囚犯被遣送至百慕大，建设皇家海军船坞和其他国防工作，其中的圣乔治区镇迄今仍被称为“囚犯湾”。

1919 - 2004

巴拿马 - 科伊巴岛

从1919年至2004年，巴拿马把重犯和政治犯都遣送到科伊巴岛。

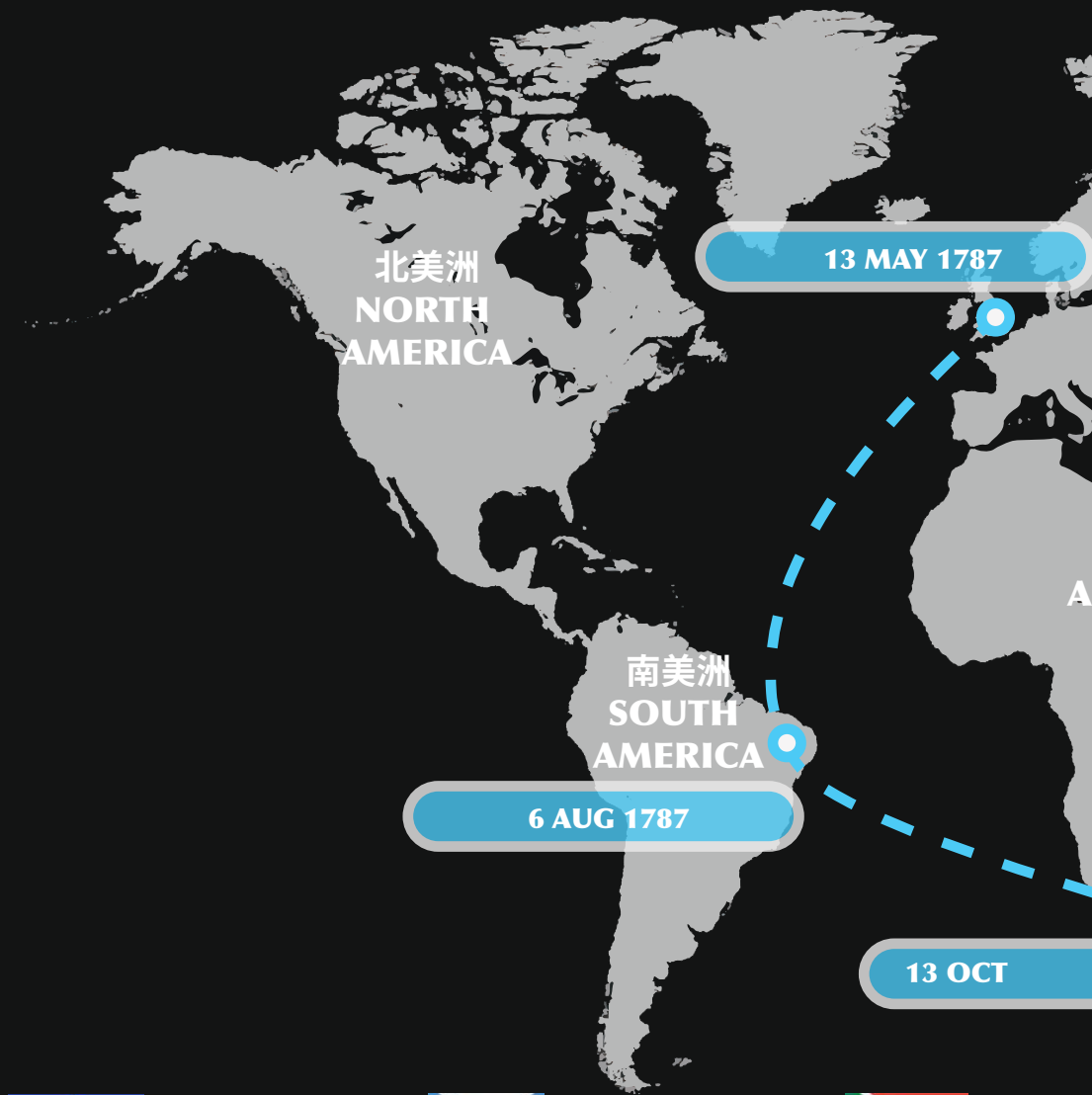
1854 - 1922

法国 - 新喀里多尼亚

1854年至1922年，法国一共遣送了 22,000 名囚犯至新喀里多尼亚。

第一舰队航线

Route taken by the First Fleet



北美洲
NORTH
AMERICA

13 MAY 1787

南美洲
SOUTH
AMERICA

6 AUG 1787

13 OCT



13 MAY 1787

从英格兰的朴次茅斯出发
Departed from
Portsmouth, England



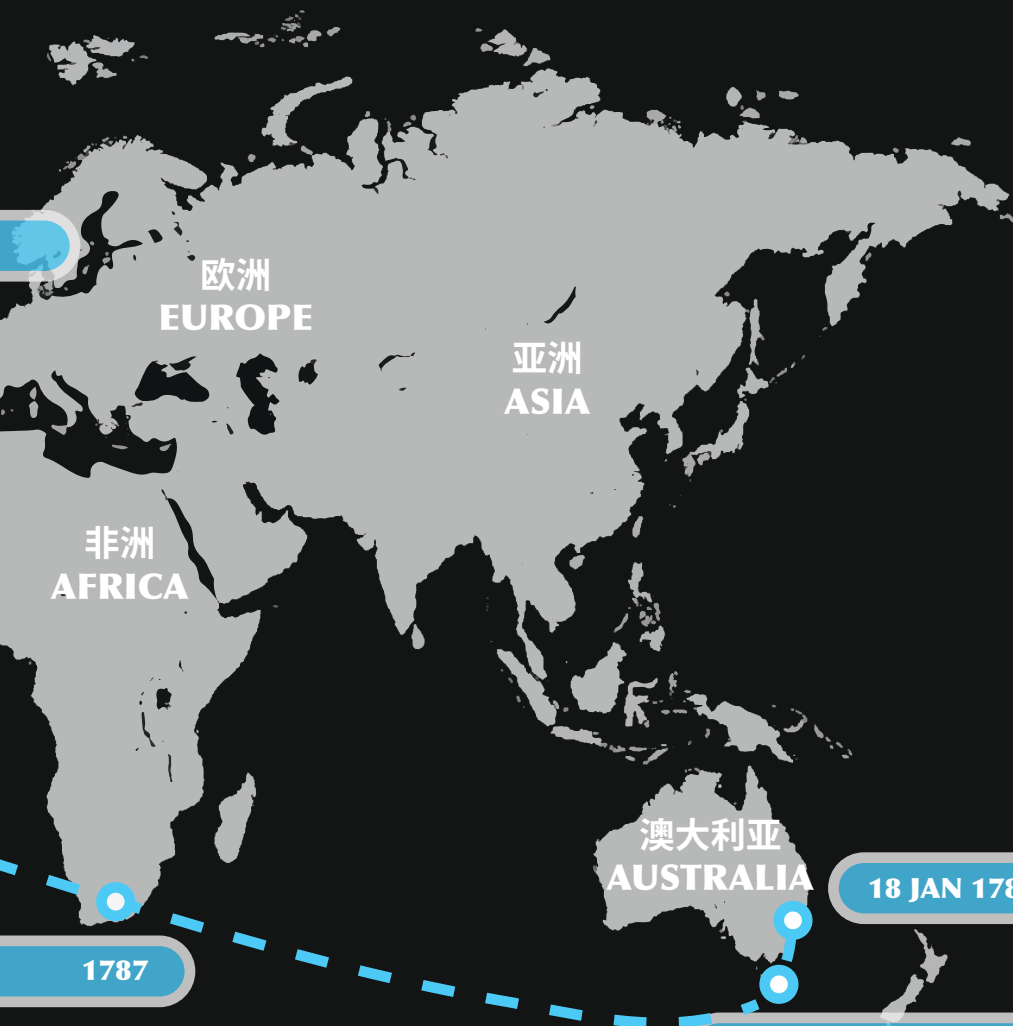
6 AUG 1787

抵达巴西的里约热内卢
Arrived at Rio de Janeiro,
Brazil



13

抵达南非
Arrived at
South



欧洲
EUROPE

亚洲
ASIA

非洲
AFRICA

澳大利亚
AUSTRALIA

1787

18 JAN 1788

1 JAN 1788

OCT 1787

的开普敦
Cape Town,
Africa



1 JAN 1788

抵达塔斯马尼亚
Arrived at Tasmania



18 JAN 1788

抵达博特尼湾的杰克逊港
Arrived at Port Jackson,
Botany Bay

九年剧场

NINE YEARS THEATRE

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\$250
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你的捐赠帮助我们建立系统，完善运作。

Your donation helps us establish systems to perfect our operations.

- 2 complimentary tickets
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体格 PHYSIQUE

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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.

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- 20% off tickets up to max. number of 4 purchased tickets

性格 PERSONALITY

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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

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

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
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别具一格 UNIQUENESS

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

\$25,000 and above

你的远见启发我们了解艺术，宣扬人文。

Your foresight inspires us to learn about art and the humanities.

- 20 complimentary tickets
- 20% off tickets up to max.number of 16 purchased tickets

\$50,000 and above

九年剧场全体演、职人员深深鞠躬。

A heart-felt bow from all of us at Nine Years Theatre.

- 30 complimentary tickets
- 20% off tickets up to max.number of 18 purchased tickets

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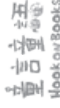


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To know more about the scheme, visit

www.nineyearstheatre.com/join.php

Convict Transportation around the world 世界各地的囚犯遣送



1660s - 1776

Great Britain to North America

British convicts would be transported by private sector merchants and auctioned off to plantation owners upon arrival in the colonies. During its course of settlement it is estimated that more than 50,000 British convicts were banished to colonial America.

1787 - 1868

Great Britain to Australia

On 13 May 1787 the First Fleet set sail and the transportation was formally abolished in 1868. In its 80-year history, over 150,000 convicts arrived in Australia from England and Ireland, as well as over 1,300 convicts from other parts of the Empire.

1842 - 1874

Britain and Ireland to Gibraltar

Over 4,000 convicts were transported from Britain and Ireland to Gibraltar, a British Overseas Territory located at the southern tip of the Iberian Peninsula.

1825

India to Singapore

The first batch of convicts (consisting of 79 males and 1 female) arrived in Singapore on 18 April 1825. These convicts built the early Singapore.

1849 to 1873

British Ceylon to Malacca Straits Settlement

1,000 to 1,500 convicts were transported from British Ceylon to Malacca Straits Settlement.

1852 to 1946

France to French Guiana (Devil's Island)

Used by France from 1852 to 1946, the inmates ranged from political prisoners to the most hardened of thieves and murderers. Many of the 80,000 prisoners who faced the harsh conditions at the disease-infested island were never seen again.

1787 - 1825

British India to Straits Settlement

Over 11,000 convicts were transported from British India (Bengal, Bombay and Madras, and Mysore and Hyderabad) to Straits Settlement (Penang, Malacca and Singapore after 1826).

1787 - 1825

British India to Bengkulen (Indonesia)

Four to six thousand prisoners were sent from British India to the province of Bengkulu in Sumatra, Indonesia.

1787 - 1868

Great Britain to Bermuda

Convicts were sent to Bermuda to work on the construction of the Royal Naval Dockyard and other defence works, including an area still known as "Convict Bay", at St. George's town.

1787 - 1868

British India and British Ceylon to Mauritius

Over 1,400 convicts were transported from British India and Ceylon to Mauritius.

1854 - 1922

France to New Caledonia

Between 1854 and 1922 France sent a total of 22,000 convicted felons to New Caledonia.

1919 - 2004

Panama to Isla Coiba

From 1919 to 2004, the penal colony on Isla Coiba was home to the country's most dangerous criminals as well as home to many who found themselves on the wrong side of the political struggle.

Q & A with the Director

What inspired you to create *First Fleet*?

I've always been interested in the general phenomenon of Colonialism. I came across Australia's history of convict transportation and found the fact about officer Ralph Clark of the First Fleet rehearsing a play with a group of convicts really intriguing. I went on to read Thomas Keneally's novel *The Playmaker*, Timberlake Wertenbaker's stage adaptation of the novel, *Our Country's Good*, and other records on the subject. Taking inspiration from these materials, I decided to create *First Fleet*.

Why a play about other people's story/ history?

Other people's stories can also be our stories. I am more concerned about the state of the human condition. In this play, the character of Lieutenant Ralph Clark said, "Performing someone else's story is an empathetic practice; learning to appreciate other people's stories is a practice of being inclusive."

Your previous play *Lear Is Dead* was also a play-within-a-play, is the continuation of this in *First Fleet* an intentional move? How is it different this time?

As I mentioned in the house programme of our play *Lear Is Dead*, I like to open up the framing device of the theatre. I think the central idea of featuring the meta-theatricality is to offer the possibility of seeing ourselves with-in the play, and our lives with-out the play. In *Lear is Dead*, actors and characters are clearly separated. When we were rehearsing *First Fleet*, the actors asked, "In this scene, are we the actor or are we portraying the character?" I answered, "you only have one identity this time, that is – "actor/character", or as I call it, "char-actor". This is how I explained it to them: I'm pushing the "a-play-within-a-play" to another level this time, which is mainly reflected in the overlap and coexistence between the two spaces of the "actual theatre" and the "fictional world". The "actual theatre" is bearing the "fictional world"; the "fictional world" in turn, references back to the "actual theatre". More importantly, the demarcation between the two spaces is "fluid". Through the performance of the actors, the ratio of the spaces between "actual" and "fictional" rendered at any time changes. The distinction between actors and characters also flows and changes; in other words, they can be the actors and the characters at the same time. With regard to this, I am being influenced by the Quantum Theory. However, we'll have to wait until next time to talk about this topic.

This is a collaboration between Nine Years Theatre and Singapore Chinese Cultural Centre. What support has SCCC given to *First Fleet*?

Singapore Chinese Cultural Centre is the co-presenter of *First Fleet*. In addition, SCCC has also assisted in providing rehearsal venues and publicity resources. We are very grateful to have the confidence and support of SCCC, which enables Nine Years Theatre to bring excellent works to our audience.



Director / Playwright

Nelson Chia

Nelson is an award-winning director / performer who also writes, researches and teaches. He is a four-time Best Director winner and two-time Best Actor winner at the Straits Times Life! Theatre Awards. He was the first Singapore artist to be commissioned for three consecutive years by the nation's main arts centre - The Esplanade to present work at the Huayi Chinese Festival of Arts. In 2017, he received a Fellowship by Centre42 to adapt Cultural Medallion novelist Yeng Pway Ngon's seminar work *Art Studio* for the stage, followed by a commission from Singapore International Festival of Arts to open the festival with this work in the same year. His other commission partners include Macau Arts Festival, Singapore Chinese Cultural Centre, M1 Singapore Fringe Festival, and Singapore Writers' Festival, to name a few.



A graduate of Goldsmiths College, London (MA in Directing) and National University of Singapore (BA, Hons, Theatre Studies), Nelson was Head of Department for Theatre at Nanyang Academy of Fine Arts, adjunct lecturer at Lasalle College of the Arts and full-time lecturer of Theatre Studies Programme at the National University of Singapore. He was the Associate Artistic Director of Toy Factory Productions (2003 - 2013), a Resident Artist with The Theatre Practice (2000 - 2002), an Associate Artist with The Substation (2007 - 2009), and a founding member of the ensemble collective A GROUP OF PEOPLE (2008 - 2012). In 2017, he was awarded a 3-year Fellowship with the International Society for the Performing Arts in New York, and was on the planning committee for the society's NYC congress in 2019. He was a Singapore Youth Festival Arts Presentation (Drama) Adjudicator for many years, an active member of Singapore Chinese Language Theatre Alliance, and currently sits on the Examination Board of Intercultural Theatre Institute and the Industry Advisory Group of Lasalle College of the Arts in Singapore.

Nelson's directorial works are marked by detailed and dynamic ensemble work. His original writings, adaptations, translations and choice of plays are known to possess deep cultural challenges and linguistic sensibilities. In 2012, Nelson co-founded Nine Years Theatre (NYT) with his wife Mia Chee. Within a few years, NYT has grown to become one of the key players in the scene. Through his artistic direction, he has managed to not only rejuvenate the Singapore Mandarin theatre scene with his work, but raised the awareness of actor training among the artistic community. For many years, he has invested his energy in the research of actor training methods, making him an important figure in this field in Singapore. 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 with Suzuki Company of Toga (SCOT) in Japan and performed in the Toga Festival. In 2013, he created the NYT Ensemble (NYTE) with an aim to establish a company of ensemble actors who train regularly in a systematic way and create work together over an extended period of time. Under Nelson's leadership, the NYT Ensemble is currently developing a performance approach known as "Body Paradox: The NYT Actors' Work". To date, the NYT Ensemble is the only actor ensemble of this nature in Singapore.



Cast



Mia Chee — as *Liz Abraham / Major Robert Ross*
Company Director & Co-Founder
Founding & Core Member of NYT Ensemble

Mia is an actor, producer and theatre educator. She started performing at 9 years old when she joined Rediffusion Singapore's children group and eventually graduated with a BA in Theatre Studies and Chinese Language from the National University of Singapore. In addition to that, she studied Viewpoints with SITI Company (New York) and Suzuki Method of Actor Training with SITI and Suzuki Company of Toga (Japan).

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



Hang Qian Chou
— as *Henry Mason / Governor Arthur Phillip*
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, FAUST/US, Lear Is Dead, Pissed Julie, Cut Kafka!, No Parking on Odd Days* (Cantonese), *Art Studio, Red Sky, Red Demon, The Lower Depths, Tartuffe* and *An Enemy of the People*.

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



Neo Hai Bin
— as *William Paterson / Judge David Collins*
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>



Timothy Wan — as *Lieutenant Ralph Clark*
Core Member of NYT Ensemble

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

Stage credits include: *Army Daze*, *Glass Anatomy*, *High Class*, *Red Riding Hood*, *Firecrackers & Bombshells*, *Romeo & Juliet: The Musical*, *Hansel & Gretel*, *The Nightingale* (in both English & Mandarin), *Junior Claus*, *Titou dao*, *The Tempest*, *December Rains*, *White Soliloquy*, *Beauty World*, *Red Demon*, *Kumarajiva*, *Red Sky*, *Fundamentally Happy*, *Girl in the White Sandbox*, *Art Studio*, *Cut Kafka!*, *Sometime Moon*, *Pissed Julie*, *FAUST/US*, *Dear Elena*, *Is That It?*, and *Oedipus*.



Jodi Chan — as *Anne Sheldon / Father Richard Johnson*

Jodi graduated from the University of Exeter, UK, with a Master of Arts degree in Theatre Practice - Physical Performance & Actor Training (Distinction). Her affinity with theatre began in secondary school, where she first performed on stage. Since 2014, she has been working professionally as a theatre actor and educator. Jodi is very excited to be working with Nine Years Theatre again in *First Fleet*.



Shu Yi Ching — as *Mary Beckman / Doctor John White*

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

Creative Team



Photo Credit:
Tan Ngiap Heng

Lim Chin Huat — *Set Designer / Movement Coach*

A cross-disciplinary arts practitioner who has over two decades of experience in capacities as creative director, choreographer, visual artist, performer, dancer, production designer, mentor and educator. Chin Huat is known for his stunning visual creative theatrical works with multi-disciplinary, site-specific, installation, outreach and non-conventional in nature. Prior to being an independent arts practitioner, Chin Huat was co-founder and artistic director of ECNAD (1996-2013) with late Tan How Choon. Some of his signature and collaborative works were seen and presented locally and overseas with arts festivals, arts companies, cultural centres and special event commissions. A recipient of Young Artist Award (2000), Professional Artist Grant (1999), a nominee for the Spirit of Enterprise Award (2004) and awarded NAFA Distinguish Alumni Medal (2019), Chin Huat is currently faculty of movement at Intercultural Theatre Institute since 2015.



Gabriel Chan — *Lighting Designer*

www.gabrielchan.me

Recipient of the NAC Overseas Bursary, Gabriel graduated from HKAPA with First Class Honours in Lighting Design. He was also awarded the Strand Lighting Scholarship, funding his training at the Metropolitan Opera, New York ('09 Winter Opera Season). He was conferred the Young Artist Award in 2019 for his artistic excellence and contribution to Singapore's performing arts scene.

Signature theatre designs include *Constellations*, *Shakespeare in the Park: Julius Caesar, Romeo & Juliet, The Tempest* (Singapore Repertory Theatre), *The LKY Musical* (Metropolitan Productions), *First Fleet* (Nine Years Theatre), *Sometime Moon* (Toy Factory Productions), and *Fluid* (The Theatre Practice). Gabriel was also lighting designer for Singapore's National Day Parade 2017 and 2018.



Liu Yong Huay Faith — *Lighting Adaptation*

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

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



Ng Jing (Ctrl Fre@k) — Production Sound Designer

Awarded the National Arts Council Scholarship, Jing graduated with first class honours from Rose Bruford College (UK) specialising in Performance Sound. Having designed for various companies and productions over 10 years of practice, he aspires to provide a wholesome sonic experience for the audience - what, why and how you listen through a live performance.

His works have been nominated for Best Sound Design in the 2014 Off West End Theatre Awards, as well as the 2018 Singapore Straits Times Life Theatre Awards.

Website: www.jingngsound.com / www.soundcloud.com/jingsound

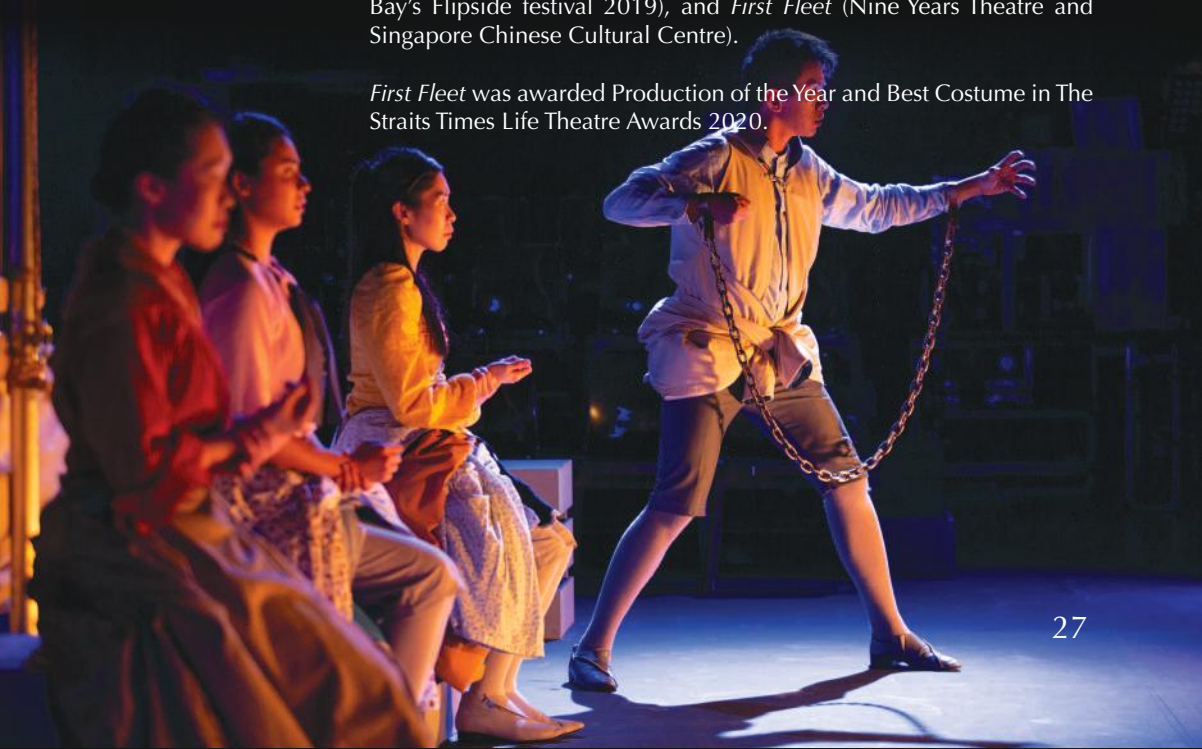


Loo An Ni — Costume Designer

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

Her costume design credits include *PheNoumenon* (Kuik Swee Boon & T.H.E Dance Company), *La Meh-Lions* (Esplanade - Theatres on the Bay's Flipside festival 2019), and *First Fleet* (Nine Years Theatre and Singapore Chinese Cultural Centre).

First Fleet was awarded Production of the Year and Best Costume in The Straits Times Life Theatre Awards 2020.



As a Mandarin theatre company in multicultural Singapore, we see Chinese culture as the foundation of our work rather than the centre of our practice.

-- Artistic Director, Nelson Chia

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.

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Nelson Chia

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Mia Chee

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NYT Ensemble

Mia Chee

Hang Qian Chou

Neo Hai Bin

Timothy Wan

About Singapore Chinese Cultural Centre

The Singapore Chinese Cultural Centre collaborates with arts and cultural groups and community partners to promote and develop local Chinese culture. Through engaging and accessible content, we hope to nurture greater appreciation of our multi-cultural identity and a stronger sense of belonging.

Opened by our Patron, Prime Minister Lee Hsien Loong on 19 May 2017, our centre in the heart of city welcomes everyone to enjoy exhibitions, fairs, performances, seminars, talks, workshops and other cultural activities throughout the year.

感谢捐助者 Thank You to our Donors

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风格 Style

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Mr Chan Boon Kheng

性格 Personality

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Mr Albert Chan Chye Kia
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Mr Chen Choong Joong
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