SENANG

15 – 25 May 2014
8pm & 2.30pm
SOTA Studio Theatre

DIRECTOR'S MESSAGE

Promise.
It sets up expectation and anticipation, and gives hope.
Capitalism promises wealth creation.
Democracy promises participation, freedom and rights.
Government promises stability and development.
Education promises jobs.
Advertisement promises satisfaction.
Cyber world promises speed and connectivity.
Revolution promises change.
Religion promises salvation and comfort for the soul.
Lover promises attention and care.

We live in a world where so many promises have been given.
But we have also come to a time when we see that many of these promises are empty vessels making loud noises but giving little. Yet we still hold on to our hope, because if we do not, we probably will not know how to live on. So when one promise is broken we look forward to another. And the power - that - is knows it so HE keeps on making new and bolder promises.

The world of SENANG is a microcosm of our world. Except that the people in SENANG lived for one simple promise. But when this simple promise is not kept, the people there decided that enough is enough. A riot ensues.

This is my first time working with Jean Tay. She has written this wonderful script that allows us to take a deep look into our current living condition. It has been a labour of love for about 3 years, and she has been most patient and conscientious throughout this process to excavate the deeper meaning of this important yet forgotten story of Singapore. Thank you Jean.

With a wonderful design team and a very powerful and committed cast, we hope you have a reflective evening.

Kok Heng Leun
Artistic Director
Drama Box

PLAYWRIGHT'S MESSAGE

While researching the history of Singapore's offshore islands, I chanced upon a forgotten yet compelling piece of local history – the story of Pulau Senang. I'd never realised that this small island (now a restricted live firing area) was once the site of an offshore penal colony in the 1960s and the setting for the bloodiest prison riot Singapore has seen. This cautionary tale was the inspiration for the play, "Senang".

The story of Senang haunted me for a long time, yet writing this play meant stepping well out of my comfort zone in more ways than one. I finally decided to take the plunge when I realised I could use Milton's *Paradise Lost* as the lens through which to view Superintendent Dutton's perspective of the doomed prison settlement. At the same time, Shi Nai An's *Outlaws of the Marsh (also known as The Water Margin)* seemed to provide a natural counterpoint to this – a Chinese perspective on brotherhood and loyalty. But honestly, I don't think I realised what I was getting myself into, after I optimistically decided to adapt both texts as the opposing frames of the story.

It has taken three long years of research and rewrites, but I was very blessed to find the perfect dramaturg and director in Kok Heng Leun, who was willing to go on this journey with me. I am truly grateful for his faith in this project and for always challenging me to push this play to the next level. I was also fortunate to have script support from Han Xuemei and Wang Fang, as well as a versatile translator in Cheow Boon Seng – my words have never sounded more colourful in Mandarin and dialect. It has been a great privilege to work with an incredible cast, who gamely wrestled with the babble of dialects and fleshed out each character with relish. And of course, none of this would be possible without the dedication of the talented creative team and hardworking crew, as well as the support of the wonderful team at Drama Box. I would also like to express my gratitude to the National Arts Council and the Arts Creation Fund for their support throughout the development of this play. Most of all, I thank God for bringing all these elements together in perfect timing, and for my long-suffering husband and muse, the originator of many an impractical idea.

Last but not least, thank you all for your presence today, and for journeying with us to the heart of Senang.

Jean Tay

SYNOPSIS

1960. Pulau Senang, located 15 miles south of Singapore was used in a bold experiment, led by Superintendent Daniel Dutton. He believed he could reform the inmates through labour, and abolished the use of arms to police them. Over the next three years, the detainees transformed the island into a jail without bars, as they constructed the prison settlement from scratch. However, things went horribly wrong on 12 July 1963, when a bloody riot initiated by the detainees led to the death of four officers and the burning of the settlement.

Performed in Mandarin, English, Hokkien and Cantonese (with English & Chinese surtitles)

Media Development Authority Singapore advisory:
Mature Content and Coarse Language

(165 mins with 15 mins interval)

ACT 1: PARADISE FOUND

Scene

1. Prologue
2. From Changi to Senang
3. The Pact
4. First Day on Senang
5. Working in Paradise
6. Friendship
7. Paradise at Night
8. Four - legged Snake
9. Bad News
10. The Promise

ACT 2: THE SNAKE IN PARADISE

Scene

1. The Snake in Paradise
2. Gambling Part I
3. The Idea of the Jetty
4. Building the Jetty
5. The Warden and the Carpenter
6. Major James comes to Visit
7. Letter from the Major
8. The Tipping Point
9. Thirteen Carpenters
10. The Beating
11. After the Beating
12 The Meeting of Seven
13. The Warning

ACT 3: PARADISE LOST

Scene

1. Gambling Part II
2. Before the Storm
3. The Battle
4. Hell
5. The Trial

PULAU SENANG PRISON SETTLEMENT

Selected in 1959 to solve overcrowding in prisons, Pulau Senang was established in 1960 into a penal settlement without cells under the direction of Superintendent Daniel Stanley Dutton. The Pulau Senang Prison Settlement was envisioned to be a rehabilitative environment for Criminal Law detainees, who were secret society members detained without trial under the Criminal Law (Temporary Provisions) Act (819 persons were detained under this law in 1959). After fulfilling a certain set of requirements, they could be recommended for release.

Over the span of 3 years, Pulau Senang transformed itself from a virgin island to a bustling prison settlement furnished with infrastructures and farms. On 12 July 1963, however, a riot broke out on the island, causing 4 deaths including Dutton's, and set everything ablaze.

59 detainees were charged. The trial took 4 months and 18 were found guilty of murder.

Pulau Senang was declared out of bounds for the next 5 years. It is used today for military exercises.

CHANGES IN SINGAPORE PRISON SYSTEM 1950s – 1970s

1950s:

- The Singapore prison system experienced its first change in 1948, and followed quickly with another review in 1951.
- An ideological shift was encouraged: from the punitive and deterrent approach which took form of isolation and punitive labour, to the rehabilitative approach which involved safe confinement and meaningful activities.
- In practice – old attitudes generally prevailed though some changes were made.

1960s:

- Prisons Inquiry Commission was set up in 1959 to review the system and make recommendations for improvement.
- In their 1960 report, the Commission recommended social work oriented approach, which included: an elaborate classification system for prisoners, an intensified work programme and an emphasis on professional training of prison officers.
- With the end of the British Administration, this marked a new era of penal system in Singapore.

1970s:

- In 1974, a Prisons Reorganisation Committee was called for and it made the following recommendations: a more effective classification and segregation system, substantial increase in prisoners' earnings, and the setting up of a statutory board for greater flexibility in operation and higher compatibility with the open market.

- The only mention of the Pulau Senang Settlement in the report reads as follows: the failure of the Pulau Senang Scheme to rehabilitate Criminal Law detainees led to the housing of the majority of these detainees in the Changi Prison.

Sources:
Prisons Inquiry Commission (1960), Report of the Prisons Inquiry Commission.
Prisons Reorganisation Committee (1974), Report of the Prisons Reorganisation Committee.
Quek Shi Lei (1983), Prisons in Singapore: Changing Philosophies and Methods of Treatment.

THE WATER MARGIN (SHUI HU ZHUAN)

Considered as one of the Four Great Classical Novels of Chinese literature, *The Water Margin* is written in the 14th Century, its authorship commonly attributed to Shi Nai'an.

Set in the Song Dynasty, the novel tells of the story of 108 outlaws, who, faced with various injustices, ended up at Mount Liang. They soon became a formidable assembly and rebelled against the government. After defeating the imperial armies, they were eventually granted amnesty by the emperor and sent to resist invasions and suppress uprisings. After their last battle, only 27 men survived. In the end, the leaders of the assembly were either murdered or committed suicide.

PARADISE LOST

An epic poem written by English poet John Milton, first published in 10 books in 1667. A more widespread second edition version was published in 1674 in 12 books.

The poem concerns the biblical story of the Fall of Man. It begins with Satan's rebellion against God and his determination to destroy God's newest creation, mankind. Tempted by Satan, Adam and Eve committed original sin by consuming the forbidden fruit. After the fall, the couple was distraught and repented to God. After shown the visions of the future, Adam and Eve were then expulsed from the Garden of Eden.

Milton's purpose, stated in Book I, is to "justify the ways of God to men".

CREATIVE TEAM

Director	:	Kok Heng Leun
Playwright	:	Jean Tay
Dramaturgy Assistant	:	Wang Fang
Set Design	:	Wong Chee Wai
Lighting Design	:	Lim Woan Wen
Sound Design	:	Jeffrey Yue
Costume Design	:	Anthony Tan
Movement Choreographer	:	Lim Chin Huat

CAST

Oliver Chong, Neo Hai Bin, Chad O'Brien, Ong Kian Sin, Rei Poh, Peter Sau and Tay Kong Hui

PRODUCTION TEAM

Co-Producer	:	Josephine Lee
Co-Producer	:	Tay Jia Ying
Percussion Instructor	:	Quek Ling Kiong
Translation	:	Cheow Boon Seng
Production Manager	:	Evelyn Chia
Stage Manager	:	Chee Mei Rong
Assistant Stage Manager	:	Liu Yong Huay
Sound Operator	:	Teo Wee Boon
Surtitle Operator	:	Tan Wei Ting
Surtitle Operator	:	Ben Ong
Marketing & Publicity	:	Nicole Lim
Front-of-House Manager	:	Amanda Leong

Director: Kok Heng Leun

Kok Heng Leun is the Artistic Director of Singaporean theatre company Drama Box, and a prominent figure in both the English and Chinese-language theatres in Singapore. Thus far, he has directed over 60 plays, including Kuo Pao Kun's *Spirit Play*, Forum Theatre *Trick or Threat!*, *Farewell: The Body in 16 Chapters* (Macao Arts Festival 2013), *HERstory* (Singapore Arts Festival 2011) and *Drift* (Singapore Season 2008).

Heng Leun strongly believes in engaging the community in his works to promote critical dialogues about the world we live in. He is one of the most important theatre practitioners in Singapore advocating applied and engaged arts. Known to be one of the most respectable Forum Theatre practitioners in Asia, he has also ventured into multi-disciplinary applied and engaged arts projects such as *Project Mending Sky* which deals with environmental issues, *PRISM* which looks at issues of governance in Singapore and *BOTH SIDES, NOW*, an immersive arts experience to generate awareness, encourage reflection and provoke conversation about end-of life issues .

In recent years, Heng Leun has been actively advocating cultural exchanges and dialogues among artists and cultural workers in the region as well as internationally. He has also taken up teaching, curatorial and dramaturgical roles in many projects.

Heng Leun also strongly believes in the importance of research and documentation of theatre and performance. In recent years, he has initiated various projects to document and research on Chinese language theatre in Singapore, *including SCENES – Singapore's Chinese Language Theatre*, a curated festival programme of theatre and exhibitions, a published anthology of contemporary Singapore Chinese language plays, and currently a publication on the history of Singapore's Chinese language theatre.

He received the Young Artist Award from the National Arts Council of Singapore in 2000 and the Japanese Chamber of Commerce and Industry Culture Award in 2003. In 2006, he was presented the Outstanding Young Person (Culture) award in recognition of his contribution to the local arts scene.

Playwright: Jean Tay

Jean Tay graduated in 1997 with a double-degree in creative writing and economics from Brown University, USA. Plays produced include *Boom*, *Everything but the Brain*, *Plunge*, *The Knot* and *Water from the Well*. Jean has also written the books for the musicals *The Admiral's Odyssey*, the National University of Singapore's Centennial musical *Man of Letters* and a children's musical *Pinocchio*. Her plays have been performed in Singapore, the US, the UK, and Italy. Jean attended the prestigious month-long International Playwriting Residency in 2007, organised by the Royal Court Theatre in London. She has also participated in LaMama's International Playwrights' Retreat in Umbria, Italy in 2010. Most recently, her play *Sisters* was staged in 2013 as part of the Arts House's 9th Anniversary Celebrations.

In 2000, *The Knot* was awarded 1st prize for Action Theatre's 10-minute Play Competition and selected as a finalist for the Actors Theatre of Louisville's 10-minute Play Contest. She has been nominated three times for Best Original Script for The Life! Theatre Awards, and won for the play *Everything But the Brain* in 2006. For her fiction, she was awarded Weston Prize for Fiction from Brown, as well as the 1st and 3rd prizes for the National Arts Council's Golden Point Short Story competition in 1995 and 2001 respectively.

Jean was attached to the Singapore Repertory Theatre (SRT) as resident playwright from 2006-2009, and since the start of 2012, she has been helming SRT's Young Company Writing Programme. She was also Writer-in-residence at the Nanyang Technological University in 2013. Her plays *Everything but the Brain* and *Boom* are published by Epigram Books, and *Everything but the Brain* is currently used as an 'O' and 'N' Level literature text for secondary school students.

CREATIVE TEAM

Set Design: Wong Chee Wai

Chee Wai is a full-time freelance set designer. He has designed and worked with various performing arts companies in Singapore.

Some of his recent works are Wild Rice's *The House of Bernada Alba*, Nine Years Theatre's *Art* (Huayi 2014 festival), Checkpoint Theatre's *Atomic Jaya*, Sight Lines Entertainment's *Everything But The Brain*, Wild Rice's *Cook A Pot of Curry*, *Who's afraid of Virginia Woolf?* (Macau Arts Festival 2013), Sing Theatre's *8 Women*, Blank Space Theatre's *Freud's Last Session*, and Nine Years Theatre's *Twelve Angry Men* (Huayi 2013 festival), Theatre Practice's *If There're seasons* and *A Singaporean in Paris* (re-run by Sing Theatre 2014).

Lighting Design: Lim Woan Wen

A nocturnal being with an acute interest in light and darkness, Woan Wen was a recipient of the inaugural National Arts Council Arts Professional Scholarship 2001 and was trained at The Hong Kong Academy for Performing Arts in Stage Lighting Design. Also a Theatre Studies graduate from the National University of Singapore, she has lit over a hundred theatre, dance and cross-disciplinary projects and has received multiple Best Lighting Design awards at The Straits Times Life! Theatre Awards. She has been Associate Lighting Designer of The Finger Players since 2004 and has recently cofounded the design collective INDEX. She was conferred the Young Artist Award in 2011 by the National Arts Council.

Sound Design: Jeffrey Yue

Jeffrey received the Glaxo-Wellcome/EDB scholarship and obtained a degree in technical theatre at the prestigious Guildhall School of Music and Drama in London. With his focus on theatrical sound design, production engineering and programming, Jeffrey has worked extensively in Singapore, UK and other parts of the world with a wide range of work within his repertoire. Recent notable sound design works include *La Cage Aux Folles*, Esplanade Lyric Theatre; *Mimoid II* – projection mapping on Singapore Art's Museum Façade as part of Night Light 2012; *Cloud of Unknowing* and *The Song of the Brokenhearted Tiger* with acclaimed visual artist – Ho Tzu Nyen; *Voyage de La Vie* and *Incanto* at the Festive Grand, Resort World Sentosa; *HerStory*, Drama Box; the biggest show in town – NDP 2009. Jeffrey continues to work with a plethora of directors, composers and artists including three times Golden Horse Award winner Lim Giong, Ong Keng Sen, Ivan Heng, Kok Heng Leun, Glenn Goei, Li Xie, Jonathan Lim, Yutaka Fukuoka and Vuk Krakovic.

Costume Design : Anthony Tan

Anthony has been a design educator since year 2000 and currently holds a Senior Lecturer position with one of the leading arts institution here in Singapore. Having accumulated more than 16 years of industry experience as a costume designer and fashion designer, Anthony has worked on projects with NUS, Toy Factory, Drama Box, Cirque Du Soleil, Singapore Arts Festival and Singapore National Day Parade. To date, he has designed for almost 40 dance and theatre productions in Singapore. He has a Master degree from London College of Fashion in Costume Design for Performance.

Movement Choreographer: Lim Chin Huat

Chin Huat is a visual artist turns performer, dancer, choreographer, costume designer, facilitator and later conceptualiser for special commissioned works, Chin is known for his strong visual creative works with cross-disciplinary, site-specific, outreach, educational, interactive and non-conventional in nature.

A recipient of Young Artist Award 2000, Professional Artist Grant 1999 and nominated for Spirit of Enterprise 2004 for his contribution in dance, his creative work and design both well received by arts festivals, arts companies and special commissioned works for corporate and organizations.

CAST

Chad O'Brien

Chad O'Brien is a graduate of the LASALLE College of Arts BA (Hons) Acting programme where he was nominated for the McNally Award for Excellence in the Arts. He has performed in *If There're Seasons* as Robert, *Ubu Roi* as Papa Ubu, *Howie the Rookie* as The Howie Lee, *Incanto* as the Dungeon Master, the animated series *Night Breeds* and feature film *Fragrant Rice*. While at LASALLE, Chad performed in *Cloud Nine*, *Peer Gynt* as Peer Gynt, *The Maids*, *A Midsummer Nights Dream* as Lysander, *Big Love*, *Kaspar* as Kaspar, *Loveplay*, *Exit the King* and *Middletown* as John Dodge. In his home town of Perth, Australia, Chad has performed with UK-based dreamthinkspeak in *Don't Look Back*, the Western Australian Youth Theatre Company in *Cloudstreet* and *Undone*.

Oliver Chong

Oliver Chong is one of Singapore's most versatile and multitalented director/playwright/actors to emerge in recent years. Some of his memorable works include *Roots*, *I'm Just A Piano Teacher*, *Cat, Lost & Found*, *The Book of Living and Dying* and most recently *Citizen Pig*. He has been nominated several times for his acting, playwriting and directorial efforts at The Straits Times Life! Theatre Awards. In 2011, he won the Production of the Year for *A Cage Goes in Search of a Bird* with his actors collective, A Group of People. In 2013, he won the Production of the Year and the Best Script for *Roots*.

He is the Resident Director of The Finger Players since 2005 and the founding member of A Group of People. Other nominations in The Straits Times Life! Theatre Awards include: Production of the Year and Best Director in 2007 for *I'm Just a Piano Teacher*; Best Director and Best Script in 2014 for *Citizen Pig*; Best Actor in 2013 for *Roots* and 2011 for *Invisibility/ Breathing*; Best Supporting Actor in 2009 for *Flare*; Best Ensemble in 2005, 2007, 2010, 2011 for *ShitHole*, *First Family*, *Rashomon* and *A Cage goes in Search of a Bird* respectively and Best Set Design in 2006 for *Twisted*.

Ong Kian Sin

In 1999, Ong Kian Sin co-founded The Finger Players with Tan Beng Tian. He has since been performing and touring extensively with the company. He is currently the Resident Director/Artist of The Finger Players.

He often designs and constructs puppets for the company. His puppet creations were seen in *Furthest North, Deepest South*, *First Family* and *Wong Kar Wai Dreams*. In 2007, he co-created *0501*, a site-specific production which not only won two technical awards (Set and Sound Design) at the 8th The Straits Times Life! Theatre Awards, but also won a President's Design Award in the same year.

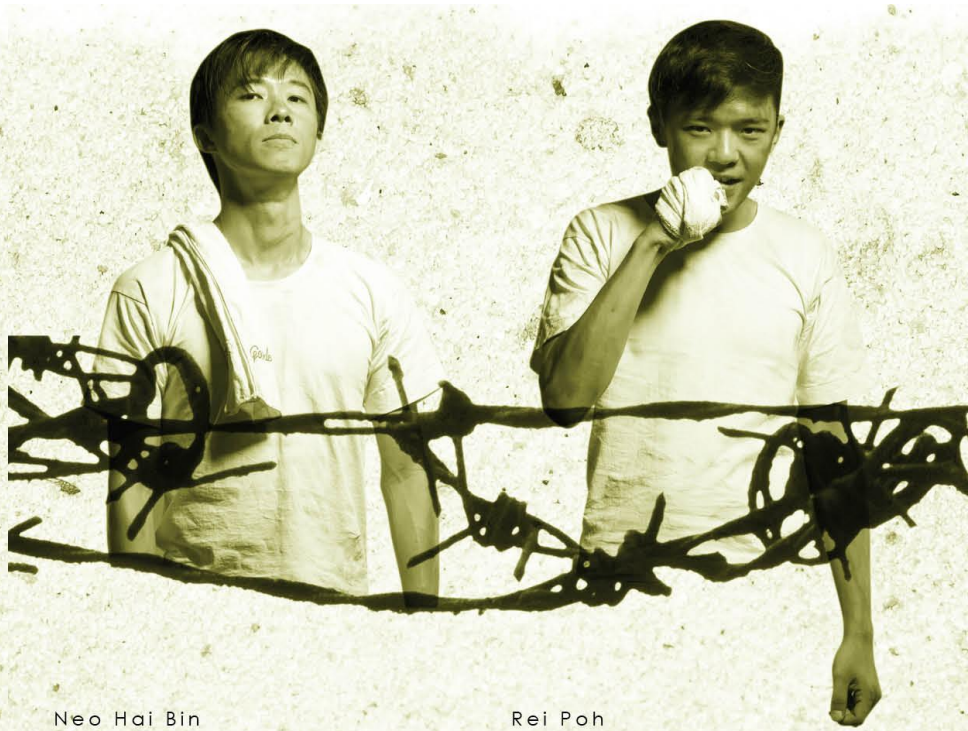
He made his directorial debut in 2004 with *Pigs can Fly*, which won accolades from both audiences and theatre practitioners. His directorial work *Twisted* was invited to Festival Asia in Spain in 2007.

Tay Kong Hui

Kong Hui is a media and theatre practitioner. He has performed in plays such as *Twelve Angry Men* (Huayi – Chinese Festival of Arts 2013), *HERstory* (Singapore Arts Festival 2011), *The Coffin is Too Big* for the Hole (Huayi – Chinese Festival of Arts 2010) and *House of Sins* (2008).

Peter Sau

Peter holds a Professional Diploma in Intercultural Theatre (Acting) from the Intercultural Theatre Institute (ITI), Singapore and currently teaches at the School of the Arts. As a recipient of the 2011 Young Artist Award conferred by the National Arts Council, he has directed *Machine*, *Big Fool Lee*, *A Madwoman's Diary*, *K* and *HerStory* (as assistant director to Kok Heng Leun). As a performer, he has won The Straits Times Life! Theatre Awards 'Best Ensemble' three times and was nominated 'Best Actor' once. In 2012, he wrote, directed and performed in a one-man show *Tell Me When to Laugh and When to Cry* as a tribute to his mentor, Kuo Pao Kun on his 10th death anniversary. Internationally, he has performed in Malaysia, Indonesia, Macau, Hong Kong, Taiwan, China, Japan, India, Hungary and Romania.. He most recently performed in *Dreamplay: Asian Boys Vol.1* (Wild Rice), *LIFT: Love Is Flower The* (Theatreworks) and *Art* (Nine Years Theatre) and directed *Square Moon*, a play about detention without trial written by Wong Souk Yee, a former detainee and playwright.



Neo Hai Bin

Neo Hai Bin received his exposure to theatre as a member of "ARTivate", the youth wing of Drama Box. He is now a freelance actor and has worked with Drama Box, The Theatre Practice, TheatreWorks, and Nine Years Theatre. He is currently a member of the Nine Years Theatre Ensemble Project. His work includes *Bondage*, *Shh..* (Forum Theatre), *Dust: A Recollection*, *Mulan*, *News Busters!*, *11: Gao Xing Jian Devised* etc. It is a humbling experience to be part of theatre, part of life.

Rei Poh

Rei Poh is a committed theatre practitioner who believes in the power of theatre to transform, and to create hope. Having trained as a director & facilitator under the likes of Adrian Jackson, Babara Santos & David Diamond, Rei has created thought-provoking community & forum theatre works like *Sha Sha*, *Who Cares About Me?* & *Run, Run, Run*. He is also the consummate bilingual actor; performing in productions with Drama Box, namely *Trick or Threat*, *House of Sins* & *The Magnanimous Cuckold* as well as *Descendants of The Admiral Eunuch*, *I Love A+Ai* & *11:KPK Devised* with The Theatre Practice. He has also recently appeared in *12 Angry Men* and *An enemy of the people* by Nine Years Theatre to positive reviews. Rei is currently a proud member of the Nine Years Theatre Ensemble Programme.

ABOUT DRAMA BOX

Drama Box is a non-profit contemporary theatre company with charity status. Formed in 1990, it has since gained a respectable reputation for presenting works that raises social awareness and inculcates civic responsibility amongst Singaporeans. Our productions are fun and entertaining, yet thought provoking and reflective.

Our Vision & Mission
Drama Box's mission is to create, present and curate AESTHETICALLY COMPELLING THEATRE with a BROAD SOCIAL REACH, through DEEP AND INTIMATE ENGAGEMENT.

Our works engage dialogically with the people and their socio-political conditions. We want audience to be stimulated by the aesthetic experience, provoked to think about the issues presented, and participates actively in our works as "Spec-Actors" or "Creators".

Drama Box is a recipient of the National Arts Council's Major Grant 2012.

Board of Director	:	Calvin Loo, Raymond Leong, Lee Shyh Jih, Danny Yeo & Kok Heng Leun
Artistic Director	:	Kok Heng Leun
Associate Artistic Director	:	Koh Hui Ling
Resident Artist	:	Han Xue Mei
Company Manager	:	Tay Jia Ying
Project Manager	:	Josephine Lee
Audience Development Executive	:	Chong Gua Khee
Marketing Manager	:	Nicole Lim
Marketing Communications Executive	:	Amanda Leong

Acknowledgement

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COSMOPROF ACADEMY
Brian Foong
Wang Fang
Teo Eng Hao
Tan Ngiap Heng
Those whom we were unable to include at the time of printing
And lastly to all friends, volunteers, media who have supported "Senang" in one way or another.

All information correct at the time of printing

安
乐
SENANG

导演感言

承诺。
承诺架起期盼、给予希望。
资本主义承诺创造财富。
民主主义承诺参与、自由、权利。
政府承诺稳定与发展。
教育承诺工作。
广告承诺满足。
网络世界承诺速度与连接。
革命承诺改变。
宗教承诺救赎与灵魂的安慰。
爱人承诺重视与关怀。

我们生活在充斥着承诺的世界之中。
但我们也开始意识到许多承诺像空瓶子一样响亮却空洞。
但我们还是紧抓住希望不放，因为若不如此，我们恐怕不知该如何生活下去。所以，当一个承诺破灭时，我们期待下一个承诺。而掌权者深谙此道，所以“他”不断作出更大胆的新的承诺。

《安乐》的世界，是我们的世界的缩影。《安乐》的不同之处在于其中的人们，是为了一个简单的承诺而活着。当这个简单的承诺破灭时，他们决定自己受够了。于是，暴动。

这是我第一次和郑茵合作。她编写了一出精彩的剧作，让我们能深思当下的生活状况。那是大约三年的爱的结晶，而她在过程中耐心致志、一丝不苟，以挖掘出新加坡这则重要但被遗忘的故事更深层的意涵。郑茵，谢谢你。

再加上出色的设计团队，和强大致志的演员群，希望你和我们共同度过一个引人深思的夜晚。

郭庆亮
戏剧盒艺术总监

编剧感言

当我在研究新加坡离岛的历史时，偶然发现一段已被人遗忘、但引人入胜的故事——安乐岛的故事。我从来不晓得这座小岛（现为新加坡武装部队实弹演习地之一）在1960年代曾经是罪犯流放地（penal colony），并上演过新加坡有史以来最血腥的监狱暴动。《安乐》这部剧本的灵感正取自这则历史故事。

安乐岛的故事萦绕在我的心头很长一段时日，而将故事写成剧本，正意味着从各个方面踏出我的安全区。当我意识到我可以借用17世纪英国诗人约翰•弥尔顿（John Milton）的《失乐园》（Paradise Lost）来参照安乐岛监狱长达顿（Daniel Dutton）对监狱设施的看法时，我终于决定放手去写。同时，施耐庵《水浒传》中华族看待兄弟情谊与忠义的文化视角，似乎也很自然地提供了一层辩证关系。但老实说，当我乐天地决定采用这两部文本作为故事对立的框架时，我并不知道剧本会发展成什么样子。

虽然我花了漫长的三年进行研究、重写剧本，但我很幸运能找到郭庆亮这位完美的剧理家、导演，愿意陪我一起走过这趟创作之旅。我衷心地感谢他对这项创作计划的信任，并且一直鞭策我把剧本推向另一个层次。我也很幸运在剧本上得到韩雪梅和王放，以及邹文森这位杰出的翻译的协助——我的文字转换成华语和方言后，才能如此多彩。我很荣幸能和一群出色的演员合作，他们敢于挑战台词中连串的方言，又把人物演绎得活灵活现。当然，如果没有优秀的创意团队和辛勤的幕后人员的贡献，还有美好的戏剧盒团队的支援，这一切都无法实现。我也要感谢新加坡国家艺术理事会和艺术创作基金会在整个创作过程中的支持。最重要的是，我要感谢上帝，在完美的时机上促成这一切；以及感谢我的丈夫，他是我的缪斯，也是许多不切实际的想法的始作俑者。

最后，感谢各位今天的出席，与我们一起走入《安乐》的核心。

郑茵

简介

1960年，爱尔兰人达顿（Daniel Stanley Dutton）监狱长在距离新加坡15公里外的南部岛屿安乐岛上，进行一项大胆的实验。他坚信，犯人是可以通过劳动而改过，并主张废弃使用武器管制犯人。在接下来的3年里，重犯们成了岛屿的开拓者，把荒岛建设成一座没有铁栏杆的拘留所。但在1963年7月12日，犯人发起了血腥的暴乱，导致4名司长的死亡和岛上一切设施的烧毁。

第一幕：乐园

场次

1. 序幕
2. 从樟宜到安乐岛
3. 协议
4. 在安乐岛的第一天
5. 在乐园工作
6. 友谊
7. 夜晚的乐园
8. 四脚蛇
9. 噩耗
10. 承诺

第二幕：乐园中的蛇

场次

1. 乐园中的蛇
2. 赌博（一）
3. 码头的想法
4. 建设码头
5. 监狱长与木工
6. 詹姆斯少校的到访
7. 少校的来信
8. 临界点
9. 十三木工
10. 鞭打
11. 鞭打之后
12. 七人会
13. 警告

第三幕：失乐园

场次

1. 赌博（二）
2. 风暴前夕
3. 战斗
4. 地狱
5. 审判

安乐岛监狱居留地 （Pulau Senang Prison Settlement）

为了解决监狱拥挤的问题，安乐岛1960年在达顿监狱长的领导之下，被建设成一个没有牢房的刑罚居留地（penal settlement）。安乐岛监狱居留地被设想成让刑事法拘留者——在刑事法（临时条款）法令下不经审讯拘留的私会党党员（1959年在这项法令下被拘留者有819人）——改过自新的环境。他们在符合一定的要求之后，可以被推荐早释。

三年间，安乐岛从一座荒岛开垦成一处热闹的监狱居留地，拥有基础设施与农场。然而在1963年7月12日，岛上发生暴动，导致包括监狱长达顿在内的四人死亡，所有设施付诸一炬。59位拘留者被起诉。审讯历时4个月，18人谋杀罪名成立。

审判之后的5年，安乐岛被列为禁区。如今，安乐岛是新加坡武装部队的实弹演习区。

新加坡监狱制度的演变——1950至1970年代

1950年代：

- 新加坡监狱制度在1948年经历首轮改革，短短数年内，又再1951年面临另一轮改革。
- 鼓励意识形态上的转变：从惩罚与威慑的方法（隔绝和惩罚性劳役），转向改过的方法（安全的隔离和有意义的活动）。
- 实践上，虽然做出了一些改变，但是陈旧的态度普遍存在。

1960年代：

- 1959年，一个监狱调查委员会（Prisons Inquiry Commission ）成立，审查监狱制度，提出改进的建议。
- 调查委员会在1960年的报告书中推荐采取一个以社会工作为主导（social work oriented）的方法，包括：一个复杂的罪犯分类制度、一个强化的工作项目，以及着重监狱官的专业培训。
- 随着英国殖民政府的结束，这份报告书标志着新加坡刑罚制度的新时代。

1970年代：

- 1974年，监狱重组委员会（Prisons Reorganisation Committee）成立，提出以下的改革建议：一个更有效的分类及隔离制度、大幅度调高囚犯的收入，以及成立法定机构（statutory board），以让监狱的运作更具灵活度，并且与公开市场有更高的兼容性。
- 报告书中唯一提到安乐岛居留地之处如此写道：改造刑事法拘留者的安乐岛方案的失败，导致这群拘留者中的多人迁往樟宜监狱。

资料来源：
监狱调查委员会（1960），监狱调查委员会报告书。
监狱重组委员会（1974），监狱重组委员会报告书。
Quek Shi Lei (1983), Prisons in Singapore: Changing Philosophies and Methods of Treatment. （《新加坡的监狱：哲学与处置方法的演变》）。

《水浒传》

《水浒传》又名《忠义水浒传》，初名《江湖豪客传》，一般简称《水浒》，全书定型于明朝，是以白话文写成的章回小说，被后人归为中国古典四大文学名著之一。《水浒》作者历来有争议——一般认为是施耐庵所著，而罗贯中则做了一定的整理工作。其内容讲述北宋时期山东梁山泊以宋江为首的绿林好汉，由被迫落草、发展壮大、直至受到朝廷招安，东征西讨的历程。

《失乐园》

《失乐园》（Paradise Lost）是17世纪英国诗人约翰•弥尔顿（John Milton）以《旧约圣经•创世纪》为题材，于1667年创作的史诗。内容主要是描述坠落天使路西法（撒旦）对神的反叛失败后，运用谋略化身为蛇，引诱亚当和夏娃违反神的禁令偷尝智慧树的禁果，导致人类被逐出伊甸园的故事。

创意群

导演	:	郭庆亮
编剧	:	郑茵
剧理家助理	:	王放
舞台设计	:	黄志伟
灯光设计	:	林菀雯
声效设计	:	余思行
服装设计	:	陈安东尼
肢体行动设计	:	林振发

演员

钟达成、梁海彬、王健松、傅正龙、苏佳亮、郑光辉、Chad O' Brien

制作群

联合监制	:	李淑铃
联合监制	:	郑家颖
打击乐指导	:	郭勇德
剧本翻译	:	邹文森
制作经理	:	谢新仪
舞台监督	:	朱美蓉
副舞台监督	:	廖永慧
声效操作	:	张为文
字幕操作	:	陈玮婷
字幕操作	:	王业丰
宣传与行销	:	林爱玲
前台经理	:	梁琬婷

导演：郭庆亮

郭庆亮是新加坡剧团戏剧盒的艺术总监。他是新加坡少数精通双语的剧场工作者，并拥有丰富的剧场经验，执导超过六十部华英语作品，包括郭宝崑的原著《灵戏》、论坛剧场《是恶作剧还是犯罪?!》，《告别：身体16章》（澳门艺术节2013），新加坡艺术节2011的《她的故事》以及新加坡季2008委约的《漂移》。他的作品曾在印度、奥地利、中国、澳门和台北的舞台上亮相。

庆亮鼓励在艺术创作里融入社群的参与，以便激发更多元的批判性思考和对话。在新加坡，庆亮是推广应用艺术与参与式艺术的重要剧场人之一，也是亚洲备受推崇的论坛剧场工作者之一。他同时也涉猎跨领域的应用艺术与参与式艺术计划，如关注环保议题的《补天计划》，探索新加坡治理问题的《国情棱镜实验》以及探讨面对死亡议题的《两面之间》。

近年来，庆亮积极提倡区域与国际性的艺术家和文化工作者之间的文化交流与对话，并在许多相关项目中扮演导师、策展人与剧理家的角色。

庆亮也了解为戏剧与表演艺术作记录和研究的重要性。近年来他进行了各项记录与研究华语剧场的作品，包括《戏聚现场：新加坡华语剧场》演出和展览的策划、联合编辑了新加坡当代华语戏剧选集《戏聚现场：新加坡当代华文剧作选》(两册)以及《戏聚百年：新加坡华文戏剧1913—2013》。

郭庆亮的艺术才能一再受到肯定，先后获颁的奖项有:2000年国家艺术理事会的青年艺术家奖、2006年新加坡杰出青年奖以及2003年日本商工会的文化奖。

编剧：郑茵

郑茵（Jean）在1997年毕业自美国的布朗大学（Brown University）。她的剧作品包括“Boom”、“Everything but the Brain”、“Plunge”、“The Knot”以及“Water from the Well”。郑茵也曾为以下舞台剧著书：音乐剧“The Admiral's Odyssey”、新加坡国立大学的百年校庆音乐剧“Man of Letters”、以及儿童音乐剧“Pinocchio”。她的作品曾在国内外的舞台上搬演，包括新加坡、美国、英国和意大利。

郑茵在2007年参加了由伦敦的皇家宫廷剧院（Royal Court Theatre）主办的一项极有名望、为期一个月的国际编剧营（International Playwriting Residency）。她也在2010年参与了在意大利翁布里亚举办的拉玛玛编剧营（LaMama's International Playwrights' Retreat）。她近期的作品“SISTERS”是艺术之家9周年庆祝活动的节目之一。

在2000年，其作品“The Knot”在行动剧场举办的10分钟短剧比赛（Action Theatre's 10-minute Play Competition）中获得第一名，并且还入围路易斯维尔行动剧场10分钟短剧比赛（Actors Theatre of Louisville's 10-minute Play Contest）。郑茵也曾在“生活！戏剧奖”（Life! Theatre Awards）中三次被提名“最佳原创剧本奖”（Best Original Script），并在2006年以“Everything But the Brain”获奖。郑茵的小说则曾获得布朗大学的韦斯顿小说奖（Weston Prize for Fiction），并在国家艺术理事会金笔奖的短篇小说组（National Arts Council's Golden Point Short Story competition）获得了第一名（1995）和第三名（2001）。

郑茵在2006-2009年之间于新加坡话剧团（SRT）担任常驻编剧，而自2012年起她便负责该剧团的青年剧团写作课程（Young Company Writing Programme）。2013年是南洋理工大学的驻校作家。她同时也在南洋理工大学兼任创意写作的讲师。其作品“Everything but the Brain”和“Boom”由Epigram Books出版，而“Everything but the Brain”目前更是编入O水准和N水准的中学文学教材。

创意群

舞台设计：黄志伟
舞美设计自由人，志伟曾参与新加坡各表演团体的舞美设计。作品曾多次提名并夺得海峡时报“生活！戏剧奖”最佳舞台设计奖。

其近期作品包括凯门剧团的《原子惹耶》、视现剧场的《除了回忆，其余免谈》、《机器》、野米剧团的《煮一锅咖喱》、《谁怕吴尔芙？》、Sing剧团的《八美图》、《十二怒汉》（华艺节2013委约）等。

曾经获提名《海峡时报》“生活！戏剧奖”最佳舞台设计奖的作品有：Blank Space 剧团的《弗洛伊德的最后一次对话》（2013年）、凯门剧团和国大舞台的WO(MEN)（2011年）、《现代启示录：LIVE！》、《极乐世界》和《莱佛士最后的诱惑》（2009年）；后者是该年度最佳舞美设计奖作品。此外，他担任舞美设计的《角色》和《剃头刀》均获提名星展银行“生活！戏剧奖”最佳制作设计奖，奖项最终于归《剃》所有。

灯光设计：林菀雯
菀雯毕业自新加坡国立大学，主修戏剧，2001年获国家艺术理事会颁发奖学金，前往香港演艺学院进修舞台灯光设计。她目前为十指帮的附属灯光设计，也是创作组合［什只］的创团成员之一，曾多次夺得海峡时报“生活！戏剧奖”最佳灯光设计，并于2011年获得由国家艺术理事会颁发的年度青年艺术家奖。

声效设计：余思行
Jeffrey是葛兰素威康 /EDB奖学金得主，毕业于英国伦敦声誉斐然的吉尔德侯音乐与戏剧学院剧场技术课程。他拥有丰富的音响设计和制作工程的经验，并曾在新加坡、英国、及许多国家参与多项制作。他近期的音响设计作品包括了在滨海艺术中心呈现的《一笼傻鸟》；新加坡Night Light 2012年的呈现作品之一“Mimoid II” - projection mapping on Singapore Art’s Museum Facade；与著名视觉艺术家何子彦制作的《无知的云朵》和“The Song of the Brokenhearted Tiger”；在圣淘沙名胜世界呈现的《生之旅》和《魔幻奇游》；戏剧盒呈现的《她的故事》；以及全国最盛大表演——新加坡国庆庆典2009。Jeffrey不断地和多位导演、作曲家和艺术家合作，其中包括金马奖三届电影音乐奖得主林强、王景生、王爱仁、郭庆亮、魏铭耀、李邪、林志坚、福冈 ユタカ和Vuk Krakovic。

服装设计：陈安东尼
自2000年起，陈安东尼就从事设计教育工作，今天他是新加坡多所艺术院校的资深讲师。在服装设计与时尚设计积累了16年经验的他，曾先后同国大、TOY肥料厂、戏剧盒、太阳马戏团、新加坡艺术节和新加坡国庆庆典有过合作项目直至今日，他在新加坡已为近40项舞蹈与剧场演出制作担任服装设计。他刚修完伦敦时装学院表演服装设计的硕士学位，从伦敦回返我国。

肢体行动设计：林振发
二十年来，振发在新加坡表演界都以男类姿态一路走来，他的创作涵括视觉、跨艺术形式、非剧场空间，户外、拓展、教育等。除了舞蹈和肢体剧场演出外，舞台视觉和服装设计也是他的特点。身为专业舞蹈事业推动人之一，也是前舞蹈多面体的联合创办人兼艺术总监，他在舞蹈界的贡献也让他获颁艺术理事会青年艺术家奖和专业艺术家基金，及创业精神奖入围。他的创作与演出能力，也倍受不少国内外艺术节、文化中心、大型特备节目、商家和机构，委约创作和演出。

演员

Chad O’ Brien
Chad O’ Brien毕业于拉萨尔艺术学院学士（荣誉）表演。就读期间获提名“麦克纳利艺术卓越奖”。他参与演出的角色包括：《天冷就回来》的Robert，“Ubu Roi”的Papa Ubu，“Howie the Rookie”的The Howie Lee，“Incanto”饰演地下城主，动画系列“Night Breeds”和剧情片“Fragrant Rice”。在拉萨尔艺术学院，Chad曾参与《九霄云外》的演出，还有“Peer Gynt”饰演培尔•金特、“The Maids”、《仲夏夜之梦》饰演拉山德 、“Big Love”、《卡斯帕》饰演卡斯帕“Loveplay”、“Exit the King”和“Middletown”。在他的家乡珀斯，Chad参与驻英剧团dreamthinkspeak的“Don’t Look Back”和西澳青年剧团的“Cloudstreet”和“Undone”。

钟达成
钟达成是新加坡近年来最具潜质和多才多艺的导演/编剧/演员。他脍炙人口的代表作有：《根》、《我只是个钢琴老师》、《失猫复还》、《生死书》以及近期的《大猪民》。他曾多次得到新加坡海峡时报「生活！戏剧奖」最佳演员、编剧和导演的提名。

他于2011年凭“A Cage Goes in Search of a Bird”荣获年度最佳制作（A Group of People的集体创作演出）。2013年，他的作品《根》，荣获年度最佳制作及最佳剧本。

由2005年起担任十指帮驻团导演至今，并为演出团体A Group of People的创团人之一。其他于新加坡海峡时报「生活！戏剧奖」获提名的作品包括：最佳导演、年度最佳制作《我只是个钢琴老师》(2007)、最佳导演及最佳剧本《大猪民》（2014）、最佳男演员《根》(2013)及“Invisibility/Breathing”(2011)、最佳男配角《火光》(2009)、最佳群戏《粪坑》(2005)、《天下第一家》(2007)、《罗生门》(2010)、“A Cage Goes in Search of a Bird”（2011）及最佳舞台设计《成人非童话》(2006)

王健松

王健松于1999年和陈明阗一起创建十指帮，目前是该团的驻团导演兼全职艺术工作者。他曾为十指帮的演出负责戏偶设计和制作，代表作品有：《最北极南》、《天下第一家》和《王家卫之梦》。2007年，他领军的多媒体另类剧场作品《0501》，获颁第八届“生活！戏剧奖”中的最佳音效和最佳舞美，同年荣获总统设计大奖。

2004年他首次执导《猪会飞》，获得剧场人和一般观众的一致肯定。接着执导的《成人非童话》、《私房话》、《行旅纪事》和《天使到过人间》，同样受到广泛的关注，其中《成人非童话》更在2007年受邀参与在西班牙举行的亚洲艺术节。

郑光辉

光辉是一名媒体与剧场工作者。以演员身份参与的演出包括《十二怒汉》（华艺节2013）、《她的故事》（新加坡艺术节2011）、《棺材太大洞太小》（华艺节2010）以及《极乐世界》(2008)。

苏佳亮

佳亮拥有新加坡跨文化戏剧学院专业（演员）文凭，并活跃于本地中英文剧场。目前他是新加坡艺术学院的兼职戏剧老师。作为2011年国家艺术理事会颁发的新加坡青年艺术家奖得主，佳亮导演了《机器》、《李大傻》、《狂女日记》、《变形记》-(2011年华艺节)，也是《她的故事》（2011年新加坡艺术节）的助理导演。作为一名演员，他曾三次获颁《海峡时报》“生活！戏剧奖”最佳组合奖，并因着演出《极乐世界》（戏剧盒，2008）而获提名最佳男演员奖。2012年，他创作、导演与演出了双语独角戏《教我哭教我笑》以纪念他的恩师郭宝崑逝世10周年。在新加坡之外，他曾到马来西亚、印尼、澳门、香港、台湾、中国、日本、印度、匈牙利和罗马尼亚演出。佳亮近期的作品包括演出野米剧团的“Dreamplay: Asian Boys Vol.1”、剧艺工作坊的“LIFT: Love Is Flower The”和九年剧场的《艺术》（2014年华艺节），并导演由前政治拘留者黄淑仪所创作的关于未经审讯被扣留的剧作“Square Moon”。

梁海彬

梁海彬于戏剧盒的青年支部艺树人接受演艺训练，接触剧场，并在毕业后毅然投入剧场参与演出。他与本地剧团如戏剧盒、实践剧场，和九年剧场合作，目前亦是九年剧场演员组合计划的成员之一。他参与过的演出包括《上身不由己》、《城S》、《绿帽王》、教育剧场《十一》、《告别：身体16章》、《人民公敌》等，在剧场里愈发认识自己，愈发认识生命的无限可能。

傅正龙

正龙致力于剧场工作并深信剧场有改造以及创造希望的能力。他受过知名导演及引导者如Adrian Jackson, Babara Santos & David Diamond等的训练，执导了多出发人深省的论坛剧场演出如《莎莎》、《有谁关心我?》(Who Cares About Me?)和《冲啊》(Run, Run, Run)。正龙也是一位精湛的双语演员，曾参与演出的作品包括：戏剧盒的《是犯罪还是恶作剧》、《极乐世界》和《绿帽王》以及实践剧场的《郑和的后代》、《我爱阿爱》和《11.即兴郭宝昆》。他近期也参与了九年剧场的《十二怒汉》和《人民公敌》并获得好评。正龙以身为九年剧场演员组合计划的成员之一为傲。

关于戏剧盒

戏剧盒是专业剧团，也是非牟利慈善文化团体。自1990年成立以来，戏剧盒的作品深得肯定。其戏剧作品关怀社会，提升新加坡人对其社会和自身的认知，并富有娱乐性、启发性和省思性。

愿景与宗旨

戏剧盒旨在通过深切互动，创作、呈献与策划既具美学体验，又扩展社会认知的剧场作品。

戏剧盒通过剧场展开与人、与社会政治环境的对话。我们希望观众能体验艺术、思考课题，并积极参与剧场其中，成为观-演人、创作者。

戏剧盒获得国家艺术理事会2012年主要拨款赞助。

董事成员 : 吕弈辉、梁添伟、李世炬、杨君伟、郭庆亮
艺术总监 : 郭庆亮
副艺术总监 : 许慧铃
驻团艺术工作者 : 韩雪梅
剧团经理 : 郑家颖
项目经理 : 李淑铃
观众发展执行员 : 张月崎
行销经理 : 林爱玲
宣传与行销执行 : 梁琬婷

鸣谢

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还有媒体、观看演出、义务帮忙以及支持《安乐》的朋友。

所有资料在册子印刷前皆正确。

呈现
Presented by

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