



九年剧场

NINE YEARS THEATRE

呈献 PRESENTS

九年9岁
NINE YEARS IS 9

王弼

OEDIPUS

众目睽睽，视而不见
ALL EYES ON A MAN WHO IS BLIND



关于九年剧场

“我们以中华文化为根基，却不以中华文化为中心。”

— 艺术总监，谢燊杰

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）。

剧团懂事

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

关于《王命》

众目睽睽，视而不见

底比斯城正在经历一场瘟疫。曾经拯救过这个城市的俄狄浦斯总统誓言，他将结束这场灾难。为此，他向德尔菲圣地的神明寻求启示，并得到了明确的回答：找出杀害前总统拉伊俄斯的凶手。于是，底比斯城内展开了一场前所未有的搜索行动。然而，随即浮现的却是过往的一个秘密。

《王命》改编自希腊悲剧作家索福克勒斯的名剧，以当代视角重释他笔下的“俄狄浦斯王”。人类与命运的对峙中，到底是人定胜天，亦或是命里注定？

背景资料

《俄狄浦斯》是索福克勒斯编剧的希腊悲剧，于公元前429年首次演出。它被许多学者认为是古希腊悲剧的杰作，标志着古典希腊戏剧结构的巅峰，以其严密的构造，张力以及完美的发现与认知戏剧手法而闻名。



导演的话

排演索福克勒斯的《俄狄浦斯王》的想法始于2019年，而那一年我们都不知道2020年将会是什么样。在疫情爆发之前，《王命》的改编过程已经开始。随着剧场的关闭，这个制作遭到延期的命运似乎已被确定，而它何时会再上演则是个未知数。因此，今晚能和你在这里相聚，我们真的感到非常庆幸。

过去的一年有许多起伏，在这如此不稳定的状态下，我和未来的关系不断被改变。随着现状变得越来越离奇，我对未来的把握开始消逝。这样的不确定性成了无可回避的事实，更让我们意识到周围有着比我们还要宏大的规划，而自己只是其中的一个部分。在《王命》里，阿波罗代表了更大的规划。我想，对我们而言，这大规划则是以不同的形式、思想和观念出现在我们身边。

看俄狄浦斯如何面对他的真实身份，是一件有意思的事。俄狄浦斯想弄清楚自己的身份和未来，而阿波罗却无情地把事实像一盘冷菜一样地端给他。他用尽了一生来逃避他的命运，直到到了无处可躲的情况下，终于得面对自己。乍看之下，他似乎别无选择，但如果仔细观察就会发现，他其实是有选择的。俄狄浦斯的故事像是一段旅程。他别无他念，一心只想要摆脱命运给予他的安排。然而，即使害怕，他最终意识到，必须面对的仍是自己。想象一下，如果为了要拯救世界，你必须面对自己的一切，你愿意吗？

深入探讨俄狄浦斯的生命旅程，我们方能对他产生敬佩：他的勇气，决心和某种程度上的无私。他是个伟大的英雄，他的伟大不在于他的才智或力量，而在于他面对恐惧的勇气。有些人认为这个戏讲述的是他的没落或悲剧，但是我希望你在见证他的旅程时，也会看到他由始至终的勇气和力量。即使倒下了，他仍然是个领袖。

我要对九年剧场表示衷心的感谢。他们给予我坚定不移的支持，并鼓励我愈发勇敢地创作，这对我的技艺发展有着重大的影响。非常感谢《王命》的团队，每一位成员都全力以赴，在如此艰难的情况下实现这个制作。一直以来，我都非常敬佩他们的奉献精神。最后，我要感谢观众，感谢你今晚出现在现场，与我们分享这一刻。

秀丽

导演简介



邬秀丽
九年剧场附团导演

目前为自由身戏剧导演兼编剧，邬秀丽也是九年剧场的附团导演。

她所执导过的作品包括：*Note For Note* (Arts House)、《了不起的狐狸爸爸》(SRT, Associate Director)、《浮世/德》(NYT)、*Il Combattimento di Tancredi e Corinda* (YST)、*La Boheme* (Singapore Symphony Orchestra)、*Nightingale* (SRT, Associate Director)、*The Woman Before*、*The Bus Stop*、*Abstraction* 以及《遗志》。

她曾於 2014 至 2016 年担任新加坡专业剧团的驻团助理导演。

艺术总监的话

我们如何从困难中站起来？我们如何回到剧场？我们怎么样往未来前进？

我记得那是去年三月，我们正要进剧场为《第一舰队》的重演作准备，疫情则在当时开始恶化。政府在一个星期二的晚上宣布，暂停所有学校的校外活动。星期三早上，剧团职员收到一连串的电邮，皆来自已向们订票看戏的学校，通知我们他们将取消订票。《第一舰队》成了本地戏剧界最早因疫情而延期的演出之一。



接下来，国家进入阻断措施阶段。和众人一样，这是一个机会，让我们停下脚步重新审视过去这些年的工作。与其进行创作，我们决定把时间花在训练上，探索如何以新方式进行线上训练，并为接下来进入“新非常态”作准备。

2021年到来，剧院在严格的安全措施下重开了，我们则决定推出好几个演出。有些人对我们今年定下工作量感到惊讶，但是我认为，那是回归剧场的唯一姿态。要从困难中站起来，一定要满怀冲劲，一定要把目标放的更高，把作品做的更好。当然，我们也尽能力做好准备，面对这一路上将会碰到的挑战。

《王命》是今年我们重回舞台的第一部戏，由我们的附团导演邬秀丽操刀。这是她继2019年获得不俗反响的《浮世/德》之后，为九年剧场执导的第二部舞台作品。秀丽的作品反映了新生代创作者的热忱，这个制作也标志着剧团在前方的许多未知下，坚持为我们的艺术未来做投资的决心。2021年不是疫情的结束，但是我希望它是一切更美好事物的开始，因为我坚信人们的毅力将战胜一切。

谢谢你也跟着“站出来”支持我们。你的到来正是我们不断前进，勇敢想象美好未来的动力。

蔡杰

创意团队简介



照片：Ric Liu

陈雪薇 — 舞台设计师

陈雪薇毕业于英国盖德霍尔音乐戏剧学院，协作剧场制作及设计硕士课程。她的作品包括了场景设计和构思马戏团表演，音乐节，以及装置艺术。

雪薇曾在 2020 年《海峡时报》“生活！戏剧奖”中以 *The Truth (Singapore Repertory Theatre)* 获得最佳舞台设计，她也曾在 2017 年《海峡时报》“生活！戏剧奖”中以《宣言》（戏剧盒和必要剧场）被提名为最佳灯光设计。

了解更多：petrinadawntan.com



陈俊兆 — 灯光设计师

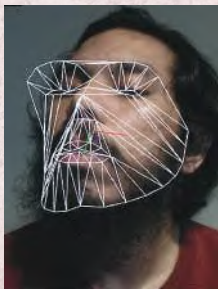
陈俊兆于 2006 年毕业于新加坡拉萨尔艺术学院，毕业至今已设计了多部在本地和国际上演的制作。他的设计涵盖了各种各样的表演艺术和户外装置。

作为新加坡备受瞩目的灯光设计师之一，他曾在演艺界各个领域广泛工作，最近也尝试建筑设计和装置。

无论是传统戏剧、音乐剧、舞蹈或事歌舞剧，俊兆有机会参与本地或是国际的跨界娱乐项目，例如与迪斯尼合作制作《第四次星球大战》电影节。最近，他与英国著名的园林艺术家 Tom Massey 合作参与了新加坡花园节 2018 年，并获得了最佳室内灯光设计奖。

俊兆的几部作品也获得了奖项，包括 *Monkey Goes West* 和 *Another Country (WILD RICE)*，*A Cage Goes In Search Of a Bird (A GROUP OF PEOPLE)*，*BITCH* (M1 新加坡艺穗节) 和滨海艺术中心委约作品 *Dark Room*。

创意团队简介



BANI HAYKAL — 音效设计师

Bani Haykal 专注于文字和音乐的研究。

作为一名创作者、作曲家及音乐家，Bani视音乐(制作/过程)为材料，他的作品探索的是声音反馈或前馈机制的接口和交互方式。他也是B-Quartet的成员。

他的研究成果体现于各种形式的作品，其中包含了装置艺术，诗歌和表演。Bani以合作者和独奏家的身份参加的演出包括 MeCA Festival (日本), Wiener Festwochen (维也纳), Media / Art Kitchen(印度尼西亚, 马来西亚, 菲律宾和日本), Liquid Architecture 和新加坡国际艺术节在内的各种音乐节 (新加坡)。

他目前的工作是通过以诸如 QWERTY 键盘之类的界面，来探索加密过程中，人和机器之间的基础和关系。



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》。

《第一舰队》在2020年海峡时报“生活！戏剧奖”中获颁年度制作与最佳服装设计奖项。



演员简介



徐山淇 — 饰演约卡斯特、律政部长

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《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《谁怕吴尔夫？》（澳门艺术节2013）。



韩乾畴 — 饰演俄狄浦斯

「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《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！》、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。

创意与制作团队

CREATIVE AND PRODUCTION TEAM

编剧 PLAYWRIGHT

索福克勒斯 Sophocles

剧本改编 SCRIPT ADAPTATION

郭秀丽 Cherilyn Woo

剧本翻译 SCRIPT TRANSLATION

黄素怀 Huang Suhuai

导演 DIRECTOR

郭秀丽 Cherilyn Woo

监制 PRODUCER

徐山淇 Mia Chee

演员 CAST

「九年剧场演员组合」成员
Members of NYT Ensemble

徐山淇 Mia Chee

韩乾畴 Hang Qian Chou

梁海彬 Neo Hai Bin

温伟文 Timothy Wan

舞台设计 SET DESIGN

陈雪薇 Petrina Dawn Tan

灯光设计 LIGHTING DESIGN

陈俊兆 Adrian Tan

音效设计 SOUND DESIGN

Bani Haykal

服装设计 COSTUME DESIGN

罗安妮 Loo An Ni

制作经理 PRODUCTION MANAGER

苏蜜嫣 Tennie Su

舞台监督 STAGE MANAGER

黄晓慧 Ng Siaw Hui

助理舞台监督

ASSISTANT STAGE MANAGER

王嘉慧 Natalie Wong

字幕操作 SURTITLIST

张佩思 Teo Pei Si

音效操作 SOUND OPERATOR

何智彦 Joshua Ho

宣传图设计 KEY VISUAL DESIGN

黎志誠 Ryan Loi

标题设计 TITLE CALLIGRAPHY

永井 公荣 Kimie Nagai

宣传照化妆 KEY VISUAL MAKE-UP

黄爱美 Delanie Wong

宣传照首饰 KEY VISUAL JEWELLERY

Rachel P Jewels

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



九年剧场

NINE YEARS THEATRE

支持九年剧场

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。

您的捐款将能在文化捐资助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！

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

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!

PayNow QR
Code for
donations

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

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

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

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

合作伙伴 Supporting Partners:



Whisker in the Books

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 To know more about the scheme, visit

ABOUT NINE YEARS THEATRE

“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

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.

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
Kwah Wei Ting

Publicity Executive
Valerie Chua

Accountant
Lynzie Au Yeung

COMPANY ASSOCIATES

Director
Cherilyn Woo

Production Manager
Tennie Su

NYT ENSEMBLE

Mia Chee
Hang Qian Chou
Neo Hai Bin
Timothy Wan

ABOUT OEDIPUS

All Eyes On A man Who Is Blind

The city of Thebes is suffering under a devastating pandemic. President Oedipus vows to put an end to the crisis and help restore the city, like he once did before. Upon consulting the Oracle, the solution is clear. Find the murderer of their previous leader, Laius. So begins a manhunt for the city's most wanted. But as the investigation starts, secrets from the past resurface.

In a thrilling modern re-telling of the great Sophoclean tragedy, *Oedipus*, delves deep into how man deals with the fate dealt to us. Who is really in control, the great unknown, or us?

BACKGROUND INFORMATION

First performed in 429 BC, *Oedipus Rex* is a Greek tragedy written by Sophocles. The play is highly regarded by many scholars as the masterpiece of ancient Greek tragedy, marking the summit of classical Greek drama's formal achievement, known for its tight construction, mounting tension, and perfect use of the dramatic devices of recognition and discovery.



DIRECTOR'S BIO



CHERILYN WOO

Associate Director of Nine Years Theatre

Cherilyn is a freelance Theatre Director and Writer, and currently is Associate Director at Nine Years Theatre.

Director Credits: *Note For Note* (Arts House), *Fantastic Mr Fox* (SRT, Associate Director), *FAUST/US* (NYT), *Il Combattimento di Tancredi e Corinda* (YST), *La Boheme* (Singapore Symphony Orchestra), *Nightingale* (SRT, Associate Director), *The Woman Before*, *The Bus Stop*, *Abstraction*, *The Chairs*.

From 2014 – 2016, she was a part of the Directing Residency at Singapore Repertory Theatre (SRT).



DIRECTOR'S MESSAGE

The play *Oedipus Rex* by Sophocles came to me back in 2019. A time where none of us would know how 2020 would unfold. Its adaptation was also in the process before any news about the pandemic would break. As the theatre industry slowly shut its doors, the future of this production was certain to be rescheduled but uncertain when it would return. We are very grateful to be able to meet with you tonight.

In the course of 2020, there have been many ups and downs. During these uncertain times, my own relationship with the future has reconfigured many times over. As the present became more and more surreal, the answers I had to the questions about the future dissipated. It almost became inevitable that answers are fleeting, and one has to realize we are a part of something bigger than us. That something bigger in *Oedipus* is Apollo, and for us, I guess that comes in many different forms, thoughts and ideas.

It's interesting to watch how Oedipus the character deals with the truth of his reality and himself. Wanting to know who he really is and what his future holds, Apollo gives it to him like a cold dish of a brutal reality. Oedipus spent his whole life running away from it until he ran out of escapes and had no choice but to face himself. As much as it seems like he didn't have a choice, if we look a little closer, he did. Watching the story of Oedipus unfold has been quite a trip. For all the good intentions he had, he only wanted to be everything other than the fate dealt to him, only to realize that at the end of the day he had to face himself, even if that was the very thing he feared. What if to help the rest of the world, you had to confront everything about yourself. Would you do it?

In delving deeper into the voyage that Oedipus embarks on, there's much to admire about the man. His courage, his determination and to a certain extent his selflessness. A great hero. His greatness comes not from his intelligence or strength, but in facing his fears. Some might call it his downfall or his tragedy. I hope that as you witness his journey, you'll see his courage and strength right till the end. That even in his downfall, he was still a leader.

I'd like to express my heartfelt gratitude to the company of Nine Years Theatre. Their unwavering support and encouragement to be bolder has been a vital contribution in my craft. A huge thank you to the team of *Oedipus*. Each and every member of the team has given their all in making this production happen in a time like this. I am continually in awe and full of respect for their dedication. Thank you to you, the audience, for coming out tonight and sharing this moment with us.

Cherilyn

ARTISTIC DIRECTOR'S MESSAGE

How do we emerge from the crisis? How do we return to theatre? How do we move forward?

I remember it was in March last year when we were preparing to move into the theatre for the re-staging of *First Fleet*, that the virus situation escalated. The government announced on a Tuesday night that all external school activities would be halted. On Wednesday morning, our company staff received a string of cancellation emails from schools that had made bookings to watch our show. *First Fleet* became one of the earliest productions on the local stage to be postponed due to the pandemic.



Then came the Circuit Breaker. Like many, it was a chance for us to pause and re-look at what we have been doing through the years. Instead of making work, we decided to spend most of our time training, exploring new ways to train virtually, and to prepare ourselves for the “New Unnormal”.

Come 2021, theatres here are opened with strict safety measures, and we have decided to roll out quite a number of productions. Some people are surprised by the amount of work we intend to do this year, but in my opinion, there's really no other way to come back. If we were to emerge from a crisis, we should do so with fire, we should strive higher and create better. But of course, having said that, we are trying our best to brace ourselves for all the challenges that may come our way.

Oedipus marks the first work that will return us to the stage in this new year. It is helmed by our associate director Cherilyn Woo, following her success with *FAUST/US*, also by NYT, in 2019. Her work is a representation of the passion of our younger generation arts maker, and this production is our commitment to invest in our future despite the uncertainties. 2021 is not the end of the pandemic, but I hope it is the beginning of everything better, because I believe in the will and strength of the human race.

Thank you for “emerging” to support us, your presence is our motivation to keep moving forward, and to bravely imagine a better tomorrow.

Nelson

CREATIVE TEAM



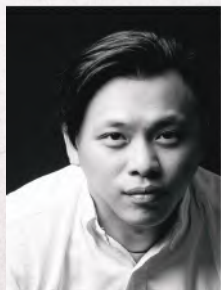
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PETRINA DAWN TAN — Set Designer

Petrina graduated with a Masters in Collaborative Theatre Production and Design from London's Guildhall School of Music and Drama. She practises Scenography and has conceptualised a range of projects, including circus acts, music festivals and installations.

She recently won the Best Set Design award for *The Truth* (Singapore Repertory Theatre) at the 2020 Straits Times Life! Theatre Awards and was nominated in 2017 for Best Lighting for her work on *Manifesto* (The Necessary Stage & Drama Box).

More at: petrinadawntan.com



ADRIAN TAN — Lighting Designer

A Graduate Of Lasalle College Of The Arts in 2006, Adrian has since designed shows that have been staged on the local and international arts scene. It spans a wide spectrum of the performing arts and outdoor light installations.

As one of Singapore's most sought-after Lighting Designers, He has worked extensively across various disciplines in performing arts, and more recently ventured into architectural design and installations.

From traditional theatre to musicals, dance and operas locally & internationally, He has also had the opportunity to work in multi-disciplinary entertainment projects such as collaborations with Disney for Star Wars May the Fourth Festival. A recent collaboration with the UK's prominent landscape artist Tom Massey for the Singapore Garden Festival 2018 also led to a win in the Best Indoor Lighting Award during the festival.

Several of his theatre works have received theatre awards, including shows like *Monkey Goes West And Another Country* by Wild Rice, *A Cage Goes In Search Of a Bird* by A Group Of People, *BITCH* For the M1 Fringe Festival and *Dark Room*, which was commissioned by The Esplanade.



BANI HAYKAL — Sound Designer

Bani Haykal experiments with text + music.

As an artist, composer and musician, Bani considers music (making / processes) as material and his projects investigate modes of interfacing and interaction with feedback / feedforward mechanisms. He is a member of b-quartet.

Manifestations of his research culminate into works of various forms encompassing installation, poetry and performance. In his capacity as a collaborator and a soloist, Bani has participated in festivals including MeCA Festival (Japan), Wiener Festwochen (Vienna), Media/Art Kitchen (Indonesia, Malaysia, Philippines and Japan), Liquid Architecture and Singapore International Festival of Arts (Singapore) among others.

His current work frames encryption as a process and basis for human-machine intimacy by navigating interfaces such as a QWERTY keyboard as mediums of interactivity.



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.

CAST



MIA CHEE — Jocasta, Law Minister

Company Director & Co-Founder of NYT
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 *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).



HANG QIAN CHOU — Oedipus

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 *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 WILD Rice's actors' training programme young & WILD. 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 —
Press Secretary, Teiresias, Shepherd

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 undergoes long-term, regular and systematic training at Nine Years Theatre. He attended Suzuki Company of Toga summer workshop 2014 (Japan) and deepened his understanding of "Suzuki Method of Actor Training". He attended the SITl Company Summer Workshop 2018 (USA), 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 —
Creon, Secretary from Corinth

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* and *Is That It?*

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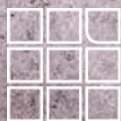
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"Playing on Nine Years Theatre's strongest asset, the ensemble work displayed in First Fleet is brilliant (...) There is genuine emotion in each of their voices as they recount each history, often a quiet sadness that laces each one we cannot help but sympathise with."

— Cheryl Tan, Popsoken



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