

ACT I: PARADISE FOUND

SCENE 1: PROLOGUE - IN THE BEGINNING

Execution Gallows - Friday 29 Oct 1965

Lights come on to show Daniel Dutton, a burly Irishman in his thirties, who speaks the following monologue. The Narrator's section may be projected on the screen behind.

lights up on nose, Dutton's face, then steps forward looks up.
Dutton's face, then turns & looks to Dutton - NARRATOR

Walthamstow, London.

Daniel Stanley Dutton. Born 1925.

In the background, as Dutton speaks, we hear the steady crack of a cane or belt. He flinches every now and then, as he is struck.

DUTTON

"The mind is its own place, and in itself

Can make a Heaven of Hell, and a Hell of Heaven." (pause) TKA & Dutton's eyes meet

That's Walthamstow for you. Walthamstow is the place that is the exact opposite of Heaven for me.

With its ash-grey walls and grimy skies. The cold that cuts you in the bone, and the belt buckle that bites you in the flesh. (He winces.) And that's Da, for you. Another day, another belting. belt TKA

(He winces.) That's for last Sunday. For running off to Robbie McPherson's workshop when I was supposed to be in catechism class. But at least he knows a thing or two about forgiveness. Twenty years in jail, but I've never known a gentler soul. Robbie says there's nothing like work to keep sinful hands busy. Keep them from the bottle, keep them out of trouble.

(Winces again.) That's for this Sunday. For reading poetry instead of the bible in church. And getting caught by Father O'Malley. Well I've had it to here with St Saviours and the lot of them. You'd think they found me with porn, not bloody Milton and Paradise Lost. It wasn't even that great a read. The bloody longest, most long winded poem on the face of this earth. That bastard Milton didn't just lose his eyes, he must've lost his mind too, when he decided to write the damn thing.

Twelve bleeding books, and all I can remember is this one line

"The mind is its own place, and in itself

Can make a Heaven of Hell, and a Hell of Heaven."

9/5 keep laugh 10/5 then laugh, sound near insane

And... Oh, bloody hell! (He winces at another particularly hard blow. Grits his teeth and continues)

That's for the poetry. Does Da think he can beat out of me by force?

He'd hammer those words out of my skull, if he could.

Well I can't get them out, even if I wanted to. They're locked up in there, running amok in my head.

Yeats and Milton and Blake, the damned lot of them, those are the prisoners in my mind.

jerks

[VOM]

The slapping of the cane fades into the meditative tok tok tok of the stick hitting the wooden Buddhist turtle shell. Lights come on to show a young Tan Kheng Ann, kneeling on a prayer mat, and beating on the shell. The adult Kheng Ann looks on and speaks the following monologue.

NARRATOR

Chinatown, Singapore.

Tan Kheng Ann. Born 1930.

TAN KHENG ANN

Kouwd / dat

initial th
heavy aspricate h
[I] not became [i]
final [t] before vowels
anything that is easiest

(in English) Pa made me memorise the keng, the Buddhist prayer book, when I was young. He said it would calm my angry, restless spirit. He made me sit in front of the altar at home. Holding that wooden fish in my left hand, and the little stick in my right. Knocking out that "Tok, tok, tok" sound while reciting the keng aloud.

He taught me about the principles of life and how you cannot harm life. Once, I saw a mosquito on his forehead, swollen with blood. I lifted my hand to squash it, but he stopped me and said "No! You shall not kill." And he just let it carry on sucking. But the mosquito was so fat, it couldn't fly far, it hovered a bit then fell to the ground. Wah, I couldn't resist... I stepped on it, and blood squirted everywhere.

Pa was furious! He yelled at me, made me kneel down on beads in front of the altar for over an hour and recite the keng. But it didn't calm my spirit. It only made me angrier when I realised that he wouldn't kill a mosquito, but when he lost his temper, he would hit Ma and me like crazy. All bullshit. When I see the scars he gave me, I wonder, why was the life of that damn mosquito so much more precious than mine?

阿Pa从小就逼我背佛经。他说我性格暴躁，佛经可以帮我收心。他让我坐在家里神坛前面，左手拿木鱼，右手拿棍子。一边"tok tok tok"，一边念佛经。

他教我做人的原则，就是不可以杀生。有一次，有一只蚊子在他的额头上。我举起手，想要打下去，他却不肯，他说："不能杀生！"然后让蚊子继续吸他的血。可是蚊子太肥了，根本就飞不远，一下子就掉了地上。哇。我真的是忍不住，一脚就踩下去，然后它满身的血就喷了出来。

阿pa很生气！他对我破口大骂。逼我拿着佛珠，跪在神坛前面一个多小时念经。收什么鬼心。我越念越生气！蚊子就不能打，自己发脾气时，就对我和阿Ma死，乱打我们揍我们，像发神经一样。"不能杀生"，放屁。我看到身上的黑青，我就想，他妈的一只蚊子的命，就比我来得重要？

Kheng Ann stops hitting the shell. He looks at the stick, and after a moment, chucks it away in disgust.

NARRATOR

Chong Pang Village, Singapore.
Chong Sek Ling. Born 1920.

CHONG SEK LING

(in Mandarin and Cantonese)

There are some stories that people are afraid of. Some stories that people say should not be told. Just like how they always say, the young should not read Shui Hu, the old should not read Three Kingdoms. (少不读水浒，老不读三国)

They say that Shui Hu tempts the young men to rebel, and Three Kingdoms teaches the old men to scheme. (水浒，教年轻人造反。三国，教老人家阴谋诡计。)

I say, bullshit. Why would we be so afraid of stories like that? Or is it just that we're afraid of what's inside ourselves?

Shui Hu is the one story I've known by heart since young.

The story of the 36 heavenly stars and the 72 baneful spirits, 108 in total, that were accidentally

DUTTON IS
HAVING A CONVERSATION
WITH SOMEONE, MAYBE ROBERT.

SCENE 2: HELL - FROM CHANGI TO SENANG

June 1960

Narrator sections can be projected or spoken by Chong Sek Ling.

DUTTON START FACING AUDIENCE
ONLY USE FIRST TABLEAU

CSL: June 1960. - CSL

TKA: Daniel Stanley Dutton.
Superintendent of the Pulau Senang Prison Settlement

NARRATOR

• NARRATOR SHOULD BE PRESENTATIONAL
TO THE AUDIENCE. SHOULD GUIDE THE
AUDIENCE TO WHO YOU ARE TALKING
ABOUT
• CREATE DIFFERENT LEVELS BETWEEN
THE NARRATOR & CHARACTER
• WHEN THE NUMBER IS SAID, ALL CHARACTERS
SHOULD LOOK TO THAT PERSON THE NUMBER
BELONGS TO.
• DON'T PLAY PARALLEL TO THE SPACE

S/5 Good conviction
now add drive, urgency

DUTTON

In the beginning...

There was nothing.

Just two hundred and ~~twenty seven~~ acres of trees and scrub covered rock, on a small island off the southern coast of Singapore.

Nothing. But to desperate men, this would be paradise.

Well, anywhere would be paradise, compared to Changi Prison. The place they called Hell.

CHONG SEK LING / TKA

FACE BACK
TO THE PRISON

Hell.

地狱。/ 地狱

(CSL) NARRATOR

Chong Sek Ling, 38. General Headman, Thirteen Wonders gang from the 18 Gang.
Also known as Tiger Cub (Low Haw Kia).

CHONG SEK LING

What else do you call it? Changi Prison.

(in Mandarin) It started with Section 55. Detention without trial.

How many of us? Hundreds, no, I think got thousands of us, all rounded up like animals.

The prisons were overflowing. So full they must go and squeeze three, four... sometimes even 5 prisoners into one tiny cell.

这个地狱的别名？章宜监狱。

都怪第“55条”，不用上法庭，就可以随便把人关起来。

几千个，像畜牲一样全部关在一起。

监狱挤得不得了。小小的一间牢房挤了三，四。。。剩至五个人。

TAN KHENG ANN

You! You tell me, what have I done? Do you even know who I am?

你！你告诉我，我做了什么？你知道我是谁吗？

(TKA) NARRATOR

Tan Kheng Ann, 32. Assistant Headman, Group 24. Also known as Ang Chuar.

TAN KHENG ANN

You try me in court, and tell me what is my crime.

Don't just lock me up like that.

We still got honour, among the brothers.

Who are you, who say you can take away my dignity?

你可以在法庭告我，跟我讲，我犯了什么罪。不要Boh dai boh chee就把人关起来。
在兄弟之间，我还是个男人。
你算是什么东西，你凭什么这样对我？

(QLH) NARRATOR

Quek Lai Hock, 38. Fighter, 969 Gang. The Young Colt.

QUEK LAI HOCK

(in Cantonese) It's crazy. Catch so many for what, huh?

If you got no place to put us.

Hai yah... the police always never think these things through properly.

Qi sing.(神经) Lai gum dor yang zou meh? (抓这么多人干嘛?)

Yao mou dei fong wan ju ngo dei. (又没有地方关我们)

(CTW) NARRATOR

Chia Teck Wee. Ordinary Member, 08 Gang.

Monitor Lizard or See Kar Chuar.

CHIA TECK WEE

I tell you, you got the wrong man.

They're not my brothers... I don't have anything to do with them.

I didn't do anything.

你们捉错人了。我跟你讲，你捉错人了。

Xxx.

我什么都没有做。

(TIC) NARRATOR

Tan Yin Chwee, 20. Fighter, Pak Hai Tong Gang.

TAN YIN CHWEE

So what if I did it?

I'll do it again.

For my brother, I'll do it again.

Si wa zho eh you an cua? (是我做的又怎么样?)

Eh sai. Wui lio wa eh hiang di, ai wa zho geh jit bai, wa ma eh sai.

(可以。为了我的兄弟，要我做多一次，也可以。)

(KCS) NARRATOR

Khoo Geok San. Tiger General, 18 Gang. Stonehead

KHOO GEOK SAN

(in Hokkien) I did it, but he deserved it!

But if I don't beat him up, if I don't punish him, then who's going to do it, har?

You think you police are going to do anything?

You all are so busy closing one eye, closing two eyes. Like that how to see justice.

So how? I do it myself lah!

Xi. Xi wa zo eh. Yi kiam gan ma!(是。是我做的。他欠干嘛!)

Wa mai chu qiu, wa mai hoot yi, tiang lai zo? (我不出手, 我不打他, 谁来做?)

Le shiong gong mata eh zo si mi sai meh? (你想说警察会做什么屎meh?)

Yi lang bo eng la! (他们没空啦!)

Wu eh kum ji ki bah, ka zuei si kum leng ji bah. (有的关一只眼, 更多是关两只眼)

Kwan eh tio si mi xi gong li meh? (看得到什么是公理meh?)

Bo bian lor, wa ka ki lai. (没办法咯, 我自己来!)

(pause, beat change)

TAN KHENG ANN

You're nobody now.

They don't even bother to call you by name. Your name is too dirty for their lips.

They give you a number from that first day.

And you become that number.

Who you are, who you were... forget about that.

你现在什么都不是。他们连名字都不用叫。你的名字是脏的, 念都不用念了。
第一天, 就给你一个编号。你就变成了一串号码。你是谁, 都不重要。

(Chia) NARRATOR

Prisoner Number 107/60

CHONG SEK LING

↓ CAN MOVE NOW
* TO NEW
STABLEAU
Keep the
Movement
here smaller,
more expressive,
than abstract
The first thing they do is: strip you naked, and make you squat on the floor.
So all you see are the walls, the bars, the boots.
The officer's heavy boots thumping around you.
Inches away from your naked body.

V: HUDDLING/HIDING
E: FEAR, ANGER, URSET

COVER & HOLD
SELF, SMALL/THIN

第一件事: 脱衣、靠墙、蹲下。

看到的只有墙壁、栏杆和军鞋。长官很厚的军鞋, 在你旁边走来走去。

(TKA) NARRATOR

922/60

TAN YIN CHWEE

(in Hokkien) They treat you like an animal.

So you react like an animal.

Like an animal... you cower in fear. Then you learn to cope.

You develop the cunning of animals, you try to find a way to survive.

V: BARK

E: ACCRIVATION

STRANGER
DRAG TO GROUND
OR
BARK, HEAD FORWARD
WITH FISTS

Yi lang deng le see ti gao. Le lio ai o ang cua zho ti gao.

(他们当你是猪狗, 你就要学怎样做猪狗。)

Yi lang deng le see gao pah, le kia, boh go boh deh hng zao. Gu liao, le eh hiao lun. Kar ban, le lio eh hiao siam.

(他们当你是狗打, 你怕, 不过没地方跑。久了, 你学会认。慢点, 你就会闪。)

860/60

(Chiat KAS) NARRATOR

3

TAN KHENG ANN

They stripped me of everything, stripped me bare.

Except for this. My snake tattoo.

No matter what they do, they can't take *Ang Chuar* out of me.v: redefine / search for
& find meaning

e: hope

DRAW/DESIGN
SOMETHING ON
GLAUND

他们可以拿走我的全部，却拿不走这个。

我的纹身。他们就是拿不掉我这只红蛇。

875/60

(TKA)
(CSL)
TYC NARRATORSTART A CLEAR TEMPO TO GUIDE
THE REST WHO WILL COUNTER POINT
OR HARMONISE

QUEK LAI HOCK

(In Mandarin) You need to survive and get out here, the faster the better.

You need to get out when you still have a family, still have friends, still have a life.

You need to get out before she forgets you, before she finds another man, and burns your old
photographs and throws your clothes out into the street.

Before she takes your baby daughter away, and teaches her to call someone else "Papa".

v: weep
e: helplessness
COVER FACE
FALL ON SIDE

你要好好过，快点出去。

朋友在时，出去。父母还在时，出去。妻儿还在时，出去。越快越好。

慢点，你的妻子会跟别人跑，丢光你的衣服，烧光你的相片，不管你的死活。

慢点，你的女儿就不是你的了，她会喊别人做爸爸。

CHONG SEK LING

(in Cantonese) Aiyah... Get angry for what?

You want to get out of here, the last thing you do, is get angry. You watch and you wait.

Aiyah. Gum lao cho meh leh? Nei shiong cho huei, zao mm hor yi lao. Nei you siu sum dee tai zhu,
ying ji hao man man dang.

(Aiyah, 这么生气干嘛？你想出去，就不可以生气。你要小心点看着，之后慢慢等。)

If you want to continue to be a man, then live inside your head.

I look into the faces of my fellow prisoners.

And I imagine heroes instead.

The wandering spirits of those 108 stars find their homes in the men around me.

Even today, I see them still, in this prison, within these cells.

I can recognise them, even if others can't.

v: give up
e: peaceLOOK UP, STAY UP
"IT'S OVER..."

要继续做个男人，就只能活在自己的世界里。

我眼睛看着这些囚犯，头脑想到的，却是英雄好汉。

在这个挤到不行的监牢，有一百零八个徘徊的无主孤魂，找这些男人附身。

别人可能不行，但我却一眼认出了。 1/5

→ MUSIC + RHYTHM + resolve throughout?

The cacophony subsides, as lights change.

SILENCE

DUTTON BUILDS A
NEW RHYTHM,
START LOW

DUTTON

5/5 Need to work on
build of sound because
different from Drama Box
space.Cacophony
is a place that
Dutton of - makes Heaven

Page 9/Senang (Draft 14)

10/5
Can there
be a gesture?

"The mind is its own place, and in itself
Can make a Heaven of Hell, and a Hell of Heaven."

You need to know the taste of hell, before you can appreciate heaven.
How else would you know, when you step through the gates of paradise?

CHONG SEK LING

There's been stories. Rumours about a new prison settlement. On an island. Pulau Senang.
But no walls, no fences, nothing.
Run by that British guy. That prison officer.

大家都在传了，说在一座岛上要开新的监狱。
安乐岛。没有墙壁，没有围栏，什么都没有。
由那个英国人管，那个长官。Sir,

Pick up quickly

DUTTON

You could call it an experiment, if you want.

An open air prison settlement where criminals could be rehabilitated back to society through discipline and hard work. It's a second chance for them.

After a year at Changi, they can volunteer for Senang. They work here, get paid 30 cents and 5 cigarettes a day. If all goes well, I'll recommend that they be allowed to return to society.

All they need to do is sweat their way to respectability.

10/10 stress this line

TAN KHENG ANN

Daniel Stanley Dutton.

CHONG SEK LING

The guy who's running it.

负责的人。

TAN YIN CHWEE

That big-sized Ang Mor.

Si beh dua jia eh ang mor. (非常大只的红毛)

QUEK LAI HOCK

The Irishman. I've heard stories.

Eng kok yang. (英国人)

Ngor teng gor. (我听说了。)

KHOO GEOK SAN

Of course you've heard stories.

Le tiang dio si mi? (你听到什么?)

CHONG SEK LING

He's strong.

Koei gor lek ho dai. (他的力很大)

TAN KHENG ANN

More than strong. Brutal.

何止有力? 残忍。

TAN YIN CHWEE

To get out. Anything's worth the risk.

Wui lio chu kit, si mi ma eh sai hiong. (为了出去, 什么都可以赌)

KHOO GEOK SAN

But there's nothing there now. It's just jungle. How do they expect people to live there?

(这里设么都没有。都是树林, 怎住人先?)

CHONG SEK LING

Dutton. He's starting from scratch. That's what I heard.

He's choosing men now. Choosing the first batch of men to go.

Carpenters and bricklayers and the lot. People who can build the place up.

Dutton. 他要从头开始。我听说的。

他在选人, 选第一批跟他去的人。

都是些木匠、石工, 可以帮他开始的人。

TIONAL
INE

⇒ CTW, CSL, TYC, KGS, QLH: 860/60 ⇒

Lights change.

5/5 Look at TKA, follow him off with their eyes, give way to him.

2/3/4 narrator calling for character ^{name} look to character
all look after narrator call numbers.

unbalanced to start, stronger vocally.

turn back after cacophony stops

liked the improved end of the scene talking about Dutton
(music on 2nd run)

Prisoners don't break the rhythm with particular vocal use.
Dutton bring in choreography from last rehearsal.

Force the idea through to them (who I decide to talk to) I think prison board, I don't think Dutton is
comfortable in front of press conference. them.

More gestures than levels in choreography gesture opposite to story

1/5 All squat as TKA exits. But all should look at Dutton? What to do with this time?

Dutton agitated, he has been sitting in a tiny office all day, dealing with paper work. Not his style, would never last long in this environment. Not enough to keep him focused. Out of his realm of experience. *break up sentences*

SCENE 3: THE PACT - DUTTON AND KHENG ANN

June 1960

DUTTON

(irritably as he tries to wave away mosquitoes) Bloody mosquitoes.

Thing about the tropics... always have a hell of a time getting rid of these damn blood-suckers.

TAN KHENG ANN

You'll get used to them.

DUTTON

Been here eighteen years. Ever since the war.

And that's the one thing that still drives me crazy.

This place would be paradise, except for those devils crawling up my skin.

(Takes a closer look at TKA)

So. You're... 860/60?

A surveyor, huh?

TAN KHENG ANN

Yes, sir.

DUTTON

Never come across a criminal who was a surveyor before.

Usually the two don't mix.

TAN KHENG ANN

I'm not a criminal, sir.

I'm a detainee.

No one's brought charges against me.

DUTTON

Really? *(He looks closely at Tan Kheng Ann's arm)*

What's with the snake?

TAN KHENG ANN

Snake?

Dutton gestures to the tattoo of the snake on his arm.

TAN KHENG ANN

This one?

I got into my first fight when I was fifteen.

DUTTON

You're a fighter then?

TAN KHENG ANN

That was my first fight, and my last.

DUTTON

What, trouble with gangs in the neighbourhood?

30/4
Start with he
is just another prisoner

5/5 Set chair further downstage.
Sympathize with TKA's family
similarity
How do the two look at each
other?
Envision Senang slightly above
horizon

SCENE 3: THE PACT - DUTTON AND KHENG ANN

DUTTON

(irritably as he tries to wave away mosquitoes) Bloody mosquitoes.
Thing about the tropics... always have a hell of a time getting rid of these damn
blood-suckers.

TAN KHENG ANN

You'll get used to them.

DUTTON

Been here eighteen years since the war.
And they still drive me crazy.
This place would be paradise, except for those devils on my skin.
(Takes a closer look at TKA)
So. You're... 860/60?
A surveyor, huh?

TAN KHENG ANN

Yes, sir.

DUTTON

Never come across a criminal who was a surveyor before.
Usually the two don't mix.

TAN KHENG ANN

5/5
Interesting,
not average
criminal

I'm not a criminal, sir.
I'm a detainee.
No one's brought charges against me.

DUTTON

Really? (He looks closely at Tan Kheng Ann's arm)
What's with the snake?

TAN KHENG ANN

Snake?

Dutton gestures to the tattoo of the snake on his arm.

TAN KHENG ANN

This one?
From my first fight when I was fifteen.

DUTTON

You're a fighter then?

TAN KHENG ANN

That was my first fight, and my last

DUTTON

Trouble with gangs in the neighbourhood?

TAN KHENG ANN

(shakes his head) My father.

TAN KHENG ANN

30/4
No they
don't
10/15
10/15
These things happen.

DUTTON

It was war and I had no choice.
But never again. There's gotta be a better way than doing that.
Because now... the soil thirsts for my blood too.
(beat) And yet, this same soil offers redemption, new life too.
You ever read the bible?

TKA

30/4
Why not?
Another one.
No. Never.

DUTTON

30/4
proclaim
You should. If just for the stories.
Something about that island reminds me of the garden of Eden.
With new life pushing its way out of the earth.
When God said, let the water teem, let the land produce living creatures, and they did.

This mud teems with so much life, I can feel it vibrating through the soles of my boots.

30/4
look to see
if he can heard
Do you know what I'm talking about?

TAN KHENG ANN

No, sir.

Dutton laughs heartily.

DUTTON

30/4
He is honest so I
should be.
Good man! At least I know you're an honest fella!
You have skills I can use, so if you're interested in this... experiment... you let me know.

TAN KHENG ANN

I'll think about it.

Dutton smiles and stretches out his arm to shake TKA's hand. Just then Dutton notices something on his own arm.

DUTTON

Oh, there's the greedy little bugger.

He raises his hand to strike the mosquito. But Tan Kheng Ann catches his arm and prevents him from striking it.

DUTTON

What the...

TAN KHENG ANN

9/5
Boot image
in Tipping
Point.

all start with a beat

5/5 Faster tempo
↓

SCENE 4: FIRST DAY ON SENANG

June/July 1960

Lights change. Dutton is addressing the men.

addresses SS prisoners

start centre back

DUTTON

In Malay, Pulau Senang means the island of ease.

The place of rest, of relaxation. In Chinese, "An Le Dao".

We'll make a mockery of this island yet.

push & pull
points of balance
tipping

(addresses the detainees) Do you know what I'm giving you? It's a brand-new world, a taste of paradise. This place is your bloody Garden of Eden. Only you have to use your sweat and blood to earn it. But hard work will be your salvation.

It's idleness that does you in. Idleness is the damned snake that whispers temptation in your ear.

But as long as you get the chance, given the proper discipline, I believe you boys will do the right thing.

You call it foolishness? (turn back)

I call it faith.

10/10 move back faster

end right of front

TAN KHENG ANN

1st of June 1960. Walk back left of centre back

That was the first night we slept here.

For three months, we camped off that beach.

We cut our way through that virgin jungle.

Six wardens, and fifty prisoners.

Each man with food rations and two blankets each.

A few tools. That's all.

那是第一晚。接着，整整三个月，我们都在海滩扎营。

手拿Parang，我们往丛林砍去，劈出一条路。六个长官，五十五个囚犯。

每人一点粮食，两条被单，几个工具。就这样。

DUTTON

~~What else do we need?~~

~~Nothing but our empty, God-given hands.~~

strong forward gesture

Lights change, the men contemplate the island.

KHOO GEOK SAN

Wah liao eh... 这是什么鬼地方?

(Looks at Yin Chwee and grimaces) 笑什么笑?

You see the jungle in front of you? Who do you think is going to clear that up?

QUEK LAI HOCK

This place isn't perfect, but at least we're one step closer to being a man here.

KHOO GEOK SAN

Oi, Ang Chuar... Do you really think this place is better than Changi?

You stop dreaming lah... this place is still a prison, we still got to listen to that Ang Mor, still got to deal with that jungle!

I'll make sure of it.

TAN YIN CHWEE

Yah, I like your stories. Keep talking, Lau Haw Kia.

CHONG SEK LING

Ah... you see... this boy... got vision.

The Liangshan Marshes where the bandits were driven to, the place where they sought refuge, was a beautiful place in autumn.

Some called them bandits, but I say these were good men, heroes, who were driven there by misfortune and corruption.

Men who had no choice but to call this their home.

这些男人一一跑到了梁山泊。这秋天的梁山泊，风光美好，天气凉爽。

有人认为他们是流氓、强盗，我却说他们是好汉、英雄。

贪官这么腐败，他们能够不反吗？最后，全部被逼上梁山，这里也成了他们的第二个家。

Lights change. *5/5 Nice rhythm between the two scenes. Dutton & TKA can get closer.* *5/5 Crumpled footwork during movement.*

Dutton and Tan Kheng Ann discuss the building the Liangshan. TKA speaks in Mandarin.

DUTTON

① First and foremost. We need a place to stay.

TAN KHENG ANN

(in Mandarin) On the southern face of the island... Barracks for the wardens and six dormitories for the men. Each with four toilets and about 70 beds.

CHONG SEK LING

When all 108 bandits had all gathered from all their different walks of life and backgrounds, they set up their stronghold at Liangshan Marsh.

一百零八条好汉，不论家世出身，从四方八面而来。梁山泊成了他们的大本营。

DUTTON

② How about roads? I don't want just dirt tracks.

TAN KHENG ANN

We'll do proper hard-surfaced roads. Roads that can carry jeeps and small trucks.

DUTTON

Water. We need a proper drainage and irrigation system.

TAN KHENG ANN

Two 20,000-gallon water storage tanks at the top of the hill. One of them for salt water, from the sea, to use for the sewerage pumps and general washing.

The other for fresh water, from a catchment area.

CHONG SEK LING

(Quotes in Chinese, from original text, chap 71)

They decided to hang a tablet reading "Loyalty Hall" on the building of that name, put another sign on Unity Pavilion and build stockades around all three passes in front of the stronghold.

他们在堂上挂了一面牌匾，写着“忠义堂”三字。断金亭上也另换匾额。
接着更在周围设立三大关卡，抵御外敌。

Kneel

~~And~~ food?

DUTTON

TAN KHENG ANN

Over here, we have the vegetable gardens. Fruit trees. Mangoes, papayas, durians...

DUTTON

The boys will need some meat as well, keep the energy up.

TAN KHENG ANN

Chicken runs over on this side. Pig sties.

CHONG SEK LING

On the very top of the mountain an apricot-yellow banner was stretched reading: "Act in Heaven's Behalf."

山顶上立一面杏黄旗，上书“替天行道”四字。

Walk around map

DUTTON

Excellent!

Don't forget work. That will be their salvation.

TAN KHENG ANN

Yes of course. *Kneel*

Workshops where the men can do repairs, build engines. *look @ TKN is pointing*
A blacksmith's yard here. Electric generator. And over there the main store.

CHONG SEK LING

The signs "Loyalty Hall" and "Unity Pavilion" were hung, and the apricot-yellow banner "Act in Heaven's Behalf" was also put in place.

忠义堂、断金亭、替天行道。万事具备。

Walk back around map

DUTTON

And entertainment?

TAN KHENG ANN

There's plenty of room for outdoor sports here, and over there, we'll do a multipurpose hall for entertainment.

DUTTON

(excitedly) And tell you what, I'm going to get you boys a cinema projector.

No lah, of course you have to be somebody! Eh, eh... Ang Chuar, what do you think?

TAN KHENG ANN

Isn't it obvious?

He is the thoughtful fellow with silver hair.

That's the very first star, Welcome Rain, Song Jiang.

xxx

他虽然满头白发，但是一点都不简单。他就是排行第一的及时雨宋江。

CHONG SEK LING

Me? Aiyah... I cannot lah...

LAI HOCK

Of course! Who else could it be?

KHOO GEOK SAN

Wah... this time, even I have to agree...

That's exactly who you are, old man.

Chong Sek Ling gives a small smile of triumph. He closes his eyes, and he can finally hear the radio in his head, introducing the 108.

Either the radio V.O. comes on in his head or else he narrates the next paragraph aloud as narrator/Song Jiang. (From Chapter 71)

CHONG SEK LING or RADIO (V.O.)

Song Jiang said:

Gathered here today, we have a total of one hundred and eight chieftains. I am very happy.

Since brother Chao Gai's death, on each of the occasions we lead troops down the mountain we always returned intact.

This is because Heaven defended us. It was not due to the talent of any man.

Whenever one of us was captured by the enemy, whether imprisoned or wounded, he always came back safely.

All of this was the work of heaven. None of us can claim any credit.

And here we are today, one hundred and eight of us gathered in righteous meeting.

Truly an event rarely witnessed from ancient times to the present.

话说宋江在忠义堂上，对众兄弟说：“今共聚得一百零八员头领，心中甚喜。

自从晁盖大哥归天之后，凡引兵马下山，公然保全。

纵有被掳之人，陷于牢狱，或是中伤而归，且安然无事。被擒捉者，俱得天佑，非我等之能

。今一百零八人，皆在堂前聚会，古往今来，实为罕见！”

No, I don't like work. I had rather
laze about & think of all the fine
things that can be done. "I don't
like work - no man does - but I like
what is in the work - the chance
to find yourself." Your own reality -
for yourself, not for others - what no
other man can ever know. They
can only see the mere
show, and can never can
tell what it really means.

Lights change.

Revision of scene. Prisoners work in CTS

Music for clearing was longer

Good with music, know scene well enough to play rhythm

Add my d. hand

CSL walk slowly between two tableaux scenes, no pause.

Need to build tempo, but don't rush it, pace ourselves

If it ends quiet, it doesn't mean you need to fill it & push it back up.

Try visual in longer space, take smaller steps.

Keep faces up during clearing actions

Sharp tools; be careful

Dutton: February 1961, the men are working in the workshop
(narrator)

SCENE 5: WORKING IN PARADISE – AT THE WORKSHOP (Version B)

6 MONTHS LATER

5/5
Good start. Lights change. The men are in the workshop. Yin Chwee is building a radio (or a motor), and getting frustrated. The other men are looking on, or working on their own machines, including Quek Lai Hock, Khoo Geok San and Tan Kheng Ann.

YIN CHWEE

Damn it! I'll never get this to work properly!

QUEK LAI HOCK

What's wrong?

KHOO GEOK SAN

Aiyah, let me take a look lah.

YIN CHWEE

Damn it... there's something wrong with this thing. It should work.

TAN KHENG ANN

Go check with Dutton, he's good at this kind of technical stuff.

YIN CHWEE

No lah...

KHOO GEOK SAN

Go and disturb Dutton for what? I tell you, I'm very good at this kind of thing. You scholars, ah... Only know your books... don't know how to do this kind of thing.

LAI HOCK

And you know?

KHOO GEOK SAN

Of course I know. Just watch a master at work.

QUEK LAI HOCK

Stonehead, don't anyhow talk lah.

YIN CHWEE

See if you can make sense of this.

KHOO GEOK SAN

Of course I can!

(KGS fiddles with the wires for a while, getting increasingly frustrated.)

Bunch of bloody wires.

(Finally he throws the radio down in frustration)

Damn it! This thing is all screwed up!

QUEK LAI HOCK

Eh, Zhong lai liao, zhong lai liao!

KHOO GEOK SAN

(swears under his breath) Damn it.

But Yin Chwee ignores him, he happily clutches his motor/radio to himself.

QUEK LAI HOCK

Eh, not bad ah!

TAN KHENG ANN

See, I told you it would work!

DUTTON

slap YC on back

I knew you boys had it in you. Oh.... Robert, can you come with me to the office? There's something I need to discuss with you.

Go to leave

The men look up, surprised. The name is obviously not one they're familiar with. They look around. Tan Kheng Ann shifts uncomfortably.

TAN KHENG ANN

Right now, sir?

Joke with other boys, pick him/nom

DUTTON

9/5 Stoic look at Chia's laugh.

Unless you're otherwise engaged?

TAN KHENG ANN

No, no... of course not.

leave ahead of TKA

(He leaves with Dutton, after a moment's hesitation. When they are gone, the rest of the men burst out, half in surprise, half in amusement.)

1/5 Blocking a little messy.

YIN CHWEE

After Dutton starts working people can stop & watch him, K&S continue with different rhythm.

Wah lau eh...

QUEK LAI HOCK

Robert?!

KHOO GEOK SAN

Si mi sai! Robert!!

(He spits derisively.)

Changed shape of space.

Moved space, changed to make it smaller.

Very frontal blocking now, shift ~~RIGHT~~ work area, trapped by the street walls. imagine can see through.

How to create rhythm with tools that also doesn't look to staged/unrealistic.

At Dutton repairs, prisoner (except K&S should be interested)

K&S only pretends to know how to repair.

Joke rhythmically is off, need to figure out timing, reaction, intentions.

Still settling on what tools will be in scene.

(No music plus rehearsal, music used last time)

5/5 CSL position is close to the others, he needs to be highlighted, has to bring audience attention to narration.

SCENE 7: PARADISE AT NIGHT

Jan 1962

Lights change. At night, the men sit outdoors, enjoying a moment of peace. As Lai Hock sings the song, Chong Sek Ling starts to speak. Tan Kheng Ann, Lai Hock and Yin Chwee are chatting in a loose group, while Chia Teck Wee sits to one side. Chong Sek Ling and Khoo Geok San are in another corner.

LAI HOCK (sings)

5/5 Sing it out.

这绿岛像一只船在月夜里摇啊摇
姑娘呀你也在我的心海里飘呀飘
让我的歌声随那微风
吹开了你的窗帘
让我的衷情随那流水
不断的向你倾诉椰子树的长影
掩不住我的情意明媚的月光
更照亮了我的心这绿岛的夜
已经这样沉静姑娘哟你为什么还
是默默无语

This green island, is like a boat meandering through the moonlight. Darling, you are floating in the ocean of my heart. Let the melody of my song follow the breeze, blowing through your curtains. Let my love go with the flowing water, serenading you. The coconut tree's long shadow cannot hide my gentle love. The clear bright moonlight brightens my heart. This green island night appears so peaceful. Darling, why are you still silent?

CHONG SEK LING

In a gathering of fallen stars, you get all sorts of men.
You got the murderers, the gangsters, the petty criminals, and the plain unlucky.
This is no different on An Le Dao.
Most of us were gangsters.
All from different gangs from all over Singapore.
Outside, we would probably kill each other.
But on this island, on An Le Dao, we work together.
We have no choice, but to recognise that the same blood runs through us.
The tropical sun extracts the same salty sweat from our brow.
On this island, we become brothers.

And at night, when it's quiet.
You can even pretend for a moment, you're in paradise.
You look up and you can see the shape of the palm trees against the sky.

在梁山，落难的英雄里，什么种人都有。
大奸大恶，小偷小盗，还有那种纯粹只是suay的。

安乐岛这里也一样。
我们都是流氓，从新加坡不同地头、不同党派、不同社团来的。
在外面，我们可能会砍死彼此。
在这里，我们却只能合作，一起工作。
没办法，我们不得不承认，我们是一样的。太阳在我们身上晒出了一样的汗水。
在这座岛上，我们成了兄弟。

而在晚上，安静的时候，我们还可以假装我们在天堂。头往上看，都是在天上摆动的棕树。

1/5 Chia remember he has gotten beaten up.
Play with tilting the chair when Chia is on it.

SCENE 8: DUTTON AND CHIA - FIRST ENCOUNTER

Jan 1962

Later that day. Chia is in Dutton's office.

DUTTON

So, you're the troublemaker, are you?
What do they call you here, Chia? Si Kah Chuar? Four legged snake?
I can't afford to have snakes on my island.

CHIA

No lah sir, I'm not like that. You don't understand...

DUTTON

What don't I understand? There was a fight... This is a prison settlement, damn it... not some bar down in Geylang. Looks like you boys are still nothing but animals, itching to get into a fight.
Don't think I won't be tough on you all...

CHIA

No lah sir... please. I'm very grateful, Sir... Very happy to be here.

DUTTON

Grateful? And yet you keep making trouble... Tell me, why shouldn't I punish you?

CHIA

Aiyah sir, you got it completely wrong. It's not me. It's them.

DUTTON

Them?

CHIA

The other detainees.

DUTTON

The other detainees?

CHIA

They were laughing at you. Calling you names. I got angry, and I... I had to do something. After all that you've done for us. It wasn't nice lah.

DUTTON

What kind of names?

CHIA

Aiyah...I... I really can't say sir.

DUTTON

Can't say or won't say?

CHIA

Not very nice, lah.

* 5/5 Chia to play with having more strategy, more badass.
5/5 Chair movement to Chia's announcement should be worse.

What names?

DUTTON

Ang Mor.... Ang Mor Pig. Ang Mor Babi.

CHIA

** 5/5 Turn away from Chia*
Really. (He's taken aback, although he tries to hide it)

DUTTON

CHIA

That Lai Hock was the worst. He's the one that started it all! Aiyah, sir.. I thought it wasn't fair lah. They have no respect for you. They laugh about you all the time, behind your back.

DUTTON

Ang Mor Babi. Is that what they really think of me? After all that I've done for them. Bastards.

CHIA

Those fellows are too much! Just too much... lah..

DUTTON

(beat) What about Robert? Does he have anything to say about this?

CHIA

Robert... you mean, Ang Chuar?

I.. don't know... He... He just laughs along with the others, I guess.

DUTTON

I see...

Well, I don't mind.

CHIA

You... you don't?

DUTTON

I've been called worse before. Being an Ang Mor Pig is nothing. But I appreciate your honesty.

CHIA

Ah... yah... Thank you... Thank you sir.

DUTTON

But behaviour like that can't go unpunished. Discipline must be enforced.
If they think I'm an Ang Mor Babi, I'll show them, just what an Ang Mor Babi can do.

CHIA

Sir?

DUTTON

Tell this Lai Hock to come and see me.

5/5 Like making TKA closing his eyes.
Reflect offer cig. in Act 2.
Go further into opera.
9/5 Grab TKA's hand.

SCENE 10: THE PROMISE (OF FREEDOM)

Lights change again. Tan Kheng Ann is in Dutton's office.
This time, opera music is playing over the radio (perhaps some aria of a betrayed woman). Dutton has his eyes closed, enjoying the music.

~~DUTTON~~

~~That you, Robert?~~

~~TAN KHENG ANN~~

~~(hesitates, before answering) Yes.~~

DUTTON

You ever listen to opera?

TAN KHENG ANN

You mean, wayang?

DUTTON

God, no! Not that noisy cymbal clashing, voice screeching ruckus you get on the street.

I can never figure out the appeal of that. I mean real opera. Like the Italians.

(TKA shakes his head.)

Listen to that voice. Maria Callas, that is.

Close your eyes and listen, Robert... And it just takes you away, doesn't it?

Close your eyes, and you could be in some opera house in Italy. Glass chandeliers and everything.

Not stuck on this sweaty, bug-infested island.

TAN KHENG ANN

I suppose.

DUTTON

So... Do you like me calling you Robert?

Kheng Ann doesn't say anything.

DUTTON

Don't worry, you'll grow into it.

I have a nickname too, you know.

TAN KHENG ANN

The Laughing Tiger.

DUTTON

(chuckles) No, no... Not that one.

TAN KHENG ANN

No, sir?

10/5 fighter →

Well, I think you must be mistaken.

DUTTON

Are you questioning my judgment?

TAN KHENG ANN

I'm just saying... I'm giving advice. If you want to hear it.
He's not to be trusted.

DUTTON

No? And you are?

(TKA remains silent.)

He deserves a second chance. Just like the rest of you.

TAN KHENG ANN

I just don't think it's a good idea... And to make him warden?
You don't know what you're getting yourself into.

DUTTON

Oh I know exactly what I'm getting myself into, Robert.
Do you think I'm blind? I know what he is.
But he is willing to be useful. So why shouldn't I use him?

TAN KHENG ANN

Fine. It's your decision to let him go.
But of all the men here... why him?

DUTTON

Why not you, you mean?
It's very straightforward, Robert. The way I see it, freedom is a choice.
You can choose your freedom too. Just as Chia did.

(Tan Kheng Ann doesn't respond. Dutton smiles.)

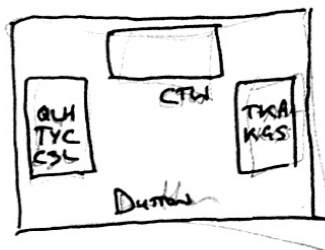
Be patient, Robert. Your turn will come.
(beat) I promise you.

Tan Kheng Ann looks at him. Lights out.

30/4
Have to
work hard
to get TKA
back.
Draw him in
me or me to him.

ACT TWO: THE SNAKE IN PARADISE

SCENE 1: THE SNAKE IN PARADISE



CTH: December, 1962.

DUTTON

In two years, 255 tough criminals have passed through Senang.

room { These men chose to come to Senang. They're the ones who volunteered to come here, to get away from the prison routine. The prison walls.
For the first time in their lives, they've got a steady job.
Everybody does a full eight hours' work.

other side of room { These men are too busy to scheme.
They don't have the time or the inclination to revolt.

Back to Chia { If you want a success story, look no further than my own officers. Seven of these are men who were helped back to society after 18 months on Pulau Senang.

TAN KHENG ANN

Success story my foot.

If you ask me, that was his biggest mistake.

That Ang Mor is blind. Got eyes also cannot see.

He's a blind fool, that one.

Success story. Pang pui lah. (放屁啦)

他最大的错，就是这个。

Pak Jiao. Bah jiu pak jiao. (打鸟。眼睛打鸟。)

瞎子。

CHONG SEK LING

It was no different from Liangshan.

When corrupt officials poisoned the Emperor's ear, and told evil lies against the heroes at Liang Shan.

And so close they came, so close they came to amnesty.

Twice they offered amnesty. Twice they could have regained their good name.

And twice they were screwed over by those bastards.

TAN YIN CHWEE

We call those bastards the devils.

Otherwise known as traitors. Not all were bastards.

There were nice ones like Corporal Choo Ah Kim.

Always trying his best to help.

He treats us properly. Talks to us, like men.

TYC: 这些王八蛋都是鬼。内鬼，叛徒。
当然不是每个都是混蛋。

QLH: 像 Corporal Choo，是个好人。
对我们很好，说话的时候，当我们是人。

LAI HOCK

But the worst were the ex-detainees.
The ones who stood on the other side of the fence now.
Those were the bastards.
Like that *Si Kah Chuar*.

KCS: 最烂的是那些后来放出去的。本来蹲在这边，现在站在那边。变脸比变魔术还厉害。
那些才是王八蛋。
像那个 *Si Kah Chuar*。

WARDEN CHIA TECK WEE

Say what you want to say lah.
I don't care.
People will say things.
People always say things.
But I don't care.
Because I'm still alive.
And I'm a free man now.
18 months in Senang, and I'm now on the other side.
The side that has the gun.
The side that got the stick.
The side that got power.
What's wrong with that?
Don't tell me you don't want, meh?

哎呀，你要怎样讲，随便啦。我懒得管。
每个人一张嘴，不是吃，就是乱喷口水。
我才不管。我还活着最重要。而且我现在自由了。
在安乐岛熬了18个月，我终于在这边了。
这边有木棍，*si beh dua kit*。（真大支）
我这样有错meh？你不想换过来这边meh？

1/5 Dutton enter from DSR, then make announcement, rather than
starting on stage.
Walk & talk now.
Interlude in musical, remind us where we are.

5/5 Still very much improvised
& not sure if it should be fixed yet.
Always like, CSL hitting K's hand, then moment after
this confrontation making everyone a group
against CTU.

SCENE 2: GAMBLING, PART I

Tan Yin Chwee runs up to the others, with a cockroach in his hand.

In the scene are also Tan Kheng Ann, Khoo Geok San, Lai Hock and Chong Sek Ling.

TAN YIN CHWEE

I caught another one! Caught another one!

Wa lia dio liao! Wa lia dio ji jia liao! (我捉到了! 我捉到一只了!)

KHOO GEOK SAN

Where? Let me see!

Di to lo? Hor wa kwan! (在哪里? 给我看!)

TAN YIN CHWEE

In here, lah.

Ji dao lah. (这里啦。)

LAI HOCK

(Slightly repulsed) Is it still alive?

(恶心) 死了吗?

TAN YIN CHWEE

Half dead. Hit it with my slipper.

Buan si. (半死)

Eng wa eh wei tua pah lai eh. (用我的拖鞋打来的。)

KHOO GEOK SAN

Let me see!

Hor wa kwan! (给我看)

TAN YIN CHWEE

Eh, not so fast! Put your bet first, old man.

Mai gan cheong. (别紧张。)

Ah tsik, sng lua dua? (阿叔, 玩多大?)

KHOO GEOK SAN

Aiyah, I'm thinking!

Aiyah, wa di shiong! (哎呀, 我在想!)

TAN YIN CHWEE

Lai Hock?

Lai Hock?

LAI HOCK

Male. Three sticks.

Kang eh. Sah ki. (公的。三支)

TAN YIN CHWEE

Ang Chuar?

Next time, you all don't make so much noise... disturb everybody else here.

好吧。你都这么说了，我也没办法。

下次，就不要这么吵了。

CHONG SEK LING

Yes. We'll be sure to be careful.

Hai, nei gong da gum. Har tzi mm gum la. (是。你说得对。下次不敢了。)

Warden Chia grins and leaves. The rest of the men erupt when he is gone.

KHOO GEOK SAN

Wah lau eh! Si Kar Chuar!

Wah lau eh! Si Kar Chuar!

(Perhaps Khoo Geok San picks up the dead cockroach and throws it hard against the wall.)

QUEK LAI HOCK

The bastard!

Poo bor! (Bitch?)

TAN YIN CHWEE

Lau Haw Kia, our cigarettes...

Lau Haw Kia, wa lang eh hoon kit. (老虎仔，我们的香烟。)

CHONG SEK LING

Are nothing, okay! As long as he keeps his mouth shut.

Suen lah. Koei mm ho luen gong zao da lah. (算啦。他不要乱讲话就行了。)

TAN YIN CHWEE

But... Ang Chuar.

Beng beng yi lio... Ang Chuar. (明明他就... 红蛇)

TAN KHENG ANN

You really want him to talk to that Ang Mor?

(你真想他去和红毛说?)

TAN YIN CHWEE

You want that Si Kah Chuar to think he's king now? Walking around with his big stick like that. *(He spits vehemently.)* I don't know what he did with Dutton, to get himself out so fast.

Ka ni na la! Le ah neh kuan, ji jiat see kah chuar shiong gong ka ki jin eh si ong liao. (干你妈啦，你这样，这只四脚蛇真的以为自己是王了。)

Yi si ni na beh si beh xia lan. Pui! Mm zai yi ga Dutton zho si mi sai. Ah neh kin lio hor yi bang cu lai! (他是他妈的非常“下懒”。呸！不知道他和Dutton做什么屎。这么快就给他放出来。)

KHOO GEOK SAN

What else? You know what the Ang Mor Babi likes.

The young and pretty ones, isn't that right, Ang Chuar?

1/5
↓
Don't need Robert repetition. Want next scene to appear a chance meeting.

Zho si mi? Hit jia ang moh babi soo ka si mi, le mm zai meh? (做什么? 那只红毛猪喜欢什么, 你不知道吗?)

Siau lian eh gah Swee eh. Ang Chuar, dio bo? (少年的和美的。红蛇, 对吗?)

TAN KHENG ANN

Shut up! You want to get in trouble, is it.

Diam lah! Le jiak bah bo sai bang, ai lai zuei dai ji huh? (闭嘴啦。你吃饱没屎放, 要来找麻烦是吗?)

KHOO GEOK SAN

Why? Is the red snake turning into a two-headed snake?

Ang zua? (你红蛇要变成两头蛇。)

TAN KHENG ANN

I said you shut up.

Wa kwei le diam. (我叫你闭嘴)

KHOO GEOK SAN

Don't deny it, Ang Chuar. Or should I call you Robert now.

Isn't that what Dutton likes to call you here? Robert Black.

Mai gei sian lah. Si mi lan jiao chuar? Kio le Robert gah ho lah. Dutton nun si shiong su ka kio lor? Robert Black. (不要假仙啦。什么“懒搅”蛇? 叫你Robert比较好啦。Dutton不是最喜欢叫lor? Robert Black.)

CHONG SEK LING

Eh, Stonehead!

Eh, Jio Tau!

KHOO GEOK SAN

~~What? Did I say something wrong?~~

1/5 Some tightness from rehearsal was lost.
Seed of discord planted in this scene.

5/5 Getting cigarette from Chin interesting, Chin complaining & reporting.

* 5/5 Appeal to friend take his rejection personally.

5/5 - One straight line
Dutton waiting at one end
Check his pulse during scene

SCENE 3: THE IDEA OF THE JETTY - DUTTON AND TAN KHENG ANN

With speed - matter of fact of
He gives 3 pauses...

You been busy, Robert?
Haven't seen you around much these days.

DUTTON

I'm always around. Where else would I be?

TAN KHENG ANN

I know... but I miss those times.

Remember, when we first built this place, from scratch? What a kick, eh?
That common sense of purpose, to create, to build. That brotherhood.

DUTTON

One breath
Change breath but must have a stress (loud + soft)
Start slow

Right.

TAN KHENG ANN

5/5 Like the offering of cigarette

The boys are getting complacent aren't they?

DUTTON

What do you mean?

TAN KHENG ANN

I hear they're hanging around. Up to mischief, fighting, gambling and what not... Don't get me wrong, I don't mind a bit of harmless fun every now and then... But it's a slippery slope. I've seen too many lives wrecked by a gambler's hand.

DUTTON

We didn't do anything.

TAN KHENG ANN

Still, I think the sense of purpose, it's missing.
We need to get it back, get things going again.

DUTTON

But there's still so much...

TAN KHENG ANN

I have a project in mind. A new one. And I need your help.

DUTTON

A new project.

TAN KHENG ANN

I'm going to build a jetty.

DUTTON

What?

TAN KHENG ANN

^
DUTTON
A 400 foot jetty. Stretching out to sea, on the north side of the island.
What do you think? (*Tan is silent*)
Come on then. Say something.

TAN KHENG ANN
I don't think it's a good idea.

✓
DUTTON
No?

TAN KHENG ANN
That one is hard to do. You can only work when the low tide is in.
And when the monsoon period comes... it's going to be impossible, it won't be safe.

^
DUTTON
Then we'll just have to finish it before the monsoon, won't we?

TAN KHENG ANN
That only gives us three months. That's not enough time. *And the safety of the men...*
~~It's too rushed. And the men have been complaining already about the work.~~
They're not going to like this.

Then we'll work day & night. Whenever the tide is low it's too late.
DUTTON

^
Not going to like this? ✓
They're prisoners, not tourists... ~~What do they have to complain about?~~

safety of the
TAN KHENG ANN
~~Well, the men feel that...~~

Don't talk to me about the safety of the men...
DUTTON

~~What do I care what the men feel, huh?~~
~~I'm not running a kindergarten here. I'm not going to mollycoddle them and kiss their scraped knees. They jolly well deal with it.~~
~~You remember Changi?~~

mid (pause)
TAN KHENG ANN
Of course.

^
DUTTON
It's the walls that drive you crazy. Isn't it? ^ ✓
Each one of you, in your own personal hell hole... can't you remember?

Tan Kheng Ann nods, reluctantly.

^
DUTTON
Well... "Long is the way/ And hard, that out of hell leads up to light."

TAN KHENG ANN
Sorry?

1/5 Bring our discussion about safety & danger especially at night.
Now in scene 4, not just timed, but sense of danger

DUTTON

It's poetry Robert. Wasted on the lot of you, obviously.
But those words are what separates us from animals.
That and the ability to work.

(TKA still looks dubious.)

Look, all I'm trying to do, is save them from those walls.
Remind them, what it's like to work, to be men.
And if they're not happy, they can jolly well head back to Changi!
Is that what you want?

TAN KHENG ANN

Of course not... You know what I want.

DUTTON

Oh yes... oh yes, I do know what you want... But not yet, Robert.
There's still too much that needs to be done. I need your help here.

(longest pause)

TAN KHENG ANN

(beat) I'm afraid I can't help you with this.

10/5 Build to the end

DUTTON

What do you mean you can't help me?
Surely you can get these fellas moving, can't you?

TAN KHENG ANN

Only when the work is reasonable. → Look, you ask me for my advice as a surveyor, and I'm telling you it's not safe. People could get hurt, even killed, working under conditions like that.

DUTTON

Dutton
Oh come on, Ang Chuan... Since when do you care about anyone's skin but your own?
TKA.

Why? Haven't you understood a single word I've said?
Because these men, they need to build a jetty, to make them men.
Because Senang needs a jetty.
And because... Because I say so! ← 5/5 Regret saying this, wish to take it back.
This is my island. My prison.
If I want a jetty, I'm going to get a jetty.

TAN KHENG ANN

I'm sorry, but there's nothing I can do.
This time you're on your own.

DUTTON

On my own, eh? Fine. What, you think I can't manage these boys on my own?
Just you wait and see...

Lights change.

SCENE 4: BUILDING THE JETTY

1/5 Adding a line about people slipping & falling, scene will be quite dark. Movement of almost falling.
* 5/5 Try working with the men, supporting, not scolding.

TAN KHENG ANN

Bastard. And he says because I say so.
Because he says so. So we have to build a jetty.
Everybody kao beh kao bu also he don't care.
Well let's just see what he can do on his own.
Let's just wait and see...

5/5 Clash between realistic & stylistic
Try sitting, overlooking
Carrying plank is looking lighter & lighter

他妈的, "because I say so".
因为他讲要, 我们就要建这个死人码头。
每个人kao beh kao bu, 他都不管。
看他自己一个人能够做些什么。
就让他等着瞧吧。

Lights up on Dutton and Chia, who bang noisily with their truncheons to wake up the detainees.

DUTTON

What the hell? You didn't sleep enough? You can't wake up?
Awww... poor baby... What the hell do you expect me to say!
Get the hell out here!
Come on, you lazy buggers!

TAN YIN CHWEE

A jetty now?! Fourth night in a row, we get hauled out of bed.
One am, two am... Woken up by those devils.
Bong, bong, bong on our dorm door. Kicking our beds with his boots.
And he's there, yelling into his loudspeaker.
Poking his bloody stick at us. Like we're his slaves, like that.

什么? 现在轮到建码头! ?
连续四个晚上, 睡都没睡, 就被拉出来。
Wu see yi diam, wu see ji diam... hit jiat gui, ah chua, lio lai liao. (有时一点, 有时两点, 那些鬼, 就来了)
Bong Bong Bong, mm see long meng, lio see tak lang eh bin tshng. (砰砰砰, 不是撞门, 就是踢我们的床)
他站在那里, 用喇叭乱喊乱叫, 用棍子乱打人。我还以为我们是他的奴隶。

KHOO GEOK SAN

The man is crazy. He is crazy.
What does he think we are? Animals? Dogs?
Even dogs get to sleep at night! *@#*\$*&!!

Siao kia. Yi jin eh see siao liao. (疯仔。他真的是疯了。)
Yi tng lang see si mi? See gu ka see beh? See gao ka see ti?(他当我们是什么? 是牛还是马? 是狗还是猪?)
Ti amg meh ma ai koon! (猪晚上也要睡!)

KHOO GEOK SAN

Then what do we do? If we don't fight?

Why everything you also guai guai follow the Ang Moh Babi...

Where's your pride?

CHONG SEK LING

My pride? I swallow my pride for freedom okay? And so should all of you.

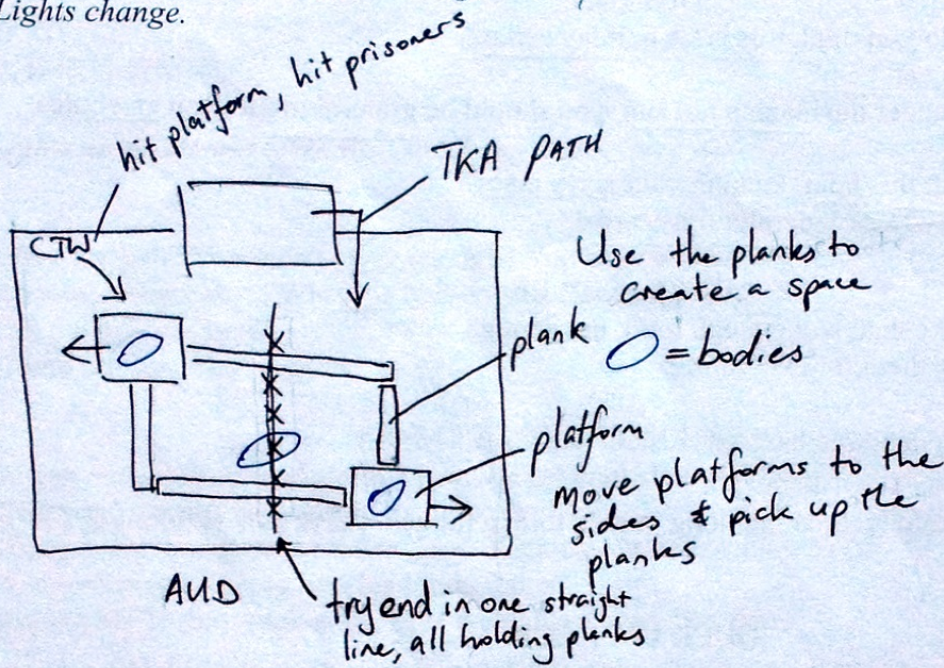
You all never think about consequences... that's why we're still stuck in here.

You have to tolerate... because that's the only way you're going to get out of here.

Tolerate. Even if it kills you.

cover eyes & yawn / blinded & screaming

Lights change.



JAMES

They shouldn't. I say, Dutton, you really should take things a little easier these days. It's not like it used to be. Your Senang is a bloody work of art. Why push the men so hard?

DUTTON

This isn't a bleeding holiday camp, Peter. We're here to make them work for their salvation.

JAMES

Well, it shouldn't be a concentration camp either.

DUTTON

You think I'm being unreasonable.

JAMES

I didn't say that Dan.

DUTTON

You think I'm being a son of a bitch.

JAMES

~~I didn't~~ Now wait a minute here...

DUTTON

I don't know what bloody stories they've been feeding you, but this is how I maintain discipline here, damn it! If you want to blame anything, blame the tides.

JAMES

The tides.

DUTTON

The boys can only work during low tide.

So you go tell the great Almighty himself to send low tide between 10am and 4.30pm.

Mondays to Fridays. And when you're done, let me know.

There's bad weather coming. I need to get this done.

JAMES

Look, Dan, you want me to be honest... I say you've done brilliantly these past three years!

In 21 years of service, I've never seen a place like Senang...

But do you still need these kind of hours? I'm afraid I can't see the urgency anymore.

(beat)

I want you to cut down the hours worked. This is not a request. It is an instruction.

Do you understand?

DUTTON

(pause) Yes, sir.

Lights fade on Dutton in his own world
Why is China outside? Concerned for him.
From China's point of view
Lay structure for China's narration

5/5 Still working on lines & changes
in this scene.
Tighter entrance after previous
scene. Enter before last scene
ends.

SCENE 7: ILLEGAL RADIO/THE LETTER

CHONG SEK LING

Outside the island. The world keeps turning, but we hear only echoes.
Only see dimly the shadows it casts.

安乐岛外面，世界继续生活，我们听到的却只是回音，看到的也只是影子。

*Crackling sounds of a radio report, and the news of the 1963 merger.
Lights go up to reveal the detainees are gathered around an illegally made radio.*

QUEK LAI HOCK

It's happening. Finally, it's happening.
Independence. We're going to get those British out of our hair at last.

Kai xi liao. Tiong yi kai xi liao. (开始了。终于开始了)

Ai Tok lip liao. Jit choi si ang moh, kuan yi lang zao! (要独立了。这些死红毛，赶他们走！)

KHOO GEOK SAN

Independence? What bloody difference is independence going to make?
You think just because we got independence, things are going to change around here?
You think they're going to get rid of that Ang Mor and let us out on the streets again?

Tok lip? Long zong mah si soh siang. (独立？全部也是一样。)

Le shiong gong yin wui tok lip liao, jit dao eh bian gah ho? (你以为因为独立了，这里会变好些？)

Le shiong gong ang moh zao liao, wah lang lio eh sai chu ge giang ah? (你以为红毛走了，我们就能出去走啊?)

QUEK LAI HOCK

Why shouldn't they? It's a new government what.
Ang chua buay sai? Sin eh zheng hu ma! (为什么不可以？新的政府嘛。)

KHOO GEOK SAN

So what? Nothing's going to change. Dutton's not going anywhere.
But it won't make any difference here. Down here, the Ang Mor will always be king.
We're nothing but his slaves, right or not?
He'll never let us go.

Sin eh you ang chua? So siang eh la. (新的又怎么样？一样的啦。)

Hit jia ang moh babi buay zao eh. Wah lah mah si boh wui zai eh. (那只红毛猪不会走的，我们也没地方走的。)

Wah lang si liao mah bo lang guan. (我们死了也没人管。)

Di jit dao, hit jia ang mor ti xi ong. (在这里，那只红毛猪是王。)

他永远都不会放我们出来得。

TAN KHENG ANN

Do you really think so?

The Cry for Help

SCENE 8: THE TIPPING POINT - DUTTON AND TKA

1/5 After CW & QLK fight
all come from SE door.
5/5 Strange flow between these two
scenes.
More direct is good for pulling him
along.

Dutton listening to the radio. He is in a bad mood. As TKA enters, the radio is blaring some newspaper report on the referendum on independence/merger, and the impending departure of the British.

DUTTON

(muttering to himself) Want us out, damn fellas. Don't they know that the whole place is going to fall to pieces once the Brits leave? Ungrateful bastards!

TAN KHENG ANN

Sorry?

DUTTON

You think you people can manage it better?
I fought for you lot during the war, shed blood for you, damn it!

TAN KHENG ANN

Excuse me?

DUTTON

(mocking him) Sorry? Excuse me?
What the hell do you want, Robert? Stop skulking about like a worm.

TAN KHENG ANN

Need to talk to you, sir.

DUTTON

Talk? Talk about what?

TAN KHENG ANN

It's about the jetty.

DUTTON

(with mock sarcasm) Ohhh... The jetty! It's always about the jetty! What about the bleeding jetty?

TAN KHENG ANN

It's the men... They've had enough. The jetty, the hours.

DUTTON

(laughs) What the hell is enough?
I decide what's enough. Not you people. Me.
Cos if I leave it to you buggers, nothing will get done.
You need a strong centre! Don't you understand that?

TAN KHENG ANN

You can't push them so hard....

DUTTON

Can't I? Look around you. Three years. We did all this in three years.

TAN KHENG ANN

~~You know what I want.~~

DUTTON

~~Do I?~~

You're getting antsy, aren't you, Robert? Getting tired of this place.

Tired of me. Aren't you?

You want to get out of here.

* 5/5 last effort to
✓ help TKA, telling him
everything he needs to
know

TAN KHENG ANN

Why shouldn't I?

It's been three years. I've been with you all this time. Following orders, behaving myself. Watching people come, and go. Come and go. Waiting for my turn. Don't know how you choose, but in the end, they come and go. But I'm still here.

DUTTON

Forget it.

5/5 Keep hold of TKA
Don't lose eye contact.

TAN KHENG ANN

Forget what?

DUTTON

Leaving. I can't let you go.

TAN KHENG ANN

Why not?

DUTTON

Because.... You think I don't know what's going to happen, once you get out of here?

TAN KHENG ANN

What?

DUTTON

Once I let you out of this place, you're just going to go back to your old life.

The gambling, the fighting, the gangs.

TAN KHENG ANN

So what if I do? It's my life.

DUTTON

Well then, you're just going to wind up back in Changi again.

I know you will. You're that kind, you don't give up.

(beat) I can't break you.

TAN KHENG ANN

~~What?~~ I don't know what the fuck you're talking about?

DUTTON

The ones that go. The ones that I allow to leave.

11/5
Don't let the
bottle drop

They're the ones I've broken. They're the ones who've been rehabilitated to society.
They're soft. Weak.
But you. Three years. And I still can't break you.
Why else do you think I keep you here?
I can't break you. Not since day 1. Not now.
But that's why I like you. Because you're strong. Because you can't be broken.

TAN KHENG ANN

~~I don't know what you're talking about.~~

DUTTON

^{Can}
Don't you? You smile at me. But I know, underneath, you're cursing and swearing at me.
I don't mind. It's fun, in a way. I'm trying to figure out what you're saying under your breath.
What are you saying? Ang Chuar?

*He leans into TKA, very close. Their faces almost touching.
TKA doesn't flinch. Finally Dutton backs off.*

DUTTON

That's exactly what I mean. I can't break you.

TAN KHENG ANN

You ~~don't have to~~.

(beat) We saw that letter from Major James. You're supposed to cut down the working hours.

DUTTON

So? The bloody letter was pinned to the front door of the office.

TAN KHENG ANN

So the carpenters wanted me to tell you they won't work on Saturday afternoon.
In line with the official working hours.

DUTTON

Oh really? Is that a threat?

TAN KHENG ANN

That's what they said. What do you want me to tell them?

DUTTON

That's easy. Tell the lazy buggers to stop whining and get their arses to work tomorrow afternoon.

TAN KHENG ANN

I'll try to talk to them. (beat) But I'm not sure they'll listen to me.

DUTTON

Well then they'll just have to suffer the consequences, won't they?
Whether they like it or not, I'm getting my jetty.

Lights change.

5/5 Start clearing jetty
as this scene ends.

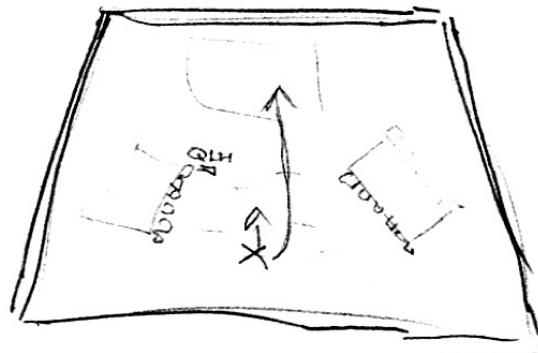
1/5 Chia to have uprooting accent when removing planks.
 5/5 More tension with other prisoners
 Room isn't rebuilt.
 QLN leaving with dignity.

SCENE 9: THE CARPENTERS

NARRATOR/CHONG SEK LING

6th July 1963. Dutton and the 13 carpenters.

1963年7月6日。Dutton和那十三个木匠。



DUTTON

I'm not an unreasonable man.

You say you want a choice. I give you a choice.

I need you all to work this afternoon.

Yes, I know it's a Saturday. But you tell that to the sea.

You think the sea cares whether it's Monday, Tuesday, Wednesday, Thursday, Friday or bloody Saturday?

When you can part the sea, then you come and talk to me.

But you want a choice. So you tell me.

Do you want to go? I'm not forcing you to do anything.

Say something! If you don't say something, I take it that you don't want to do this.

Am I right?

Say something.

Say something, you bastards!

Don't explode here, save it for the dogs. Let it build.

CHONG SEK LING

They didn't say a word. Those 13 men. Kept their heads down and kept quiet.
 13 carpenters.

一句话也没说。那十三个男人，低头、不语。
 十三个木匠。

TAN KHENG ANN

13 friends.
 十三个朋友。

TAN YIN CHWEE

13 brothers.
 Tsap san geh hiang dee. (十三个兄弟)

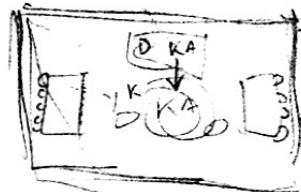
DUTTON

13 dogs.

(beat) What? Did I say something wrong? Nothing but dogs! Dogs that can't take instruction.
 And what do you think we do with dogs that don't take instruction?
 You beat up those mangy curs and lock them up.

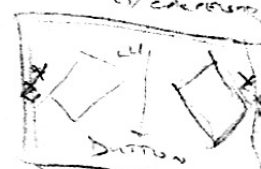
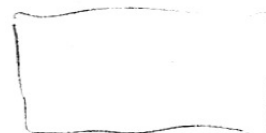
They don't deserve Senang. If they're not willing to work, then they shouldn't be here.
They asked for it. Those dogs.

Lights change. Back in the mess hall.



TKA
 by himself
 table 1
 211, YC, GS, SL
 Table 2
 listening to TKA

TABLE 3
 TKA alone
 TABLE 4
 TKA alone



TKA
 by himself
 table 1
 211, YC, GS, SL
 Table 2
 listening to TKA

CHONG SEK LING

3/5 Drag chair to centre of room
start turning it & walking
around it for whole scene,
and DSR of room for 2.13.

SCENE 12: MEETING OF SEVEN

5/5 K&S pick up TYC
(2.11) & face him not only
to TKA but also to
CSL.

CHONG SEK LING

9th July 1963. Seven men, led by Tan Kheng Ann, met in the deserted dining hall after breakfast. Each of them holding high positions in secret societies.

1963年7月9日

一大早，Tan Kheng Ann就带着七个男人到一个无人的食堂里用餐。每一个都是帮派里、社团面的大人物。

- 1) Tan Kheng Ann (Ang Chuar)
- 2) Chia Yeow Fatt (Botak)
- 3) Cheong Wai Seng (See Chap Kau Sien)
- 4) Lim Tee Kang (Bobby)
- 5) Khoo Geok San (or Stonehead)
- 6) Chan Wah (Black Devil)
- 7) Chong Sek Ling (Lau Haw Kia)

TAN KHENG ANN

I kept quiet. I followed my own advice. But now, I cannot keep quiet anymore. You want to know what's in his head? I'll tell you. That Pig is mad. He doesn't think we're humans anymore. Look at the thirteen fools. Fools because they stood up to the pig. What kind of justice is this? Don't dream anymore. He's not letting us out of here. He'll let us die here. Or die in Changi. We have to show him we've had enough. We have to prove that we're still men. Even if that means destroying this place.

我一向来都不乱说话，我很小心。可是现在，我不能不再说话了。

Xxx.

他当我们是畜牲。

看那十三个，因为和那只猪斗，他们全部就被捉返回Changi

这些算是什么天理？

Xxxx. 我们要证明我们还是男人。

Xxx.

CHONG SEK LING

But what's going to happen to all this? This place. All the work we've put in here. Is this the end of what we've created?

Gum li dòu dim xun ah? Li gor dei fong hai ngo dei sum sum fu fu kin hou gah. (那么这个地方怎么办啊？这个地方，是我们辛辛苦苦做好的。)

Mm hai qun bou sai sai meh? (不是全部浪费掉了？)

KHOO GEOK SAN

Eh... Lau Haw Kia.... Are you in or out?

Lau haw kia, ai gah si mai? (老虎仔，要还是不要？)

CHONG SEK LING

I don't think he should be our enemy.

stand ^{body} angled towards door, head facing forward, weight on front feet, slightly right of centre of the platform.
5/5 Take letter with one hand

SCENE 13 : CHONG WARNS DUTTON

They speak in separate spaces, about their meeting.

SFX: *QAC*

DUTTON

11th July 1963. I get an unexpected guest in my office. Chong Sek Ling. Lau Haw Kia.

CHONG

Aiyah. How can I stand by and watch all this happen? I had to see him.

Hai, yi gah gum nai him, ngo dim hor yi meh dou mm zho? Ngo you huei kin kuei.

(唉，现在那么危险，我怎么可以什么都不做？我要去见他。)

DUTTON

I asked him, Why are you telling me this?

CHONG

I told him I don't think you deserve this kind of death.

You're not our enemy. Why do we need to fight against you?

So I don't want to see something like this happen here at Senang.

Ngo tong kuei gong: nei mm sai gum yeong sei gah. (我跟他说：你不需要这样死的。)

Nei yao mm hai ngo dei geh ter yang. Ngo dei dim gai you tong nei dao leh? (你又不是我们的敌人。我们为什么要同你斗呢？)

Ngo mm shiong Senang shiong bin fa sang li dee gum mo wai dee see. (我不想Senang上面发生这样无畏的事。)

DUTTON

And I laughed at him. (*laughs*) Look at me.

Don't I look like I can protect myself?

I am not afraid. I'm a European pig! *first to cheat*

Anyone who attacks me would land himself in hospital for a week.
point @ CSL

CHONG SEK LING

I told him, it's up to you, what you want to believe.

And I gave him a paper, with the list of men at the meeting.

Ngo tong kuei gong: siong mm siong sueng, cuei bin nei la. (我跟他讲：相不相信，随便你啦)

Gan zhu, ngo bei zor zheong jee kuei, sheong pin seh sai qun bou yang gor meng. (跟着，我把张纸给了他，上面写了所有人的名字。)

look @ letter & CSL before taking it. weight shifts to back foot
Dutton looks at the paper and starts to laugh.

DUTTON

Robert?! You mean, Robert wants to kill me?

CHONG

And I said, yes. Ang Chuar.

He's the one behind this.

Ngo gong: hai ah. Ang Chuar. (我说：是啊。红蛇。)

Qun bou hai kuei gai wah gah. (全部是他计划的)

10/5 Take up more space with Dutton's shape

Robert? My Robert?

DUTTON

He chuckles, then he crumples up the paper and throws it into the bin.

CHONG

Aren't you going to do anything?

Nei meh dou mm zho? (你什么都不做?)

DUTTON

laugh
Yes, I am. I am going to trust my friend.

CHONG

His friend.

Kuei gor pang yao. (他的朋友)

DUTTON

Robert built this place with me... It means just as much to him as it does to me.

He won't let anything happen to it.

Don't worry. I'll be fine.

For every man that wants me dead, there'll be another two who'll want to save me.

Because I'm their hope, you see. Their only hope.

Lights change. Chong is on his own again.

Convince self

pick up letter, it's heavy

CHONG SEK LING

Aiyah. The fool. The proud, arrogant fool. Who the hell does he think he is?

Hai. Sor lou. Zan hai gor zi ba zi wai, qi xin gah sor lou. (唉。傻瓜。这是个自以为是，发神经的傻瓜。)

Our last chance at peace, and he crumples it up and throws it away.

What the hell is going to happen to this place? To all of us?

(Optional: Water Margin quote from the End of Chapter 79): And so, Marshal Gao, refusing to heed the advice of Chief of Staff Wen, lured the heroes from their stronghold. Who would have thought that this would convert the outskirts of Jizhou and the fringes of Liangshan Marsh to battlefields. The resulting melee was like wolves among a pack of dogs, tigers amid a flock of sheep. Truly, that single imperial decree stirred up the passions of the entire band of warriors.

Lights fade on Chong as Dutton turns on the tape recorder to listen to opera.

be off balance on chair.

DUTTON

So. The Second Coming is nigh, at last.

Turning and turning in the widening gyre

The falcon cannot hear the falconer;

Things fall apart; the centre cannot hold;

Mere anarchy is loosed upon the world,

The blood-dimmed tide is loosed, and everywhere

The ceremony of innocence is drowned;

The best lack all conviction, while the worst

Are full of passionate intensity.

5/5 Don't look at letter, look out.

Lights fade to black.

END OF ACT 2.

During blackout Ditton's office move stage right & reorientated
perpendicular to audience.

There is outside the ^{SL} door.

Ditton's phone is where his office used to be with the turntable,
chair remains on platform which becomes the radio room.

with TKA, TYC, KGS standing in space of Meeting of Seven.
Eating half a watermelon (that will later be smashed)

5/5 Pick up watermelon as lights come up.

ACT III: PARADISE LOST

SCENE 1: GAMBLING, PART II

CSL: 12th July, 1963, 12.00 in the morning.

In the dining hall, the detainees are gathered for another gambling session. Khoo Geok San, Tan Yin Chwee and Tan Kheng Ann are present.

KGS

Oi, Yin Chwee... what do you think?!

YIN CHWEE

(shakes his head) Like that also want to bet!

这样也能赌?

KHOO GEOK SAN

Aiyah... like that, then fun what... Relax a bit lah...

Aiyah. Ang neh gah ho sng mah. Mai gan cheong. (哎呀。这样才好玩嘛。别紧张。)

YIN CHWEE

Fun...

Ho Sng. 好玩.....

KHOO GEOK SAN

So, Yin Chwee... what you think?

Yin Chwee, ang cua kuan? (Yin chwee, 怎么样?)

YIN CHWEE

Don't want lah... I don't want to play.

KHOO GEOK SAN

Aiyah come on, have some confidence in yourself! Be a man!

YIN CHWEE

(hesitates briefly) Fine. Two.

KHOO GEOK SAN

Two only! Eh, I know you can do better than that. Right, Ang Chuar?

TAN KHENG ANN

Of course he can.

KHOO GEOK SAN

Can lah.. can! I tell you what, I put you down for... five! Can?

YIN CHWEE

Stonehead....

(but eventually he nods)

KHOO GEOK SAN

Good, good! Ang Chuar, you?

5/5 Can drop forward
Most very good & beautiful chaos.
Monologues don't need to end at same time.

SCENE 2: THE RIOT

CHONG SEK LING

12th July 1963.

(beat) After the Liangshan outlaws rejected the amnesty offered by the Emperor, they fought. They poured the imperial wine out, and chased the royal emissary out of Liangshan. And then, they prepared themselves for battle. They would show the imperial forces they wouldn't be messed with.

(Mandarin/Cantonese) Xxx

Lights change to reveal Dutton, briefing his men.

DUTTON

There's going to be trouble in paradise today. Nothing we can't deal with. Just the usual grumbling from the usual suspects. Ungrateful bunch of buggers. Sooner we get them off this island, the better. But I want you all to be on the alert. Understand?

WARDEN CHIA

11.30 a.m. Lunch break.

Dutton's right. There's something in the air. The detainees are tense, waiting for something to happen. Head to the messroom and made a check of the detainees. Counted 319 in all, nobody's missing. It's then that I realise what it is. Everyone is holding their breath. Waiting.

11点30分。午休。

Dutton讲得对。这里怪怪的。囚犯看起来很紧张，很像在等什么事情发生。

去到食堂，算了一下，全部三百一十九个人都在，一个都没有少？一定是有问题，全部都不讲话，都在等。

Lights go up on Dutton and James, on the phone.

10/5 No more baton during the call

WARDEN CHIA

12.30pm. Major Peter L. James receives a phonecall from Dutton.

12点30分。Dutton接到了Major James的电话。

DUTTON

James? There's a rumour here, that there's going to be trouble, that they are out to get me.

JAMES

Get you? Who?

DUTTON

The usual troublemakers. But I've got it under control, ~~I just need to contact the Marine Police and get some of these chaps out of here.~~

JAMES

Doesn't sound good, Dan.

DUTTON

~~I'm fine. I've got it under control. I've handled worse before.~~

JAMES

I'll get the police to send a troop over, from the reserve unit, at 2pm.

DUTTON

Honestly, there's no need ~~for that~~
to send a reserve unit over.

JAMES

It's not a joke, Dan. You have to take seriously the reports of these plots to kill you, and take precautions. Those thirteen men you sent back....I'm afraid you've made a mistake.

DUTTON

Look, those oppuntists were.
They're nothing but a bunch of troublemakers.

JAMES

I'm sending them back to you again.

DUTTON

What? *You can't send them back for Chang's so soon.*

JAMES

Back to Senang, in a couple of months. It's just a jetty.

Look, I don't have a good feeling about this.

If there's any trouble, you should carry out standing instructions, and ~~evacuate~~.

DUTTON

to evacuate.
Good God, there's no need ~~for that~~. There are ~~always~~ plenty of them who will stand by me.

JAMES

I'll tell you what there's need for. Standing Instructions, you understand.

If there's any sign of trouble, you and your staff get off that island. Immediately.

DUTTON

—Peter!—

JAMES

I'll call again at 2.00pm.

DUTTON

Peter? Hello? Hello!

Standing instructions my foot. I am not going to abandon ship like a coward.

WARDEN CHIA

10/5 Take step back to end the call.
(Turn on RECORD PLAYER)
12.50pm. We muster the men for gardening. Issued them with their usual cangkuls and parangs. And then I sound the start-work gong, which was tied to the tree near the messroom.

The men start work.

But something is not quite right. There is a group of men, huddling at the corner of the field.

A commotion, a voice. Ang Chuar's voice, I think, shouting. And there is a chorus of shouts in reply.

What the hell is going on?

DUTTON

~~What the hell is this now? What do you mean the radio line is dead?~~

Hello? Hello? Hello?!

Damn it! - First plank in on damn it.

more platform

WARDEN CHIA

I saw the rioters, I saw them running with their weapons, toward the petrol drums. And then they saw me.

Zai see liao. They start chasing me.

2nd plank + move

我看到一群人拿着武器，跑向那些油箱。

然后，他们看到我。

Zai see liao. 他们追过来了。

lunge out of chair with first bang.

DUTTON

This can't be happening. It's a bloody battlefield out there.

Bloody Yeats got it right... when the falcon cannot hear the falconer;

Things fall apart; the centre cannot hold;

Damned fools!

3rd plank + turn

WARDEN CHIA

I ran towards the guard room. Found Choo, and some of the other settlement assistants there. How many seven, eight of us? Whatever we could find we grabbed, I got a rake, someone else got a broom. A bloody broom. But what to do? Can hear them shouting, getting louder and louder...

我跑到了guardroom。找到了Ah Choo和其他人。我们一共七八个人，能用什么就用。我抓了个挖土的铁耙，他却抓了个扫把。Ninabeh，扫把有什么用？没办法。我们听到他们的叫声，越来越大，越来越近。

TAN KHENG ANN

KHOO GEOK SAN

YIN CHWEE

Hoot ah! Hoot ah! (Strike! Strike!)

Hoot ah!

Where is the Ang Mor Babi?

Lia Ang Mor Babi! (Catch the Ang Mor Babi!)

Oi! Mai hor ee zhao! (Don't let him get away!)

Have you see the pig?

WARDEN CHIA

The first group of 20 detainees attacked. Armed with axes, sticks, parangs. We fought back, like animals. Just whack ah.

I don't even know how we made it out. Then we retreated into the guardroom, waiting for another attack. Dutton joined us there.

第一组人hoot来了。20个囚犯，斧头、棍子、parang.

我们就hoot回去咯。像狗一样。乱打。

我也不知道我们怎样冲出去的。然后，我们退进去guard room. Dutton也在里面。

~~DUTTON~~ Chia

The bastards start to attack from all directions, some with their sticks, some with broken bottles.

5/5 slow long of head.

SCENE 6: THE TRIAL

MAJOR JAMES (CTW)

On 18 November 1963, 59 men stood trial in the High Court, charged with four counts of murder, one of attempted murder, one of causing mischief with fire. They even had to build a special dock to fit all of them. The trial lasted for 64 days. And all 59 pleaded not guilty.

Lights go up on Dutton's ghost.

DUTTON

I died from the bleeding.

Three cut wounds on my head, two on my trunk, and nine on my limbs. Three fractured ribs.

My body was almost completely burnt, except the feet, which were covered by my boots.

Nothing left but those boots.

In the court, Major Peter James, Director of Prisons, testified.

JAMES (CTW)

This was not personal hatred of Dutton, or revenge against Dutton.

Dutton had to be, had the misfortune to be, the living embodiment of a system affecting their lives on Pulau Senang. He represented the Singapore Government and in my opinion that holocaust was directly directed against the Singapore government and the system that detained them.

Dutton represented a system, a better way of life to which these men — the scum of Singapore — were antagonistic. They couldn't stand a system that took them out of their unpleasant habits.

As James speaks, TKA starts laughing bitterly and cynically.

TAN KHENG ANN

I have never done anything like that to anyone before.

Because I have never met anyone else who deserved that. So I have no regrets.

我从来没有对任何人作过这样的事。

因为我从来没有遇过像他一样活该的人。我不后悔。

CHONG SEK LING

In the end 18 were found guilty of murder, and 29 of rioting, the rest were found not guilty of murder or rioting and were acquitted. But even then, we were not set free.

We were still prisoners. We still ended up back in Changi.

到最后，十八个人谋杀罪名成立，二十九个人暴动罪名成立，其他人则无罪。虽然无罪，但没有释放。我们还是囚犯。回到Changi继续当囚犯。

(OPTIONAL DEATH PENALTY SEQUENCE)

TAN KHENG ANN

Tan Kheng Ann, death penalty.

KOH GEOK SAN

Chia Yeow Fatt, death penalty.

TAN YIN CHWEE

Cheong Wai Seng, death penalty.

DUTTON

Surely some revelation is at hand;

Surely the Second Coming is at hand.

The Second Coming!

Run 29th APRIL

Sean -

HL - tightening / snipping Act 1

↳ says somewhere

Act 2 - a lot tighter

have a lot of scene changes, how to make them ritualistic for the characters.

What is happening in Area A while the scene is in Area B.

More discussion about character to come.

Turning point in Act 2 very clear. In act 1 not so clear.

A2.1 Weight shift walk back to office

2.4 More aggressive, more orders

2.9 More tension in the movement
- resist explosion until the end

2.12 draw circle around me slow motion

I want to empower these men, but they need me to do it.

1/5 A1 felt slow & tentative, A2 had more drive. A1 felt disappointed. Friendship & Paradise can slow to build stronger to the end of A1.

First Full Run 4/5

How much is he in his own world & listening to others?
When is he redemptive?

5/5 Second Run

Investigate reacting & different portrayal

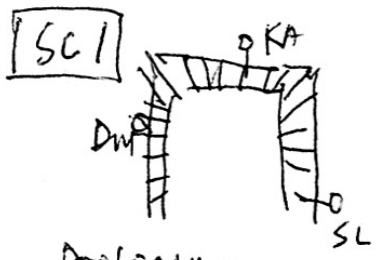
More playful, certain things find, some lost.

Have the big shape. Story with many layers & the audience needs to see the dynamics of the characters, the reacting, watching & listening.

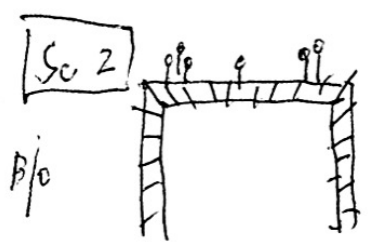
We know where we are going, so we won't go straight A to B we will go to many places in between. Finding the characters' obstacles. Finding the character's contradictions.

10/5 Play is there, time to layer & enjoy the moments.

Act 1 SENANG



Prologue -
In the Beginning

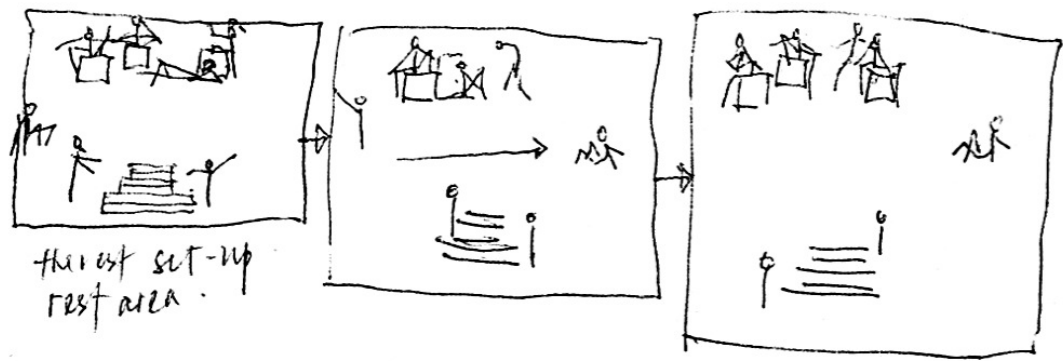
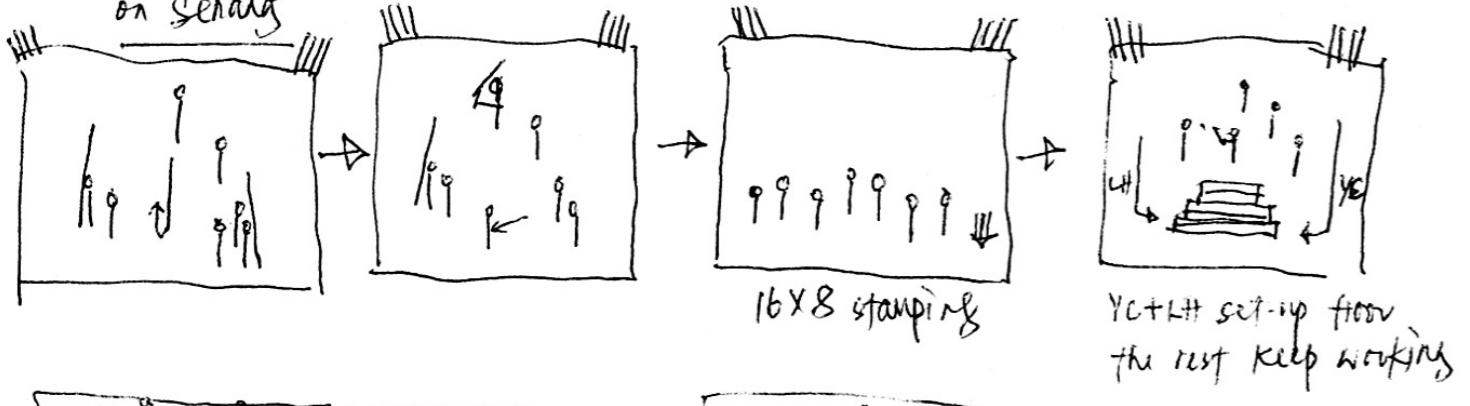


Hell -
From Chang To Senang

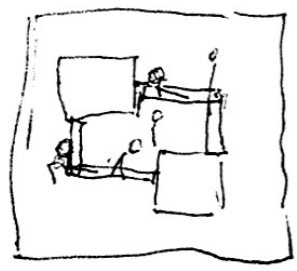


The Part -
Dutton & Khering Am

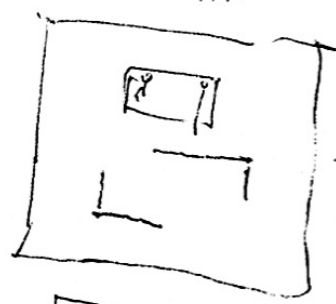
Sc 4 First Day
on Senang



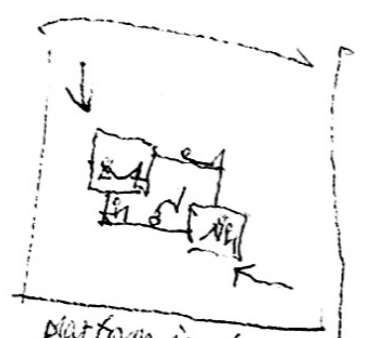
Sc 5 Working in Paradise -
at the Workshop



Sc 6 Friendship
Dutton & TKA

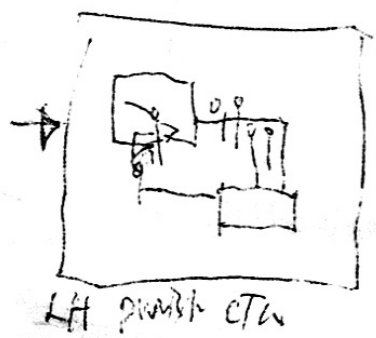


Sc 7 Paradise
at Night

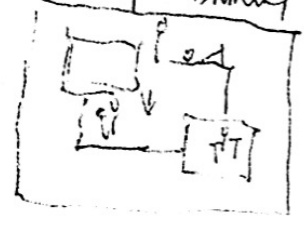


platform in from 2 corners
SC 10: The promise
of freedom

Sc 8



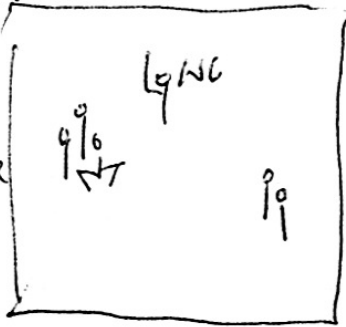
Sc 9 After Lattock's
Prisonment



Act 2 SENANG

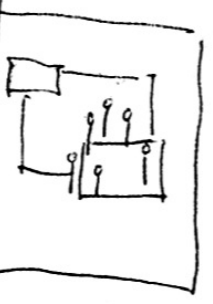
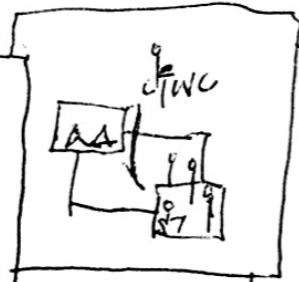
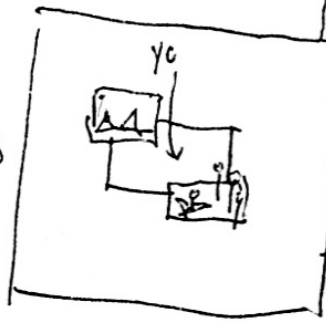
Sc1

The Snake
In Paradise



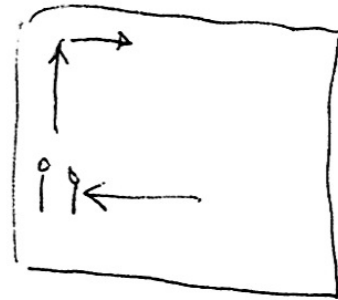
Sc2

Grumbling
Part 1



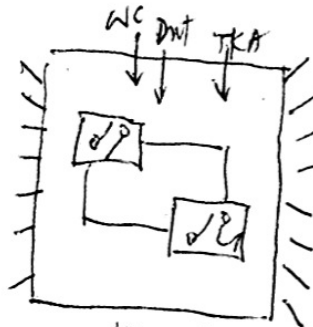
Sc3

The Idea
of Jetty
- Dutton &
TKA



Sc4

Building
The Jetty



no hit mugs
platform
out

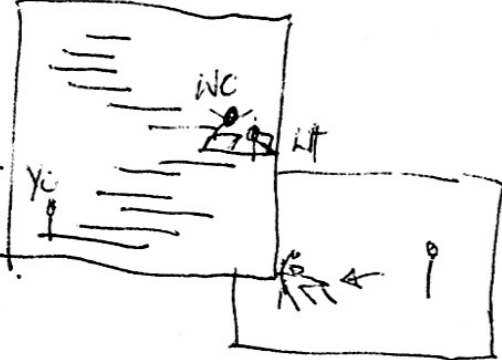
random
travel



form 1-line → form Jetty
alternate
fall in L/R

Sc5

The
Minor
Incident

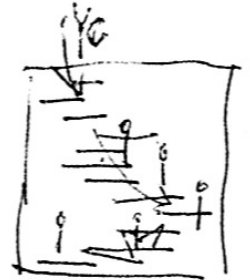


Sc6

Major
James
comes
to visit

Sc7

Illegal
Radio
The
Letter



Sc8

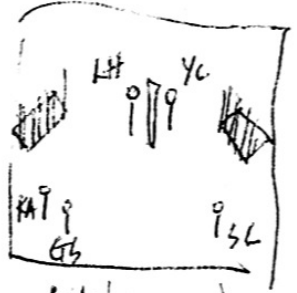
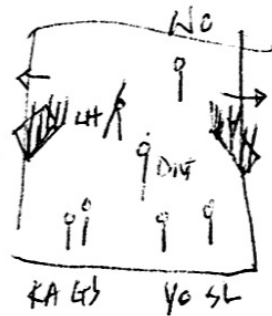
The
Tipping
Point
Dutton
&
TKA



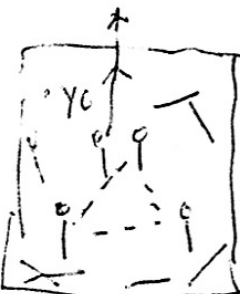
removing Jetty
left ONE
slot on 2 platforms

Sc9

The
carpenters



left drop road

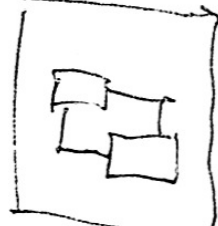


Sc10

The
Beatty

Sc11

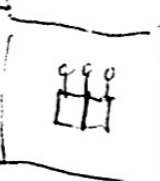
After
The
Beatty



Yc enter

Sc12

Meeting
of
Seven



Sc13

Cheng
Kuan
Dutton



Yc board
around other's
then get out (GS drop & wooden
ramp on side)