

联合呈献 CO-PRESENTED BY



九年剧场
NINE YEARS THEATRE



SINGAPORE
CHINESE
CULTURAL
CENTRE

第一舰队

FIRST FLEET

戏游野蛮文明

Play your part in a barbaric civilisation



关于《第一舰队》

九年剧场与新加坡华族文化中心联合呈献《第一舰队》。观众将就坐于文化中心表演厅舞台上，与演员们一起启航，探索剧场和人性之间的关系。

1787年，大英帝国的“第一舰队”载着一群囚犯，前往澳大利亚开埠刑事殖民地。殖民总督突发奇想，希望以戏剧艺术感化犯人，命令一名少尉给几个囚犯排演一出戏。军官给囚犯排戏，有谁听过？舰队里的其他军官、神父、法官、医生，甚至囚犯们皆对这个荒谬的想法有意见。他们最终能顺利完成演出吗？作为刑事殖民地的新大陆对这群军官和囚犯来说，是一个新希望，还是一场梦魇？

*《第一舰队》是以托马斯·肯尼利的小说《The Playmaker》以及其他澳大利亚囚犯遣送的资料为灵感。

About First Fleet

Nine Years Theatre and Singapore Chinese Cultural Centre jointly present to you *First Fleet*. The audience will be seated on the stage of the Cultural Centre's auditorium, as they set sail with the players to explore the relationships between theatre and humanity.

The year is 1787. The First Fleet of the British Empire sets sail for Australia with a group of convicts aboard, to establish a penal colony. Along the way, the Governor instructs one of his lieutenants to rehearse a play with the convicts, with the hope of using the power of theatre to rehabilitate them. But who has ever heard of an officer putting up a play with his convicts? Certainly not the other officers, priest, judge, doctor or the convicts, who all have reservations about such a ridiculous proposition. Will they eventually be able to stage the play successfully? For these officers and convicts, is the foreign land that they are attempting to build a penal colony in, a brave new world or simply a nightmare from hell?

**First Fleet* is inspired by Thomas Keneally's novel *The Playmaker* and other materials on the convict transportation to Australia.

“九年剧场的目的是要能够让更多人实现更多的事。”

— 艺术总监, 谢燊杰

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剧目的重释及原创演出的制作。剧团的华语舞台演出皆附上字幕, 并以保有贯彻性的演出素质, 及翻译改编过程所具有的文化敏感度, 长期吸引了来自不同语言和文化背景的观众。我们也和本地及国际艺术团体合创跨文化与跨媒介作品。

我们坚持演员训练的重要性。剧团的作品因此常被认为在表演艺术上具有极高的扎实度。我们的核心演员组合长期进行定期的系统化训练; 九年剧场更是新加坡唯一拥有这类演员组合的剧团。除了本身的训练, 我们也致力通过课程及公开训练平台与艺术社群分享剧团的训练方法和理念。在艺术总监燊杰的带领下, 九年剧场演员组合目前正在发展一套名为“吊诡的身体: 九年剧场演员功课”的表演训练法。

为了与观众在演出以外进行更深层的接触, 剧团一直努力开启不同模式的交流机会。对此, 九年剧场的信念是: 观众不该只是消费艺术, 也应该有机会讨论艺术。

九年剧场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

新加坡华族文化中心旨在继承和推广传统中华文化, 保留和发扬新加坡独特的本土华族文化, 以及促进各族群间的相互理解。

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。中心致力成为一个呈献优质演出、展览和文娱活动的交流站, 为不同族群的国人创造一个充满活力的互动平台。此外, 新移民也能通过参与中心的活动, 了解本地习俗和文化。

中心希望成为各界人士了解本地华族文化的机构及享誉区域的文化地标。

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

艺术总监及联合创办人
谢燊杰

剧团总监及联合创办人
徐山淇

行政执行 杨琇芬
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
舞台监督 陈湘怡

「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。去年，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：你的上一个戏《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，则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”再推进一层，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，或着说，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：这是九年剧场第一次在新加坡华族文化中心的场地呈献演出。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。

问：九年剧场接下来有什么计划？

来临七月，有我们为期两个星期的“铃木演员训练法”和“观点”训练法课程。我将在十月执导另一出戏，那是俄国剧作家Lyudmila Razumovskaya极具震撼力的当代作品 Dear Elena Sergeyevna，中文剧名是《青春禁忌游戏》。九年剧场也将在2020年的新加坡国际艺术节与美国剧团SITI Company合作，重释契科夫的经典作品《三姐妹》。

导演

谢燊杰




燊杰是一名演员、导演和戏剧导师。

二十多年来，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。他曾凭一百分钟的独角戏《白言》（2010）和《男男自语》（新加坡艺术节，2012）两度荣获海峡时报“生活！戏剧大奖”最佳男主角奖。

作为导演，他以翻译和改编自古典与当代经典的华语舞台剧受到各界的瞩目。他曾四度荣获海峡时报“生活！戏剧大奖”的最佳导演奖（《十二怒汉》2014, 《艺术》2015, 《画室》2018, 《茉莉小解》2019），也是首个连续三年受滨海艺术中心委约为旗下的“华艺节”呈献演出的新加坡导演。其他主要作品包括《奥里安娜》、《谁怕吴尔芙？》、《人民公敌》、《伪君子》、《底层》、《赤鬼》、《红色的天空》、《咔嚓卡夫卡！》和《茉莉小解》等等。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。

燊杰毕业于伦敦大学哥斯密斯学（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）。2017年，他获颁为期三年的奖学金，赴纽约与国际表演艺术协会的各国成员进行交流。他目前也是新加坡跨文化戏剧学院的考核委员会成员。



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。在他的艺术带领下，九年不但成功为新加坡华语剧场注入新活力，也在演员群体中激起了对演员训练这项课题的关注。蔡杰自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。

2013年，他创立了「九年剧场演员组合」，旨在组建一支进行长期、定期并且系统化训练和创作的固定演员团队。在蔡杰的带领下，九年剧场演员组合目前正在发展一套名为“吊诡的身体：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。



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《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《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 & W!LD”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。他曾八度提名、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，亲身体会剧场如何激发思考，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。他2014年到日本利贺村，研习「铃木忠志演员训练法」。他也在2018年参与美国的 SITI 剧团的夏日工作坊，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>

演员简介



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》及《浮世/德》。



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，爱上了戏剧，更希望能够透过自己的力量为本地剧场做出贡献。自 2014 年开始参与不同的戏剧表演与教育工作。珮文很荣幸再次与九年剧场合作。



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。

她曾参演：*Woman of Asia*、*Cabaret*、《小红帽》、*PRISM*、《天才谐星》、《李尔亡》。

她在电视上也曾参演：新加坡国庆庆典 2017、《战备好兄弟》、《新生》、《维多利亚的模力》、*20 Days*、*Paddles Up!*。

创意团队简介



林振发
舞台设计师 / 形体指导

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包括整体概念、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)，及创业精神奖入围(2004)。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。

照片来源: Tan Ngiap Heng



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



黄劲 (Ctrl Fre@k)
音效设计师

2011年国家艺术理事会奖学金得主，黄劲毕业自英国 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。

新加坡设计作品有:《傻姑娘与怪老树》、《剃头刀》、*Lord of The Flies*、*Helix*、《红色的天空》、*Prism*、《本质上快乐》、*Dragonflies*、《画室》、*The Father*、*Late Company* 和 *This is What Happens to Pretty Girls*。他也曾经在英国以 *Corpus Christi* (Outfox Productions) 获得“西区戏剧协会奖2014年”的提名入围最佳音效设计。去年，他也以 *Dragonflies* (彭魔剧团) 获得《海峡时报》“生活!戏剧奖2018年”的提名入围最佳音效设计。



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 Flipside 2019 的《La Meh-lions》、九年剧场的《李尔亡》、九年剧场与澳门艺术节联合制作的《茉莉小解》、湘灵音乐社的《九歌。意象》。

创意与制作团队名单

Creative and Production Team

编剧/导演 **Playwright / Director**

谢燊杰 Nelson Chia

监制 **Producer**

徐山淇 Mia Chee

舞台设计 **Stage Design**

林振发 Lim Chin Huat

灯光设计 **Lighting Design**

陈伟文 Gabriel Chan

音效设计 **Sound Design**

黄劲 Ng Jing

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

制作经理 **Production Manager**

苏蜜媯 Tennie Su

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**

李伟翔 Ian Lee

音效操作 **Sound Operator**

翁秋云 Rachel Ong

字幕操作 **Surtitles Operator**

尚殿君 Shang Dianjun

前台经理 **Front-of-House Manager**

蔡淑娟 Valerie Chua

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**

张佩思 Teo Pei Si

杨琇芬 Ally Yong

宣传执行 **Publicity Executive**

蔡淑娟 Valerie Chua

会计 **Accountant**

欧阳铭芝 Lynzie Au Yeung

实习生 **Intern**

陈诗慧 Phyllis Tan

世界各地的囚犯遣送

Convicts 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 80 年的历史中，英国和爱尔兰遣送了超过 150,000 名囚犯到了澳洲。此外，从大英帝国的其他殖民地遣送了1,300 名囚犯到了澳大利亚。

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，被法国人使用。差不多 80,000 名囚犯面对岛屿上的严峻的生活条件。其大部分的囚犯熬不过恶劣的环境，死于传染性疾病。

1787 - 1825

英国 - 明古魯省

从英属印度遣送了4-6千囚犯到印度尼西亚苏门答腊的明古魯省。

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，投身建设皇家海军船坞和其他的国防工作，其中包括了位于圣乔治镇，称之为“囚犯湾”。

1919 - 2004

巴拿马 - 科伊巴岛

从1919至2004年，巴拿马遣送国家最危险的囚犯以及政治囚犯到科伊巴岛。

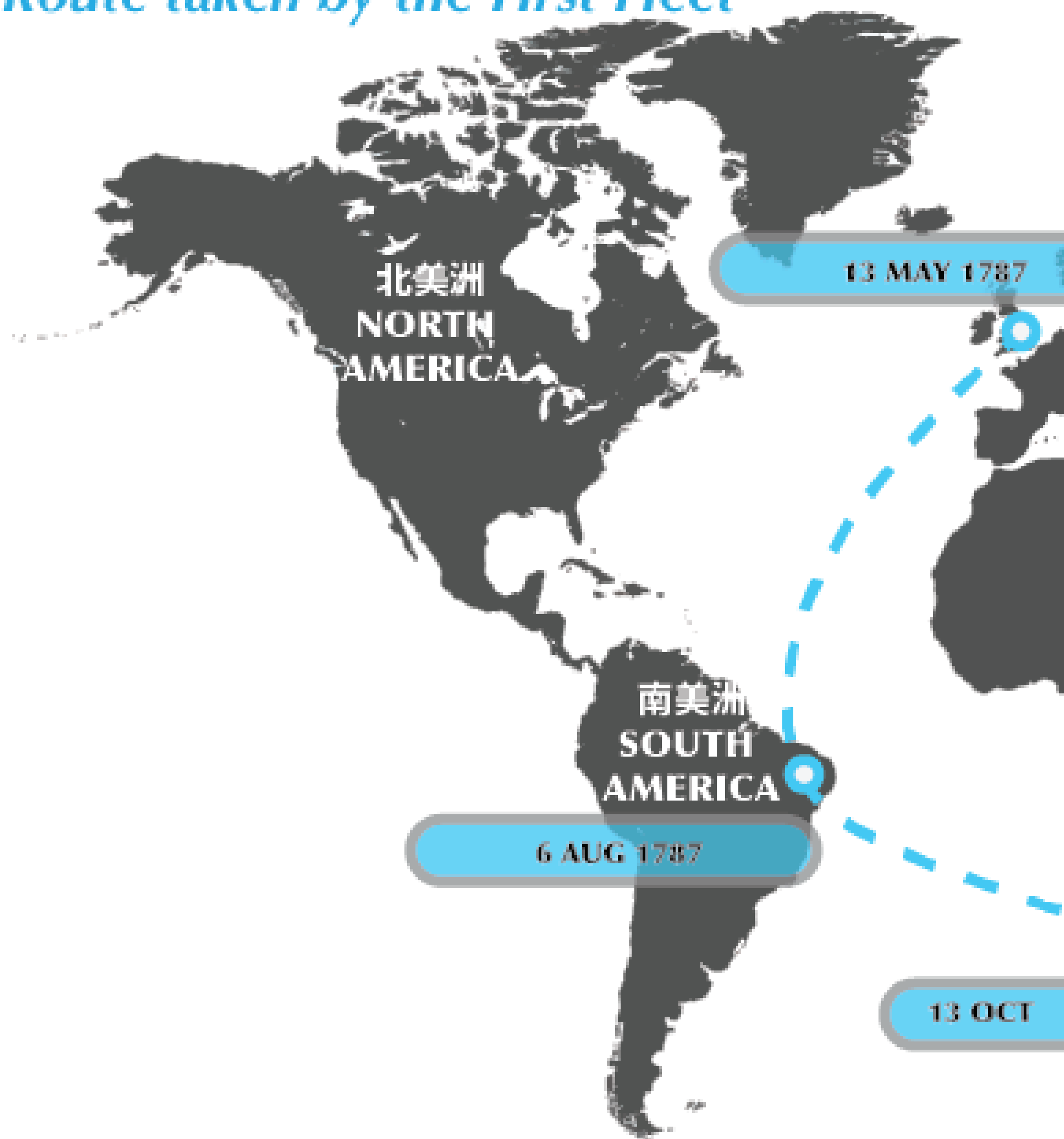
1854 - 1922

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



13 MAY 1787

北美洲
NORTH
AMERICA

南美洲
SOUTH
AMERICA

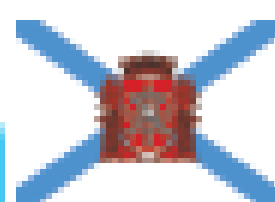
6 AUG 1787

13 OCT



13 MAY 1787

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



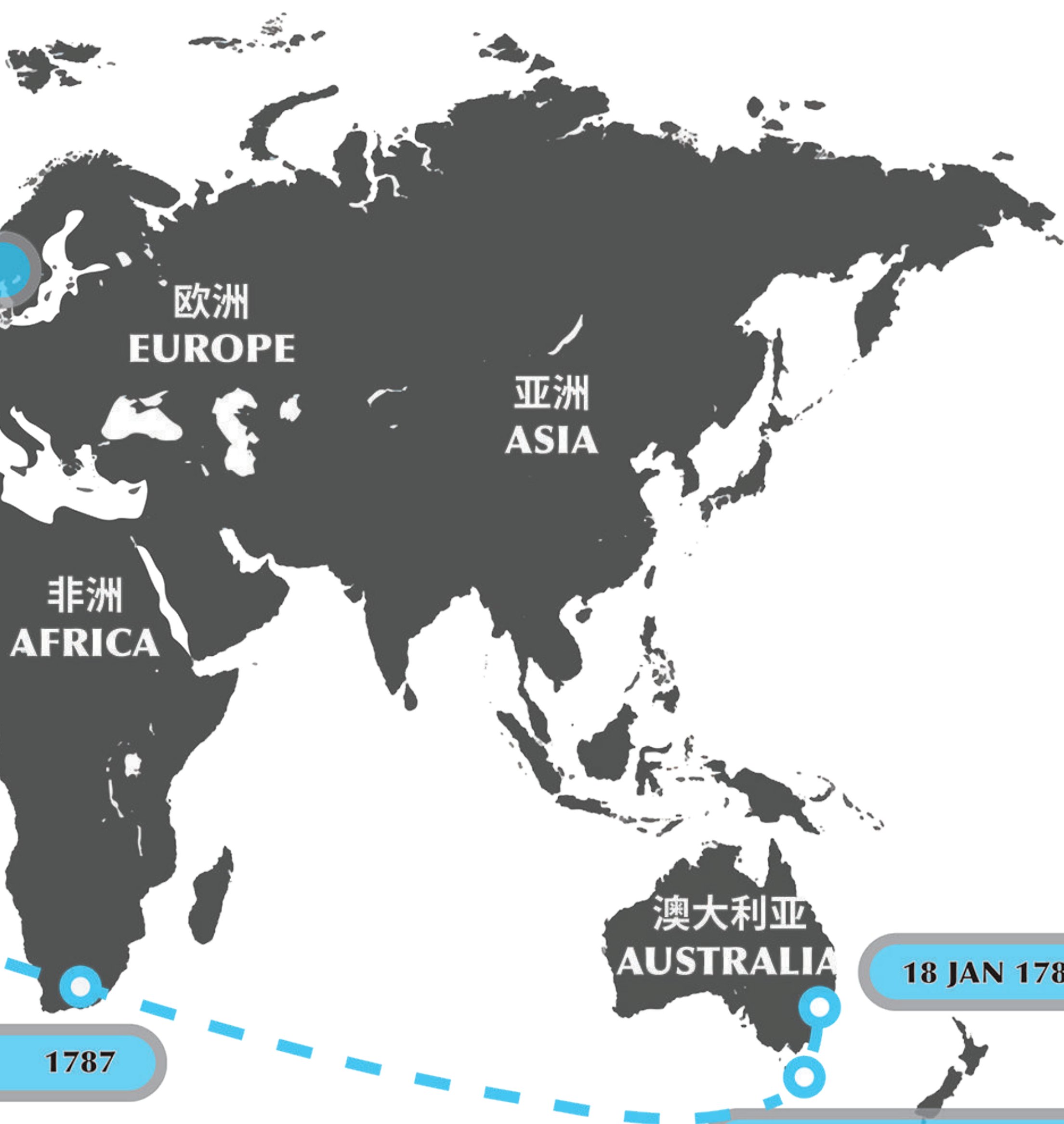
6 AUG 1787

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



13

抵达南非
Arrived at
South



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

支持九年剧场

NINE YEARS THEATRE

参与「九宫格捐助方案」!

SUPPORT NYT

Join the [9-Cell Grid Donation Scheme]!

九年剧场是一个非牟利注册之公益慈善文化团体。

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

您的捐款将能在文化捐献配对基金底下获得一对一的增值。
您捐给我们的每一块钱都意义深重!

Donations given to us qualify for the dollar-for-dollar Cultural Matching Fund set up by the Ministry of Culture, Community and Youth. Every dollar donated to us means a lot!

规格
STANDARD

\$250
and above

你的捐赠帮助我们建立系统，完善运作。

Your donation helps us establish systems to perfect our operations.

- 2 complimentary tickets
- 20% off tickets up to max. number of 2 purchased tickets

体格
PHYSIQUE

\$500
and above

你的赞助支援我们分享训练，强身健体。

Your contribution helps us share the training methods that build our physique.

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

性格
PERSONALITY

\$1,000
and above

你的支持协助我们累积经验，培养个性。

Your backing helps us accumulate our experiences and grow our personality.

- 6 complimentary tickets
- 20% off tickets up to max. number of 6 purchased tickets

风格
STYLE

\$2,500
and above

你的拥护促使我们不停探索，建立方向。

Your support pushes us to explore and create new directions.

人格
CHARACTER

\$5,000
and above

你的慷慨鼓励我们磨练意志，自强不息。

Your generosity encourages us to work hard and nurture our character.

升格
ADVANCEMENT

\$7,500
and above

你的信任激发我们力求精辟，更上层楼。

Your trust spurs us to strive for higher excellence.

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

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

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

破格 BREAKTHROUGH

\$10,000 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

品格 TASTE

\$25,000 and above

你的远见启发我们了解艺术，宣扬人文。

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

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

别具一格 UNIQUENESS

\$50,000 and above

九年剧场全体演、职人员深深鞠躬。

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

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

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



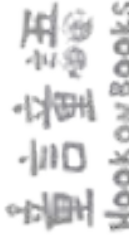
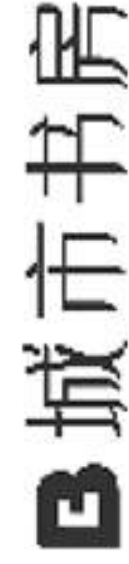
受邀参加剧场活动
Invitation to
exclusive events



合作伙伴优惠
Offers from
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合作伙伴 Supporting Partners:



若想参与，请电邮至 9cell@nineyearstheatre.com

欲知更多详情，请游览 www.nineyearstheatre.com/join.php

世界各地的囚犯遣送

Convicts Transportation around the world



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 (consists 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 in 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 Bengkulu (Indonesia)

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

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 - 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. Last year, 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 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 last 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 last play *Lear Is Dead*, I like to open up the framing device of a 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 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, reference 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 the first time NYT is presenting a play at 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.

What's next for NYT?

In July, there will be classes for both Suzuki Method of Actor Training and Viewpoints, both of which are two-weeks long. I will be directing another play in October titled *Dear Elena Sergeyevna*, which is a powerful contemporary work by the Russian playwright Lyudmila Razumovskaya. The Mandarin title of the play is called 《青春禁忌游戏》. In 2020, NYT will be participating in the Singapore International Festival of Arts, collaborating with SITI Company from U.S.A in a re-imagination of Chekhov's Classic *Three Sisters*.

Director

Nelson Chia

Nelson is an actor, director and theatre educator.

He has been an active player on the Singapore stage for more than two decades, taking on numerous major and leading roles in English and Mandarin productions. He is a two-time winner in the Best Actor category in The Straits Times' Life! Theatre Awards for his performance in a 100-minute, one-man show *White Soliloquy* (2010) and *A Language Of Their Own* (Singapore Arts Festival 2012).



As a director, he is known for his detailed and tight ensemble work on stage and his translation and re-imagining of classics in Mandarin. He is a four-time winner in the Best Director category in the Straits Times' Life! Theatre Awards (*Twelve Angry Men*, 2014. *Art*, 2015. *Art Studio*, 2018. *Pissed Julie*, 2019). He was the first Singapore artist to be commissioned for three consecutive years by the Esplanade to present works at the Huayi Chinese Festival of Arts. His other works include *Oleanna*, *Who's Afraid of Virginia Woolf?*, *An Enemy of the People*, *Tartuffe*, *The Lower Depths*, *Red Demon*, *Red Sky* and *Cut Kafka!*, to name a few. In 2017, he was commissioned by the Singapore International Festival of Arts to open the festival with *Art Studio*, a stage adaptation of the novel by local award-winning author Yeng Pway Ngou.

A graduate of Goldsmiths College, London (MA in Directing) and the National University of Singapore (BA Theatre Studies), Nelson has headed the Department of Theatre at the Nanyang Academy of Fine Arts, and also lectured at Lasalle College of the Arts and the Theatre Studies Programme at the National University of Singapore. He was the Associate Artistic Director of Toy Factory Productions (2003 - 2013), a Resident Artist with The Theatre Practice (2000 - 2002), an Associate Artist with The Substation (2007 - 2009), and a founding member of the ensemble collective A GROUP OF PEOPLE (2008 - 2012). In 2017, he was awarded a 3-year fellowship with the International Society for Performing Arts in New York. He currently sits on the examination board of the Intercultural Theatre Institute in Singapore.

In 2012, Nelson co-founded Nine Years Theatre (NYT) with his wife Mia Chee. Within a few years, NYT has grown to become one of the key players in the scene. Through his artistic direction, he has managed to not only rejuvenate the Singapore Mandarin theatre scene with his work, but raised the awareness of actor training among the artistic community. Since 2008, he has been training regularly in the Suzuki Method of Actor Training and Viewpoints. He studied both methods with 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. In 2013, he created the NYT Ensemble (NYTE) with an aim to establish a stable company of ensemble actors who train regularly in a systematic way, and create work together over an extended period of time. Under Nelson's leadership, the NYT Ensemble is currently developing a performance approach known as the "NYT Actors' Work". To date, the NYT Ensemble is the only actor ensemble of this nature in Singapore.



“The purpose of Nine Years Theatre is to enable more people to do more things.”

-- Artistic Director, Nelson Chia

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-imagination of classic work and the creation of new work. Our Mandarin productions (with surtitles) have attracted audiences from all language backgrounds with their consistency in quality and a cultural sensibility in translation and adaptation. We also collaborate with local and international arts groups in cross-cultural and cross-disciplinary work.

We believe in 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. Under artistic director Nelson's leadership, the NYT Ensemble is currently developing a performance approach known as the "The Paradoxical Body: The NYT Actors' Work".

In order to engage our audience beyond our productions, the company has continuously explored 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 the opportunity to discuss art.

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.

Board of Directors

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

Company Staff

Artistic Director

Nelson Chia

Company Director

Mia Chee

Admin Executive: Ally Yong

Publicity Executive: Valerie Chua

Accountant: Lynzie Au Yeung

Company Associates

Director: Cherilyn Woo

Production Manager: Tennie Su

Stage Manager: Tan Xiang Yi

NYT Ensemble

Mia Chee

Hang Qian Chou

Neo Hai Bin

Timothy Wan

About Singapore Chinese Cultural Centre

The Singapore Chinese Cultural Centre aims to nurture and promote Singapore Chinese culture, and to foster mutual understanding among all ethnic communities of our multicultural heritage.

Opened by our Patron, Prime Minister Lee Hsien Loong on 19 May 2017, the Cultural Centre strives to become a hub for high-quality performances, exhibitions and cultural activities, and a lively and interactive platform for all ethnic communities to gather and interact with one another. New immigrants may also acquaint themselves with our local Chinese traditions and customs.

The Cultural Centre aspires to be a community institution for everyone to participate in and appreciate our distinctive Singapore Chinese culture, and to establish itself as a cultural landmark locally as well as in the region.

Cast Bio



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 *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* as Juror #2 and subsequently became a Founding and Core Member of the NYT Ensemble. Since then, he has appeared in most of NYT's productions, including taking on Kuo Pao Kun's monologue *No Parking on Odd Days* in Cantonese; playing God in *FAUST/US*, Gloucester in *Lear Is Dead*, Jean in *Pissed Julie*; Old Zhou in *Cut Kafka!*; Big Beard in *Art Studio*; Mr Lee's son in *Red Sky*; the titular role in *Red Demon* and *Tartuffe*; the Pot-mender in *The Lower Depths*; and Peter Stockmann in *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).



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* and *FAUST/US*.



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 had been actively involved in both the local theatre scene, as well as the TV/Film scene.

Her stage credits include: *Woman of Asia, Cabaret, Little Red Riding Hood, PRISM, Masters of Comedy, Lear Is Dead*.

Her TV credits include: *NDP 2017, Die Die Also Must Serve, Babies on Board, VIC, 20 Days, Paddles Up!*.

Cast Bio

Creative Team Bio



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) and a nominee for the Spirit of Enterprise Award (2004), 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 the Hong Kong Academy for Performing Arts 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).

Signature theatre designs include *Constellations*, *Rising Son*, *Shakespeare in the Park: Julius Caesar* (2018), *Romeo & Juliet* (2016), *The Tempest* (2015) [Singapore Repertory Theatre], *The LKY Musical* [Metropolitan Productions], *Sometime Moon*, *The Story of Kumarajiva* [Toy Factory Productions] and *Fluid* [The Theatre Practice].

He was also lighting designer for Singapore's National Day Parade 2017 and 2018.

Fresh off two successful dance commissions in Austria and France, *First Fleet* marks his return to the Chinese theatre scene after over a year of absence, and first collaboration with Nine Years Theatre. He hopes the fleet will make a big splash in the local theatre scene.



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

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

Singapore credits: *Silly Little Girl and The Funny Old Tree*; *Titoudao*; *Lord of The Flies*; *Red Sky*; *Prism*; *Fundamentally Happy*; *Dragonflies*; *Art Studio*; *The Father*; *Late Company*; *This Is What Happens to Pretty Girls*.

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



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 *La Meh-lions* (Flipside 2019), *Lear Is Dead* (Nine Years Theatre), *Pissed Julie* (Nine Years Theatre and Macau Arts Festival), and *Nine Songs* (Siong Leng Musical Association).



鸣谢 Acknowledgment

Jeffrey Yue

and all venues, media and volunteers who have made this production possible.

以及所有帮助我们的场地、媒体和义工。



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一群学生拜访老师，表面上是为她庆祝生日，实际上却是为了一个不寻常的要求...

A group of students visit their teacher, seemingly to throw her a surprise birthday party. But what they are really after is an unusual request . . .



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