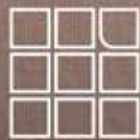


浮世 / 德

FAUST/US



九年剧场
NINE YEARS THEATRE

关于《浮世/德》

一趟旅程，让她平凡的生活变得非比寻常。
她因此得到了她想追求的一切
——她是真得到了一切吗……

浮世德是一位出色的学者，却毕生郁郁寡欢。她的丰富学识让她获得了一切名利，但她却毫不满足，渴望生命能够让她拥有更多。

一位意想不到的访客——梅菲斯特——的出现，给浮世德带来接二连三的喜悦。梅菲斯特与浮世德进行交易：她必须一生伴随梅菲斯特，梅菲斯特则会实现她的所有欲望，条件是她死后得把灵魂卖给他。为了离开她那布满灰尘的书房，追求自由，她欣然答应，随即被卷入了一场超现实的魔幻历程。浮世德花了一生追求心中的抱负、爱情和欲望以后，究竟能不能找到她一生之所求？

About FAUST/US

A journey that transforms her life
from the ordinary to the extraordinary,
getting everything she has always wanted.
Well, almost everything...

A brilliant but frustrated academic, Faust has achieved all that she can with her knowledge. Dissatisfied with what she has, she yearns for more in her life. One day she is visited by an unexpected visitor, Mephistopheles, who is full of surprises. Mephistopheles makes a deal with her; spend the rest of her life with him, as he shows her a lifetime of everything she desires, in exchange for her soul in the beyond. Driven by the freedom that awaits her outside of her dusty study, she agrees to the deal and is whisked away into a supernatural life of magic, thrill and adventure. After journeying through a lifetime chasing after ambition, love and desire, will she ever find what she is looking for?

关于九年剧场

“九年剧场的目的是要能够让
更多人成就更多的事。”

—艺术总监，谢燊杰

九年剧场是由谢燊杰和徐山淇联合创立的新加坡华语剧团。我们的作品范围包括了经典剧目的重释及原创演出的制作。剧团的华语舞台演出皆附上字幕，并以保有贯彻性的演出素质，及翻译改编过程所具有的文化敏感度，长期吸引了来自不同语言和文化背景的观众。

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

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

九年剧场是一个非牟利注册之公益慈善文化团体，并获国家艺术理事会主要拨款赞助（2016年4月1日至2019年3月31日）。

剧团董事

谢财佳、黄家强、徐山淇、
陈钰鑫、谢燊杰、黄渭莹

公司职员

艺术总监：谢燊杰
剧团总监：徐山淇
行政执行：张佩思
宣传执行：蔡淑娟
会计：欧阳铭芝

附团成员

导演：邹秀丽
制作经理：苏蜜玛
舞台监督：陈湘怡

「九年剧场演员组合」

徐山淇
韩乾畴
梁海彬
温伟文

艺术总监感言： 前方的挑战



对九年剧场而言，2019年是令人兴奋的一年。今年，我们将提升剧团成员的参与度。我们鼓励剧团职员主动领导剧团事务。我们正在学习深化「九年剧场演员组合」的训练并尝试不断把自己推向不熟悉的领域。我们尝试通过阐述一套名为《吊诡的身体：九年剧场演员功课》的方法来综合我们的训练体验。我们极力想象成立一个“二团 / 附团组合”的可能性，还有，我们也希望能够为九年找到一个拥有更大空间的家。在作品呈献方面，我们将会继续经典的重释，各种文本的改编，以及新作品的创作。此外，我们也正在学习如何与国际伙伴建立友情，目前更有几个跨文化和跨媒介的合作项目正在洽谈中。最重要的是，我们的团队增添了三位新成员——苏蜜嫣（附团制作经理）、陈湘怡（附团舞台监督），以及邹秀丽（附团导演）。秀丽也是《浮世/德》的导演，这是九年首个不由我执导，而由年轻新生代导演来领导的制作。



我和秀丽第一次见面是在2013年。当时，我是她在拉萨尔艺术学院导演毕业作品的导师。她毕业之后，我邀请她成为九年剧场几部制作的导演助理，也同时担任后台人员的工作。从2017年开始，她与九年剧场的合作变得比较频密，主要以助理导演和文本翻译的身份参与九年的制作。同时，她也参加了九年剧场所开办的演员训练课程，亲身经历「九年剧场演员组合」的训练方法，为的是要了解九年演员的工作性质。由此可见，秀丽成为《浮世/德》的导演，是个长期练习和准备的结果。这与九年剧场的工作理念——长期的训练和知识的积累是完全契合的。





我还记得，那天我们约在一间咖啡厅，讨论她应该在2019年执导什么作品。她提议想要尝试《浮士德》这个文本，但是因为担心我会不同意，所以也同时准备了其他的选择。我问她：“你认为哪个选择对你来说，是最具有挑战性的？哪个是你最喜欢的？”她毫不犹豫地说：“《浮士德》。”我回应：“那就《浮士德》吧！”我非常欣慰秀丽选择了一个她认为是最难的文本。我一直相信，导演需要有勇气，和愿意走向困难的决心。毕竟，唯一能够阻止你在舞台上实现你的想法的，就只有你自己。

当然，实际执导一部制作并非一件简单的事，无论一个人有多少的训练或练习，都无法拥有掌握现实状况的所有准备。虽然秀丽曾经在九年剧场以外执导过一些其他制作，但是我相信这是她第一次在专业的环境下，执导一部完全由她自己选择的作品。我祝贺她，也希望这对她是个很棒的学习过程。谢谢你，观众们。谢谢你们走入剧场，支持九年为培育新生代华语剧场导演所提供的机会，和所做出的投入及努力。我希望你们在面对这部近两百年的德国经典的重释，以及它所提供的挑战时，也能够有所启发。

— 谢燊杰

导演感言

我第一次接触《浮士德》是七年前，在国外的-间书店里。人类和象征自然界力量的恶魔交涉，并且希望从中体验到人力所不及地事物，这确实是个很迷人的想法。在过去的七年里，我时不时会想起这个故事。为一部剧着迷七年，是段蛮长的时间。但是，七年的时间却不足以让我完全明白歌德花了六十多年来完成的巨作。

《浮士德》是个非常复杂并包含了生命最难理解的哲学理念的作品。每一遍的阅读，我都能从中获得全新的理解。

每当我在人生的不同阶段重温这部作品时，虽都有不同的领悟，但是同一个画面一直留在我的脑袋里。那就是一个聪明，拥有许多成就，并有潜力获得更高成就的人仍然对于自己的生活和存在感到不安。浮士德原本的成就仿佛变成了一块块的石头，它们并没有让他往前进步，反而是阻挠着他。而在这些生活的重量压得使人不过气，几乎要被压垮时，一个魔鬼出现了。他提供了一个逃脱现实，逃脱到一个未知世界的可能性。所有的选择摆放在你的面前，要你做出决定，但是在你的内心深处却有一股力量把你推向一条未知的道路。然而，很吊诡的是，其实逃脱到未知却是比面对事物更让人觉得舒服自在的选择。

活在这个快节奏的社会和文化中，每个人都在争取成就的同时，背负着极大的压力。每件事仿佛都和指标、目标、奖项、想要得

到的权力和地位挂上了钩。我们踏出的每一步好像都是为了寻找能让我们更接近地位，更接近梦想的方法。可是，无论我们拥有了多少，在人生的某个阶段，在关上门后，我们会发现自己似乎都拥有着浮士德的影子。一个被自己的思绪掩埋着、被自己的思绪压得喘不过气的影子。我们希望能够有一个人出现，并提供我们一个捷径，一个我们很有可能会接受的捷径。

或许，我们都害怕自己的创作，害怕我们自己的选择，又或许我们怕的是我们自己。但是与其询问这个恐惧是什么，容许我借用约瑟夫·坎伯的一句名言：“所有的神、天堂和地狱都活在你心里。”我们自己本身有能够创造和毁灭的潜能，有光明也有黑暗，有快乐和痛苦。作为人类，我们不该在自己的悲剧、环境和错误里自怜自艾。但是，作为人类，我们却有表达这些情感的权利。我们拥有无限的可能来表达恐惧、希望、失去、痛苦、快感、兴奋感、愤怒、快乐和安乐。有时候，我们甚至能够同时体验以上的所有情绪。

当我们在追求一个“神明”、“英雄”、“领导”和“明星”的身份的时候，我们必须问自己，为什么？如果我们为了能够得到自由，不想再受任何人或“神明”的约束并从中挣脱，那我们又会成为一个怎么样的人？我们想要做什么？我们会感觉到什么？其实浮士德追求的东西并不是重点。寻找答案并不能

解决任何事情。我觉得我们已经问够了“活着的意义是什么？”、“生命的意义是什么？”等问题。这些问题我们都知道。是时候找寻和提出新的问题了，在这个越来越乱的世界中，越来越令人害怕而且明显的存在危机中，找寻对于人生的新观点。

今晚，希望你能够与我们一起活在这些个问题中。当浮世德面对神明、天堂和地狱的时候，我们邀请你一同参与这个旅程。在生活中所发生和经历的事物中，我们一起把问题摊开。我在阅读《浮士德》时，发现了一件很美丽的事，那就是虽然在阅读后，我有着比以往更多的问题，但是我依然能感觉这些问题的迷人性。歌德花了六十年写这部作品，一直写到生命的最后一刻。我觉得，如果我以为我能够在现阶段就完整地呈现这部作品，这无疑是对这部作品的藐视。于是，我决定写《浮世/德》，作为回应，回应歌德通过《浮士德》给予我们的想法。当我们从剧场离去，当你被生活压得喘不过气时，我希望你或许能够想想浮士德。或许浮士德能够提醒你注意生活中闪烁着的生命之光，看见尘埃中的一点魔幻。或许，我们都能够向生命中最简单的事物学习。

— 邬秀丽

邬秀丽—导演



秀丽是一名剧场导演和编剧。她的导演生涯是从担任本地英语和华语剧场演出的助理导演开始的。2013年，刚从大学毕业的她与九年剧场第一次合作，在《人民公敌》的演出中担任艺术总监谢桑杰的导演助理。

从2014年至2016年，她加入了新加坡专业剧场驻团导演计划。这期间，她参与了新加坡专业剧场属下的“小剧场”、“主舞台”、“青年团”等的不同制作。同时，她也在两部“户外莎士比亚”的演出中担任助理导演。

在结束了与新加坡专业剧场的驻团导演计划后，秀丽重返九年剧场的工作。她在担任了几部九年剧场制作的助理导演后，在2018年里成为了九年剧场的第一个附团导演。

结合她对于古典音乐和说故事的爱好，秀丽也投身执导歌剧的工作。最值得一提的是，她是新加坡交响乐团在2018年滨海艺术中心音乐厅演出的《波西米亚人》的舞台导演。

执导过的作品包括：

Il Combattimento di Tancredi e Clorinda (杨秀桃音乐学院)、*The Last Five Years: A Gender Reversal*、《波西米亚人》(新加坡交响乐团)、《旧爱》(*The Woman Before*)、《车站》、*Abstraction*、*The Chairs*。

驻团导演计划的作品：《夜莺》(新加坡专业剧场)担任助理导演的作品：《李尔王》(九年剧场)、*Sparks the Musical* (彭魔剧团)、《茉莉小解》(九年剧场)、《画室》(九年剧场)、《地狱中的奥菲欧》(New Opera Singapore)、《三只山羊》(新加坡专业剧场)、《金银岛》(新加坡专业剧场)、*Hello/Goodbye* (新加坡专业剧场)、音乐剧 *LKY: The Musical* (Metropolitan Productions)、《暴风雨》(新加坡专业剧场)、《金发姑娘和三只熊》、*Junior Claus* (新加坡专业剧)。

在她所有的成就背后有着一群人，通过不同的方式支持着她，鼓舞着她并且给她勇气，让她在无需交换灵魂的条件下，能够继续追求她的梦像。秀丽由衷地感谢与她开启《浮世/德》这趟旅程的所有人：九年剧场、《浮世/德》制作团队、Breakfast Club、Libby、Napoleon、E、G6们、朋友们、导师们，最后当然还有她独特、完美的家人。

www.cherilynwoo.com

Instagram: @cherilynwoo

[Photo Credit: Tan Jun Yin]

原著资料

编剧 约翰·沃尔夫冈·冯·歌德

约翰·沃尔夫冈·冯·歌德(1749年—1832年)是世界文学领域最伟大的文学家之一。出生于德国法兰克福的他是一名著名的思想家、作家、科学家也是魏玛的古典主义最著名的代表。他在25岁时被卡尔·奥古斯特(萨克森-魏玛-艾森纳赫公爵)册封为贵族,文学创作包括了诗歌、戏剧、散文和小说,其主要的作品包括了1773年的戏剧《葛兹·冯·伯利欣根》,1774年的书信小说《少年维特之烦恼》以及《浮士德》(《浮士德·第一部》,《浮士德·第二部》)。他在1831年创作《浮士德·第二部》,翌年去世。遍布全球的歌德学院(Goethe Insitut)是以他为名。

原著资料—《浮士德》

《浮士德》分成《浮士德·第一部》以及《浮士德·第二部》,被后人誉为是德国贡献给世界文学最伟大的作品之一。它更是作为许多文学、音乐、歌剧、电影和动漫的蓝本。浮士德原来自拉丁语的浮士德斯(Favestus),有幸运和祝福含义。据说,浮士德是历史中真实的人物,生活在十五世纪,博学多才,在他死后成为了德国民间传说的角色之一。

《浮士德》以同名的学者,浮士德的思想发展变化为线索并以及文艺复兴的德国和欧洲社会为背景。虽然他学识渊博受世人敬仰,但是浮士德没有办法体会到生活的乐趣并陷入痛苦之中。就在这时,魔鬼梅菲斯特出现并且提出了一个诱人的协议。梅菲斯特能够把浮士德从痛苦的心境中解脱,条件是浮士德得要在死后把自己的灵魂交付给他。为了寻找生命的意义,浮士德接受这个交易并与梅菲斯特展开了旅程。

演员简介



徐山淇

饰演 浮世德
九年剧场剧团总监及创办人
「九年剧场演员组合」创建及核心组员

徐山淇是一名演员、监制、剧场导师。

她自9岁加入新加坡丽的呼声少儿组后开始其表演事业，后来毕业于新加坡国立大学戏剧科，主修戏剧学及汉语，并与本地多个剧团合作。除此之外，她也曾接受SITI剧团（纽约）及铃木忠志剧团（日本）分别关于「观点」与「铃木演员训练法」的训练。

近期作品包括《李尔亡》、《茉莉小解》、《咔嚓卡夫卡！》、《画室》、《红色的天空》、《赤鬼》、《底层》、《伪君子》、《人民公敌》、《她门》及《谁怕吴尔芙？》（澳门艺术节2013）。

“呃，我可拿我的粗心和健忘跟恶魔作交易吗？”



韩乾畴

饰演 上帝/西比尔/瓦格纳
「九年剧场演员组合」创建及核心组员

乾畴继《十二怒汉》之后，加入了九年剧场演员组合，成为创建及核心成员之一，并演出《李尔亡》、《茉莉小解》、《咔嚓卡夫卡！》、粤语版《单日不可停车》、《画室》、《红色的天空》、《赤鬼》、《底层》、《伪君子》与《人民公敌》。他毕业于国大戏剧系，之后于野米剧场“Young & WILD”接受演员训练。

他也曾远赴当代戏剧大导 Anne Bogart 的剧团SITICompany（美国纽约州）、论坛剧场翹楚 David Diamond（加拿大温哥华）以及小丑大师 Philippe Gaulier 的学院（法国巴黎）进修夏季课程。他曾八度提名、五度荣获《海峡时报》“生活！戏剧奖”最佳群体演出。

“有如浮士德，我会在人生的尽头时，拿我的灵魂与恶魔交易，换去一生能让我为心所欲的健康。反正到生命的尽头时，灵魂已经对我没有用处了。”



梁海彬

饰演 格雷特/马可

「九年剧场演员组合」创建及核心组员

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

海彬是“微Wei Collective”的组合成员。

他的文字创作收入在：

<http://thethoughtspavilion.wordpress.com>

“我会用灵魂交易，让魔鬼除掉人类的劣根性。——吊诡的是，和魔鬼进行交易，本身就是人类的劣根性之一啊！还是让这个世界保持原状浮浮沉沉吧！”



温伟文

饰演 梅菲斯特

「九年剧场演员组合」核心组员

伟文是一名演员，歌手，以及音乐人。他毕业于新加坡国立大学戏剧系，目前是一名自由身演员。毕业以后，伟文参与了许多英语和华语剧场的制作。他也参加了美国SITI剧团和日本利贺剧团的夏日工作坊。

他曾参演：*Army Daze*、《搭错车》、*High Class*、*Red Riding Hood*、*Firecrackers & Bombshells*、*Romeo & Juliet: The Musical*、*Hansel & Gretel*、《夜莺》(中英文版本)、*Junior Claus*、《剃头刀》、*The Tempest*、《雨季》、《白言》、*Beauty World*、《赤鬼》、《鸠摩罗什》、《红色的天空》、《本质上快乐》、《莎莎》、《画室》、《咔嚓卡夫卡！》、《有时月光》、《茉莉小解》及《李尔王》。

“我觉得和恶魔的交易经常会出现反效果。但是如果我需要和他做出交易的话，我希望以较为短暂的生命来换取能够拥有全世界的智慧的可能。我虽然不能长命，但是希望我能够在短暂的人生中，活得更好。”

创意团队简介



陈俊兆—灯光设计

陈俊兆的设计曾在印度尼西亚雅加达、菲律宾马尼拉、马来西亚吉隆坡、中国北京、斯洛伐克首都布拉迪斯拉发及布拉格的场地中展示。他的作品 A GROUP OF PEOPLE 的 *A Cage Goes In Search Of a Bird* 曾获得《海峡时报》“生活！戏剧奖”的最佳灯光设计提名，并获得年度最佳制作。

俊兆同新加坡剧团与舞团紧密合作，如梦剧院、野米剧团、新加坡舞蹈剧场及舞人舞团等，也同各个艺术节合作，包括了“M1新加坡艺穗节”与新加坡现代舞蹈节“触”。2006年，他是首个获颁美国剧场灯光制造商ETC奖学金的亚裔得主。



唐在一—音效设计

唐在一(1984年，新加坡/英国)是一个居住在新加坡的艺术工作者，作曲家和音效设计师。作为他的个人训练，他从受威胁的自然环境中捕捉田野录音，并将之抽象化、形象化，以回应大规模的生物灭绝现象。这些被改造的音效与其它媒介—图画、动画、投影、或演出—相结合，创造一个沉浸式和自我反省的体验；通过聆听，他让听者探讨自我意识的概念、以及人类与非人源之间的联系。

唐在的工作横跨不同的领域，从现代舞和影片到建筑和视觉装置艺术。他近期的展览和合作项目包括：《逃逸速度I》第二届银川双年展（中国，2018年）、*Spectres*，新加坡国际艺术节（新加坡，2017年）、*Resident Frequencies*，新加坡国家美术馆（2017年）、*Bits & Pieces*，与 Emmanuèle Phuon 合作的 *Danspace Projects*（纽约，2018年）、与 Migrant Ecologies 合作的 *Railtrack Songmaps Roosting Post 1*（新加坡，2018年）。

www.zaitang.com

[Photo credit: courtesy of NTU CCA Singapore.]



陈雪薇—舞台设计

陈雪薇毕业于英国盖德霍尔音乐戏剧学院，协作剧场制作及设计硕士课程。她的作品包括了场景设计和构思音乐节、马戏团表演以及装置艺术跟观众之间的交流元素。

雪薇在2017年《海峡时报》“生活！戏剧奖”中以《宣言》（戏剧盒和必要剧场）被提名为最佳灯光设计。她在《回忆母亲》（凯门剧场）的舞台和灯光设计在滨海艺术中心“实验剧场”（2016），新加坡，2016年布里斯班节和阿德莱德的澳亚艺术节亮相。

她近期的舞台设计包括《迟来之客》（彭魔剧团）、*Gretel and Hansel*（新加坡专业剧场）、*Here and Beyond*（Toy肥料厂）、《有时月光》（Toy肥料厂）、*Thick Beats for Good Girls*（凯门剧场）。

雪薇第一次与九年剧场合作是在《十二怒汉》中，担任舞台监督，她很高兴能够在《浮世/德》中再一次与九年剧场合作！



罗安妮—服装设计

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

服装设计作品包括九年剧场的《李尔亡》、九年剧场与澳门艺术节联合制作的《茉莉小解》、九年剧场/舞人舞团的《咔嚓卡夫卡！》、湘灵音乐社的《九歌·意象》、2015年新加坡国际艺术节委约作品《回归》（助理设计）。

创意与制作团队名单

原著 **Original Play**

约翰·沃尔夫冈·冯·歌德
Johann Wolfgang von Goethe

改编 / 导演 **Adaptation/Director**

邬秀丽 Cherilyn Woo

艺术总监 **Artistic Director**

谢燊杰 Nelson Chia

监制 **Producer**

徐山淇 Mia Chee

剧本翻译 **Script Translation**

梁海彬 Neo Hai Bin

演员 **Cast**

「九年剧场演员组合成员」

NYT Ensemble—

徐山淇 Mia Chee

韩乾畴 Hang Qian Chou

梁海彬 Neo Hai Bin

温伟文 Timothy Wan

灯光设计 **Lighting Design**

陈俊兆 Adrian Tan

音效设计 **Sound Design**

唐在 Zai Tang

舞台设计 **Set Design**

陈雪薇 Petrina Dawn Tan

服装设计 **Costume Design**

罗安妮 Luo An Ni

制作经理 **Production Manager**

苏蜜嫣 Tennie Su

舞台监督 **Stage Manager**

陈湘怡 Tan Xiang Yi

助理舞台监督 **Assistant Stage Manager**

卓文芳 Toh Wen Fang

前台经理 **Front-of-House Manager**

张佩思 Teo Pei Si

字幕操作 **Surtitle Operator**

莊義楷 Chng Yi Kai

宣传平面与标题设计

Key visual and title design

Qu'est-ce Que C'est Design

宣传摄影 **Key visual photography**

Studio W Photography

宣传照化妆 **Key visual make-up**

The Make Up Room

行政执行 **Admin Executive**

张佩思 Teo Pei Si

宣传执行 **Publicity Executive**

蔡淑娟 Valerie Chua

会计 **Accountant**

欧阳铭芝 Lynzie Au Yeung

About Nine Years Theatre

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

—Artistic Director, Nelson Chia

Nine Years Theatre is a Singapore Mandarin theatre company co-founded by Nelson Chia and Mia Chee. The company focuses on the re-imagination of classic work and the creation of new work. Our Mandarin productions (with surtitles) have attracted audiences from all language backgrounds with their consistency in quality and a cultural sensibility in translation and adaptation. We also collaborate with local and international arts groups in cross-cultural and cross-disciplinary work.

We believe in actor training. Our works are therefore often being described as grounded in the actors' art. We are the only company in Singapore that works with an ensemble of actors that train regularly on a long-term basis via systematic methods. Furthermore, we also share these training methods and philosophy with the community through classes and open training platforms. Under artistic director Nelson's leadership, the NYT Ensemble is currently developing a performance approach known as the “The Paradoxical Body: The NYT Actors' Work”.

In order to engage audiences beyond our productions, the company has continuously explored various ways of holding dialogue sessions with them. Our efforts are rooted in the belief that audiences should not merely consume art, but be offered the opportunity to discuss art.

Nine Years Theatre Ltd. is a charity with IPC status. Nine Years Theatre is supported by the National Arts Council under the Major Company Scheme for the period from 1 April 2016 to 31 March 2019.

Board of Directors

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

Company Staff

Artistic Director: Nelson Chia
Company Director: Mia Chee
Admin Executive: Teo Pei Si
Publicity Executive: Valerie Chua
Accountant: Lynzie Au Yeung

Company Associates

Director: Cheryllyn Woo
Production Manager: Tennie Su
Stage Manager: Tan Xiang Yi

NYT Ensemble

Mia Chee
Hang Qian Chou
Neo Hai Bin
Timothy Wan

九年剧场

支持九年剧场

NINE YEARS THEATRE

参与「九高格捐助方案」!

SUPPORT NYT

Join the [9-Cell Grid Donation Scheme]!

九年剧场是一个非牟利注册之公益慈善文化团体。

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

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

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

规格 STANDARD

\$250
and above

你的捐赠帮助我们建立系统，
完善运作。

Your donation helps us
establish systems to perfect
our operations.

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

体格 PHYSIQUE

\$500
and above

你的赞助支援我们分享训练，
强身健体。

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

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

性格 PERSONALITY

\$1,000
and above

你的支持协助我们累积经验，
培养个性。

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

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

风格 STYLE

\$2,500
and above

你的拥护促使我们不停探索，
建立方向。

Your support pushes us
to explore and create
new directions.

- 8 complimentary tickets

人格 CHARACTER

\$5,000
and above

你的慷慨鼓励我们磨练意志，
自强不息。

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

- 10 complimentary tickets

升格 ADVANCEMENT

\$7,500
and above

你的信任激发我们力求精研，
更上层楼。

Your trust spurs us to strive for
higher excellence.

- 12 complimentary tickets

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

**破格
BREAKTHROUGH** and above

你的胸怀推动我们深入未知，
勇启创意。

Your kindness moves us to
head for the unknown and
create bravely.

- 16 complimentary tickets
- 20% off tickets up to max.number of 14 purchased tickets

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

**品格
TASTE** and above

你的远见启发我们了解艺术，
宣扬人文。

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

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

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

**别具一格
UNIQUENESS** and above

九年剧场全体演、职人员深深
鞠躬。

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

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

所有捐助者也将能享有以下
All supporters also get to enjoy the following:



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欲知更多详情，请浏览 To know more about the scheme, visit
www.nineyearstheatre.com/join.php

Artistic Director's Message: Of the Challenges Ahead

2019 is a particularly exciting year for NYT. This year, we are planning to increase the involvement and commitment of the company members. We are encouraging the office staff to take more lead in the company's operation. We are learning to deepen the training of the NYT Ensemble actors and to push ourselves further into unfamiliar territories. We are trying to consolidate our training experience,

through the articulation of a methodology called "The Paradoxical Body: The NYT Actors' Work". We are thinking about the possibility of organizing a "second company/associate ensemble", and we are hoping to move into a bigger home. In terms of productions, we will continue to create re-imaginings of classics, adaptations of various forms of texts, and the making of new work. Furthermore, we have been



learning to build international relationships, with a number of cross-cultural and cross-genre collaborations in the pipeline. Most importantly, we have 3 additions to the team—Tennie Su and Tan Xiang Yi, who are our Associate Production Manager and Associate Stage Manager respectively, and Cherilyn Woo, our Associate Director, who is also the director of *Faust/Us*. This is the first time that an NYT production will be directed by someone other than me, and by a younger, new-generation director.

I first met Cherilyn in 2013 when I mentored her in the direction of her graduating production in Lasalle College of the Arts. After her graduation, I invited her to work as director's assistant while also taking up the tasks of backstage crew in a couple of NYT's productions. From 2017, she started collaborating more regularly with NYT as assistant director or translator of text for our productions. In between, she had also attended the actors' classes by NYT and practised the training methods used by the NYT Ensemble in order to understand the nature of the actors' work. Therefore, as one can see, the opportunity for Cherilyn to direct *Faust/Us* is the result of a period of practice and preparation, something very much in line with NYT's philosophy of long-term training and accumulation of knowledge.

I remembered the day we sat down at a café to discuss what she would direct in 2019. She proposed to tackle the text of *Faust* but had also prepared a few other options just in case I did not agree. I asked her, "Which of the options do you think poses the greatest challenge and which option do you really like?" She answered, without hesitation, "*Faust*." And I said, "*Faust* it shall be." I am very glad that Cherilyn has chosen



to go for something she thinks is difficult. I have always believed that courage and the willingness to go towards difficulty are some of the qualities a director must have. After all, the only person who can really stop you from achieving your vision on stage is yourself.

Nevertheless, the actual helming of a production is never easy and it is something that no amount of practice and training can fully prepare you for. Although Cherilyn has directed other productions outside of NYT, I believe this is the first time she is directing something of her choice in a professional environment. I wish her all the best and I truly hope she will have a great learning experience. I thank you, the audience, for turning up to support NYT's effort to nurture, invest in and provide opportunities for the younger generation of Mandarin theatre directors. May you be inspired by the challenges offered by this re-imagination of a two-century-old German classic.

— Nelson Chia

Director's Message


My first interaction with *Faust* was seven years ago at a bookshop overseas. There was something alluring about the idea of humans mingling with a force of nature like the devil, in hopes of getting a fleeting taste of what it might feel like to have access beyond any kind of human potential. Over the course of the seven years, the story has found its way back into my thoughts sporadically. Seven years is a relatively long time to be thinking about a play. But it's hardly enough time to even begin to understand the masterpiece that Goethe spent sixty years writing. *Faust* is a heavily complex masterpiece that possesses some of the most difficult philosophies of life. With every read, I view it in a completely different way.

Despite all the different revelations I've had while revisiting this piece at different stages in my life, the one image that stuck was this—here was this incredibly intelligent and well-achieved individual who despite having all the possibilities and potential to achieve so much more, still felt the unbearable weight of existence. Almost as if everything achieved was each a stone that weighed *Faust* down instead of carrying the individual forward. And in that hunched-over posture under the weight of the individual's thoughts, a devil appears. He is selling the escape route into an unknown. There was this idea that everything is in front of you asking to be chosen,

and yet something deep inside you pushes you into an unknown, into a harrowing journey of uncertainty. And in a strange way, that uncertainty is a very comforting escape route to take instead of confronting oneself.

Living in a fast-paced society and culture, there is a ton of pressure to focus on achievement and success. Everything has become a checkpoint, a goal, an award, a title to seize. With every step we get, we end up searching for the next thing that we feel brings us closer to a status we want to achieve, a step closer to "living the dream". But somehow despite all we have, at whatever point we are in our lives, behind closed doors, there are times, just sometimes... we find ourselves morphing into a similar image of *Faust*. A human buried and choking in our own thoughts, playing with the idea that if someone could offer us a fast-track route out of this, we might just take it.

Maybe we are scared of our own creations, our own choices, maybe we're scared of ourselves. But instead of asking what this fear is, I borrow a quote from Joseph Campbell who once wrote, "All the Gods, all the Heavens, all the hells are within you." Within us, there is the potential to create and to destroy, there is light and there is dark, there is happiness and there is pain. Our



human condition is not to be soaked up in our own tragedies, circumstances or mistakes. But being human is what gives us license to be all. We have the infinite capacity to express fears, hopes, loss, pain, pleasure, excitement, anger, happiness and peace, sometimes all at once.

As we are chasing a “god”, “hero”, “presidential”, “celebrity” status, we need to ask ourselves, what for? If we replace the “gods” that command us in hopes of being free from the constraints of being at the mercy of someone else, who do we want to become in the face of freedom? What do we want to do? What will we feel? To ask what Faust was looking for is not the point. That is looking for an answer, but the answer doesn’t solve anything. Also I think we’ve asked ourselves enough about what the point or the meaning of life is. These questions we know. It’s time to find new questions to ask, to find new perspectives in the existential crisis we all fear which has become more apparent in the wake of all the chaos in the world.

Tonight, we ask that you live in the questions with us. As Faust faces the gods, the heavens and the hells within her, we ask that you join us on this journey. That in the wake of everything happening and passing us by, we lay out the questions together. That is what I’ve found

incredibly beautiful about reading *Faust*. That I walk away with more questions that I had before, but still manage to find the magic in realising those questions. Goethe spent sixty years writing this, he wrote this till the end of his days. To think that I can stage it in its entirety so early in my career would be to do it injustice. Instead, I’ve written a response, a glimpse of what Goethe offered me, and hopefully, a peek of what Goethe’s *Faust* can offer you. As we all walk away from the theatre, I hope that when you do feel yourself hunched over again, drowning in thoughts, maybe think of Faust. That maybe Faust might remind you to look out for that little twinkle of life in your beating hearts and see the little bit of magic dust in the air. That sometimes we can learn from even the simplest of things in life.

— Cheryl Woo

Director's Bio



Cherilyn is a Freelance Theatre Stage Director and Writer. Her journey to become a director started by her being an assistant director on many different local productions here in Singapore both in the Mandarin and English theatre scene. Straight out of college, Cherilyn first came to work with Nine Years Theatre on *An Enemy of the People*, where she was an assistant to the director, Nelson Chia in 2013.

From 2014–2016, She was a resident at the Directing Residency programme at Singapore Repertory Theatre. Throughout her time there she worked on several different productions, including *The Little Company*, *MainStage* and *Young Company* productions. She was also the assistant director on two Shakespeare in the Park productions.

After finishing her Residency at SRT, Cherilyn returned to work with NYT. After working on a couple more productions as an assistant director, she became NYT's first Associate Director in 2018.

Combining both her love for classical music and story-telling, Cherilyn has also ventured into opera. Most notably, she was the stage director in Singapore Symphony Orchestra concert version of *La Bohème* at the Esplanade Concert Hall in 2018.

Directing Credits: *Il Combattimento di Tancredi e Clorinda* (YST Conservatory), *The Last Five Years: A Gender Reversal*, *La Bohème* (Singapore Symphony Orchestra), *The Woman Before*, *The Bus Stop*, *Abstraction*, *The Chairs*.

Associate Director: *The Nightingale* (SRT)

Assistant Director Credits: *Lear is Dead* (NYT), *Sparks, the Musical* (Pangdemonium), *Pissed Julie* (NYT), *Art Studio* (NYT), *Orpheus in the Underworld* (New Opera Singapore), *The Three Billy Goats Gruff* (SRT), *Treasure Island* (SRT), *Hello/Goodbye* (SRT), *LKY: The Musical* (Metropolitan Productions), *The Tempest* (SRT), *Goldilocks & The Three Bears* (SRT), *Junior Claus* (SRT).

For all her achievements, it took a community of people that supported her in many different ways and gave Cherilyn the courage and inspiration to chase her dreams without trading her soul. Cherilyn would like to sincerely thank the following people for her journey on *FAUST/US*: the NYT company, the *FAUST/US* team, Breakfast Club, Libby, Napoleon, E, G6s, friends, mentors, and last but not least, her uniquely wonderful family.

www.cherilynwoo.com

Instagram: @cherilynwoo

[Photo Credit: Tan Jun Yin]

Original Playwright and Script Information

About Playwright—Johann Wolfgang von Goethe

Johann Wolfgang von Goethe (1749–1832) was one of the greatest writers in world literature. Born in Frankfurt, Germany, he was a famous philosopher, writer, scientist and the most renowned representative of the Weimar Classicism, a German literary and cultural movement. Goethe was ennobled by the Duke of Saxe-Weimar-Eisenach, Karl August, as a nobleman at the age of 25. Goethe's literary creations include poetry, dramas, prose, and novels. His main works comprise of the tragedy "*Götz von Berlichingen*" (1773), the novel "*The Sorrows of Young Werther*" (1774) and "*Faust*", which consists of "*Faust: A Tragedy*", and "*Faust: The Second Part of the Tragedy*". The second part of *Faust* was completed in 1831, before his death in the following year. A cultural institute with a global reach known as Goethe-Institut is named after him.

About Faust

"*Faust*" is a play in two parts "*Faust: A Tragedy*" and "*Faust: The Second Part of the Tragedy*", which is later regarded as one of the greatest works contributed by Germany to world literature. It is also the blueprint for many literary works, music, operas, movies and animations. Faust originated from the Latin language, known as Favestus, with the meaning of luck and blessing. It was said that historically, Faust was a real figure who lived in the fifteenth century. He was regarded as a brilliant man and became one of the characters of German folklore after his death.

The play shares the same name as the protagonist; it revolves around Faust's thoughts and development that happened during German Renaissance and the European Society. Faust is highly respected due to his knowledge, but he lives in pain and is unable to experience joy of life. Just then, the devil Mephistopheles appears and proposes an irresistible deal. Mephistopheles will free Faust from his painful state of mind, provided that Faust agrees to deliver his soul to him after his death. In his quest to search for the meaning of life, Faust accepts the deal and embarks on a journey with Mephistopheles.

Cast Bio



Mia Chee — as FAUST
Nine Years Theatre
Company Director and Co-Founder

Founding & Core Member of
Nine Years Theatre Ensemble

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

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

Mia:

What will I trade with the devil? Erm, can I trade my carelessness and forgetfulness?



Hang Qian Chou — as God/Sybil/Wagner
Founding & Core Member of
Nine Years Theatre Ensemble

Qian Chou first worked with Nine Years Theatre on *Twelve Angry Men* as Juror #2 and subsequently became a Founding and Core Member of the NYT Ensemble. Since then, he has appeared in most of NYT's productions, including taking on Kuo Pao Kun's monologue *No Parking on Odd Days* in Cantonese; playing Gloucester in *Lear Is Dead*, Jean in *Pissed Julie*, Old Zhou in *Cut Kafka!*, Big Beard in *Art Studio*, Mr Lee's son in *Red Sky*; the titular role in *Red Demon* and *Tartuffe*; the Pot-mender in *The Lower Depths*; and Peter Stockmann in *An Enemy of the People*.

He graduated from NUS Theatre Studies and the pioneer cohort of WILD RICE's actors' training programme young & WILD. He also attended summer workshops at Anne Bogart's SITI Company (Saratoga Springs, US), École Philippe Gaulier (Paris, France) and David Diamond's Theatre for Living (Vancouver, Canada).

Qian Chou:

What will I trade with the devil? Like Faust, I'd trade him my soul at the end of my life, since I'd have no use for it by then. In return, I want a lifetime of health so that I can always do what I wish to.



Neo Hai Bin—as Grett/Mark
Founding & Core Member of
Nine Years Theatre Ensemble

Over the years, he experienced the theatre's power to develop social awareness and empower communities. He started off as a member of "ARTivate", the youth wing of Drama Box. Now a freelance theatre practitioner, he receives long-term, regular and systematic training in Nine Years Theatre. In 2014, he attended and deepened his understanding of "Suzuki Method of Actor Training" in Suzuki Company of Toga, Japan. He attended the SITI Company Summer Workshop 2018, New York, to further his practice of "Viewpoints".

He is part of performing arts collective "微Wei Collective".

He keeps a blog at:
<http://thethoughtspavilion.wordpress.com>

Hai Bin:

What will I trade with the devil? I will trade my soul, in exchange the devil will eradicate all human weaknesses!—The paradox is, to trade with the devil is in itself a human weakness.. Let the world keep turning as it is then!



Timothy Wan—as Mephistopheles
Core Member of
Nine Years Theatre Ensemble

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

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

Timothy:

What will I trade with the devil? It feels like every deal with the devil always somehow backfires. But if I had to, I think I would want to be able to have all the wisdom in the world, in exchange for a shorter life. I might not live as long, but hopefully I'll be able to live a better (shorter) life.

Creative Team Bio



Adrian Tan—Lighting Designer

Adrian Tan's designs have been staged at venues in Jakarta, Manila, Kuala Lumpur, Beijing, Bratislava (Slovakia) and Prague. Most notably, his work for *A Cage Goes In Search of A Bird* for theatre collective A GROUP OF PEOPLE was nominated for Best Lighting Design at The Straits 'Times' Life! Theatre Awards 2011 and also awarded Production of The Year. Tan has worked extensively with theatre and dance companies including Dream Academy, Wild Rice, Singapore Dance Theatre, T.H.E Dance Company, and with festivals such as the M1 Singapore Fringe Festival and M1 CONTACT Contemporary Dance Festival. In 2006, he was the first Asian recipient of the ETC Sponsorship Awards held in Las Vegas, USA.



Zai Tang—Sound Designer

Zai Tang (b. 1984, SG / UK) is an artist, composer and sound designer based in Singapore. In his solo practise he experiments with the abstraction and visualisation of field recordings from natural environments under threat, as a means of responding to the spectre of mass extinction. Transformed from their original state these sonorities are combined with other elements – drawing, animation, projection and/or performance—to create immersive and reflexive experiences that explore notions of awareness and connection between the human and the nonhuman via listening.

Collaboratively Zai works across different context; from contemporary dance and film to architecture and visual art installations. Recent exhibitions and collaborations include: *Escape Velocity I*, 2nd Yinchuan Biennale, China (2018); *Spectres*, SIFA, Singapore (2017); *Resident Frequencies*, National Gallery Singapore (2017); *Bits & Pieces*, Danspace Projects, New York (2018) with Emmanuèle Phuon; *Railtrack Songmaps Roosting Post I*, Singapore (2018) with Migrant Ecologies.

www.zaitang.com

[Photo credit: courtesy of NTU CCA Singapore.]



Petrina Dawn Tan—Set Designer

Petrina Dawn Tan holds a Masters of Art with Merit in Collaborative Theatre Production and Design from the Guildhall School of Music and Drama in London. She practices scenic design and conceptualised a range of projects including music festivals, circus acts and installations with elements of audience participation.

Petrina was nominated for Best Lighting Design in the The Straits Times' Life! Theatre Awards 2017 for her work on *Manifesto* (The Necessary Stage & Drama Box). Her set and lighting design on *Recalling Mother* (Checkpoint Theatre) has been seen internationally at Esplanade The Studios: 2016, Singapore, Brisbane Festival 2016 and Oz Asia 2017, Adelaide.

Recent local set designs include *Late Company* (Pangdemonium!), *Grete and Hansel* (Singapore Repertory Theatre), *Here and Beyond* (Toy Factory Productions), *Sometime Moon the Musical* (Toy Factory Productions) and *Thick Beats for Good Girls* (Checkpoint Theatre).

Petrina first worked with Nine Years Theatre as Stage Manager for *Twelve Angry Men*, and is happy to be working with them again for *FAUST/US!*



Loo An Ni—Costume Designer

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

Her costume design credits include *Lear Is Dead* (Nine Years Theatre), *Pissed Julie* (Nine Years Theatre and Macau Arts Festival), *Cut Kafka!* (Nine Years Theatre × T.H.E Dance Company), *Nine Songs* (Siong Leng Musical Association), and *Returning* (asst. design, SIFA 2015 commission).

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戏剧盒 Drama Box
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我们由衷感谢以下所有「九宫格捐助计划」捐助者，让我们有能力继续呈献高素质的制作。

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