

35<sup>th</sup>



香港藝術節  
Hong Kong  
Arts Festival

27.2 - 25.3.2007

George Orwell's  
喬治·奧威爾

THE ACTORS' GANG 演員同盟

1984



IGNORANCE IS STRENGTH

無知即力量

自由即奴役

FREEDOM IS SLAVERY

WAR IS PEACE  
WAR IS PEACE  
WAR IS PEACE

演員同盟 The Actors' Gang

喬治·奧威爾  
George Orwell's

1984

改編  
Adapted by 邁克爾·吉恩·沙利文  
Michael Gene Sullivan

導演  
Directed by 添·羅賓斯  
Tim Robbins

- 6 演出及製作 Credits
- 9 故事背景 Setting
- 10 故事大綱 Synopsis
- 15 新語辭典 Newspeak Dictionary
- 17 喬治·奧威爾 George Orwell
- 19 導演的話 Director's Notes
- 23 編劇的話 Playwright's Notes
- 29 劇團介紹 Company Profile
- 簡歷 Biographies
- 31 添·羅賓斯 Tim Robbins
- 33 演員簡歷 Cast
- 35 製作人員簡歷 Production Team



■ 28.2-4.3.2007

香港演藝學院歌劇院  
Lyric Theatre, Hong Kong Academy  
for Performing Arts

英語演出，附中文字幕  
演出長約2小時，包括一節15分鐘中場休息

Performed in English with Chinese surtitles  
Running time: approximately 2 hours with a  
15 minute interval

為了讓大家對這次演出留下美好印象，請切記在節目開始前關掉手錶、無綫電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and PAGERS. Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.

## 喬治·奧威爾 《1984》

改編 邁克爾·吉恩·沙利文

導演 添·羅賓斯

## George Orwell's 1984

Adapted by Michael Gene Sullivan

Directed by Tim Robbins

演員  
Cast溫斯頓  
亞當·沃爾什Winston  
P Adam Walsh奧布賴恩  
基特·法利O'Brien  
Keythe Farley黨員一／溫斯頓  
布賴恩·芬尼1st Party Member, Winston  
Brian T Finney黨員二／茱莉亞  
凱莉·霍利斯達2nd Party Member, Julia  
Kaili Hollister黨員三／塞美  
佛斯特3rd Party Member, Syme  
V J Foster黨員四／帕森斯  
史提芬·波特4th Party Member, Parsons  
Steven M Porter

## 製作人員

## Production Team

舞台設計  
理察·胡佛  
西貝爾·維卡史米亞Scenic Designers  
Richard Hoover  
Sibyl Wickersheimer服裝設計  
艾莉森·麗琪Costume Designer  
Allison Leach燈光設計  
博斯科·弗蘭岡Lighting Designer  
Bosco Flanagan音響設計  
戴維·羅賓斯Sound Designer  
David Robbins舞台監督  
艾麗卡·基斯頓森Stage Manager  
Erica Christensen技術監督  
米亞·托利斯Technical Director  
Mia Torres助理舞台監督  
維多利亞·羅賓遜Assistant Stage Manager  
Victoria Robinson

燈光監督 莫亞·麥吉尼斯	Lighting Director Maura McGuinness
劇團經理 茱迪芙·托利斯	Company Manager Judith Torres
道具統籌 維多利亞·羅賓遜	Props Coordinator Victoria Robinson
道具助理 米雪兒·蘇亞 瑪莉·愛琳·奧唐奈	Props Assistants Michelle Souza Mary Eileen O'Donnell
服裝助理 伊莉沙白·韋斯波姆	Costume/Wardrobe Assistant Elizabeth Weisbaum
巡演經理 戴維·利百民／ 演藝人代表公司	Tour Management David Lieberman/ Artists Representative
中文字幕 黃燦然	Chinese Surtitles Huang Canran

本劇演出及製作人員均為（美國）演員協會、專業演員及舞台製作人員工會會員。

*The Actors and Stage Managers in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*

本節目得桑莉亞·布朗尼·奧威爾及AM希思有限公司特別授權演出。

*Presented by special arrangement with the estate of Sonia Brownell Orwell and AM Heath and Co, Limited.*

《1984》獲美國鹽湖城猶他州大學金斯伯里堂資助部份製作經費。

*1984 was commissioned in part by Kingsbury Hall, University of Utah, Salt Lake City, USA.*

## 加料節目 Festival Plus

### 1.3.2007 (四 Thu)

演出前講座 (憑演出門票入場)

演員同盟與《1984》

講者：革·來納 (演員同盟執行總監)

下午7:00-7:30

香港演藝學院一樓藝聚廊

演後藝人談

歡迎觀眾演出後留步，與演員同盟成員見面。

Pre-Performance Talk (Free admission for ticket holders)

The Actors' Gang and 1984

Speaker: Greg Reiner, Managing Director, The Actors' Gang

7:00-7:30pm

Atrium Lounge, 1/F, Hong Kong Academy for Performing Arts

Meet-the-Artists (Post-Performance)

If you would like to meet the members of The Actors' Gang, please stay behind in the auditorium after the performance.

# 《1984》的世界 The World of 1984

歐亞國的版圖包括了由葡萄牙至白令海峽的整個歐亞大陸北部；大洋國則由美洲、不列顛群島等大西洋群島、澳大利西亞，以及非洲南部組成。東亞國面積比其他兩國小，西邊國界模糊，覆蓋了中國及其南方國家、日本群島，及滿洲地區、蒙古和西藏等大片局勢動盪的土地。

三個超級強國的國界間，有一主權朝換夕改的四角形地區，以摩洛哥的丹吉爾、剛果的布拉柴維爾、澳洲的達爾文港和香港為界。那裏的人口佔全球五份之一，而三國就是為這人口稠密的地區和北極的佔有權而戰。

那裏的居民賤如螻蟻，在政權和政權中流離失所；在統治者眼中，他們不過是可盡情榨取的石油煤礦，為軍事競賽，為掠奪土地，為提供人力資源而生。周而復始，永無休止。

摘自喬治·奧威爾《1984》



Eurasia comprises the whole of the northern part of the European and Asiatic land-mass, from Portugal to the Bering Strait. Oceania comprises the Americas, the Atlantic islands including the British Isles, Australasia, and the southern portion of Africa. Eastasia, smaller than the others and with a less definite western frontier, comprises China and the countries to the south of it, the Japanese islands and a large but fluctuating portion of Manchuria, Mongolia, and Tibet.

Between the frontiers of the super-states, and not permanently in the possession of any of them, there lies a rough quadrilateral with its corners at Tangier (Morocco), Brazzaville (Congo), Darwin (Australia) and Hong Kong, containing within it about a fifth of the population of the earth. It is for the possession of these thickly-populated regions, and of the northern ice-cap, that the three powers are constantly struggling.

The inhabitants of these areas, reduced more or less openly to the status of slaves, pass continually from conqueror to conqueror, and are expended like so much coal or oil in the race to turn out more armaments, to capture more territory, to control more labour power, to turn out more armaments, to capture more territory, and so on indefinitely.

George Orwell, from the novel *1984*



# 溫

斯頓·史密斯是外黨黨員，於真理部紀錄科工作，負責重寫及扭曲歷史。為至少能在思想上逃避老大哥的暴政，他開始寫日記，一項可招死罪的行為。溫斯頓決意在毫無人性的環境中保留一點人性，然而電視屏幕無處不在，不論在家裏、辦公室中、飯店內，甚至浴室都裝上了電視。他一舉一動均受監視，危機處處。

在某天強制性的「兩分鐘仇恨」環節內，溫斯頓受到內黨成員奧布賴恩的注意，而他認定對方是自己的盟友；他同時吸引了隸屬虛構部的茱莉亞，可是溫斯頓深信她是要把自己置之死地的敵人。數天後，本以為是敵對的茱莉亞悄悄把寫着「我愛你」的字條塞給溫斯頓，叫他費煞苦心與她相會，幾經辛苦終於見面時，茱莉亞說出她構思的繁複計劃，好讓二人獨處。

孤男寡女在鄉間翻雲覆雨後，溫斯頓和茱莉亞展開了反黨反老大哥之戰。溫斯頓成功在小店上租了間密室作二人約會之用。儘管他們知道終有一天會被政府拘捕，但依然墮入愛河，深信在最惡劣的情況下，彼此間的愛與忠誠無人能奪。

**W**inston Smith is a member of the Outer Party. He works in the Records Department in the Ministry of Truth, rewriting and distorting history. To escape Big Brother's tyranny, at least inside his own mind, Winston begins a diary — an act punishable by death. Winston is determined to remain human under inhuman circumstances. Yet telescreens are placed everywhere — in his home, in his cubicle at work, in the cafeteria where he eats, even in the bathroom stalls. His every move is watched. No place is safe.

One day at the mandatory Two Minutes Hate sessions, Winston catches the eye of an Inner Party Member, O'Brien, whom he believes to be an ally. He also catches the eye of a dark-haired girl, Julia, from the Fiction Department, whom he believes is his enemy and wants him destroyed. A few days later Julia, whom Winston believes to be against him, secretly hands him a note that reads "I love you". Winston takes pains to meet her, and when they finally do meet, Julia draws up a complicated plan whereby they can be alone.

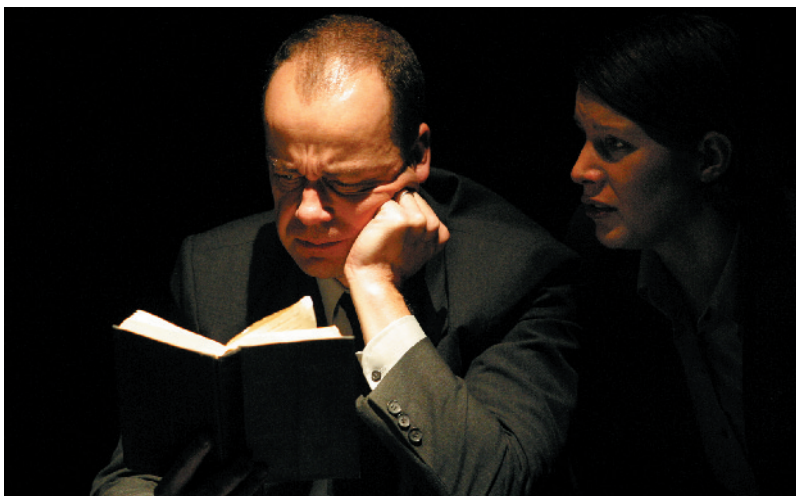


最後，溫斯頓和茱莉亞向奧布賴恩傾訴對黨的深惡痛恨，他們以為奧是以推翻黨為目標的地下組織兄弟會成員。在回答奧布賴恩一連串問題後，他們加入了兄弟會；在奧布賴恩的安排下，溫斯頓接下了「那本書」——是地下組織領袖伊曼紐·歌德斯坦恩撰寫的叛逆之書；歌德斯坦恩曾是老大哥的伙伴，後來反目為敵。

溫斯頓在聲援大洋國的戰爭大集會中接到那本書；在密室中細讀，茱莉亞在他身邊打盹。二人被密室內一幅掛畫後的聲音驚動，發現畫後裝上了監視屏幕。他們被帶走，分開囚禁。溫斯頓醒來發現自己身處

Alone in the countryside, Winston and Julia make love and begin their allegiance against the Party and Big Brother. Winston is able to secure a room above a shop where he and Julia can go for their romantic trysts. Winston and Julia fall in love, and while they know that they will someday be caught, they believe that the love and loyalty they feel for each other can never be taken from them, even under the worst circumstances.

Eventually, Winston and Julia confess their hatred of the Party to O'Brien, whom they believe to be a member of the Brotherhood (an underground organisation aimed at bringing down the Party). O'Brien welcomes them into the Brotherhood with an array of questions and arranges for Winston to be given a copy of 'the book', the underground's



仁愛部那個恍如牢房的幽閉房間裏；他獨坐了好幾天，最後，奧布賴恩來到。起初溫斯頓以為奧也被抓了，但很快醒覺奧的目的是來折磨他、粉碎他的意志。黨原來一直清楚溫斯頓的種種罪行，奧布賴恩過去七年其實一直在監視他。

此後數月，奧布賴恩向溫斯頓施以酷刑，企圖以雙重思想——叫人同時兼持和堅信兩套相反的觀念——改變他的思想。溫斯頓卻相信思想不應受束縛，而為了保持思想自由，人必定有相信  $2 + 2 = 4$  這種客觀事實的權利。奧布賴恩企圖令溫斯頓相信  $2 + 2 = 5$ ，但溫並未屈服。

最後，奧布賴恩把溫斯頓禁閉在仁愛部最恐怖的房間 101 室；在這裏囚犯被迫面對他最懼怕的事物。因為溫斯頓最害怕的是老鼠，故奧布賴恩為溫斯頓戴上鐵絲網製的面具，威脅將老鼠放進網內咬他的臉。溫斯頓歇斯底里大叫：「讓老鼠咬茱莉亞吧！」的一刻，他連最後一絲人性也棄絕了。

treasonous volume written by their leader, Emmanuel Goldstein, a former ally of Big Brother now turned enemy.

Winston gets the book at a war rally and takes it to the secure room where he reads it with Julia napping by his side. The two are disturbed by a noise behind a painting in the room and discover a telescreen. They are dragged away and separated. Winston finds himself deep inside the Ministry of Love, a kind of prison with no windows, where he sits for days alone. Finally, O'Brien comes. Initially Winston believes that O'Brien has also been caught, but he soon realises that O'Brien is there to torture him and break his spirit. The Party had been aware of Winston's "crimes" all along; in fact, O'Brien had been watching Winston for the past seven years.

O'Brien spends the next few months torturing Winston in order to change his way of thinking — to employ the concept of *doublethink*, or the ability to simultaneously hold two opposing ideas in one's mind and believe in them both. Winston believes that the human mind must be free, and to remain free, one must be allowed to believe in an objective truth, such as  $2 + 2 = 4$ . O'Brien wants Winston to believe that  $2 + 2 = 5$ , but Winston is resistant.

Finally, O'Brien takes Winston to Room 101, the most dreaded room of all in the Ministry of Love, the place where prisoners meet their greatest fear. Winston's greatest fear is rats. O'Brien places over Winston's head a mask made of wire mesh and threatens to open the door to release rats on Winston's face. When Winston screams, "Do it to Julia!" he relinquishes his last vestige of humanity.

**老大哥** 如「老大哥在看著你」；也可簡稱為 BB。1. 國家領導人，被奉若神明。2. 國家權力象徵，監察及管理人們的行為。（即為老大哥提供我們一切資料的資料庫）**BIG BROTHER** As in 'Big Brother is Watching You'. Also referred to as 'BB'. 1. The leader of the nation worshiped almost as a god; 2. personification of the power of the state, monitoring and directing people's actions (i.e. data banks that tell Big Brother all about us).

**犯罪思想** 或稱「思想罪」，即任何與黨原則不一致、或懷疑黨的宗旨之思想和觀念。黨相信「將思想控制，便控制罪行」（例如提及「替身」即思想罪一種）。思想犯一被發現有犯罪思想的人。**CRIMETHINK** Sometimes referred to as ThoughtCrime. Any thought, idea or consideration not in line with or doubting the principles of the party. 'Control thought, Control crime.' (e.g. mention of an Inperson (qv) is a thoughtcrime). Crimethinker – anyone found to be crimethinking.

**雙重思想** 控制現實的一種手段。要人同時秉持並堅信兩套相反的觀念。**DOUBLETHINK** Reality Control. To hold two contradictory beliefs in one's mind simultaneously and accept both of them.

**好性** 為黨製造下一代為目的之性交，與「性罪」的目的相反。**GOODSEX** Sex for the purpose of producing children for the party. The opposite of sexcrime.

**仇恨周** 強迫參與的周年活動，出席預先安排的示威和遊行，煽動國內對敵人的仇恨，促使人民繼續為黨效力。**HATE WEEK** Annual Event of compulsory attendance at pre-arranged rallies and parades to inflame hatred of Party enemies and heighten their efforts.

**內黨** 上層黨員（約佔人口百分之二），能享中產階級的安逸生活，兼兩位傭人，甚至可享有私人直升機。**INNER PARTY** Upper class Party members (about 2% of the population) enjoying middle class comforts, but with the addition of two or three servants and possibly a helicopter.

**青年反性聯盟** 鼓吹禁慾生活及根除性高潮的概念（以鼓吹「個人生活」為名義）。**JUNIOR ANTI-SEX LEAGUE** Organisation promoting celibacy and the eradication of the orgasm (known to promote ownlife).

**新語** 「政治正確」的官方語言，已剔除一切「非正統」政治思想或字眼，更刪減詞彙來限制可供表達之概念。**NEWSPEAK** The official language, 'politically correct', requiring no thought what-so-ever. All 'unorthodox' political ideas/words removed. Others words removed to limit the range of ideas that could be expressed.

**舊語** 標準英語。**OLDSPEAK** Standard English.

**外黨** 中產階級，包括了官員及政府職員，約佔人口百分之十三。內黨與外黨黨員的生活素質有天壤之別：外黨黨員身無長物，幾乎無法獲得一般基本消費品；在他們所謂「公寓」的陋室內，還裝有電視屏幕。**OUTER PARTY** Middle class. Bureaucrats and other government employees. Comprising approximately 13% of population. There is a huge gap between the standard of living of Inner and Outer party members. Outer Party members have very little possessions, and almost no access to basic consumer goods. All outer party members have a telescreen in every room of their pathetic excuse for an apartment.

**色情科** 真理部其中一部門，屬子虛科分支，為普民製造「最低等」的色情刊物、電影。**PORNOSEC** A department of Minitrue. Sub-section of the Fiction Department produces the 'lowest-kind' of pornography for the proles.

**普民** 無產階級（約佔人口百分之八十五），被黨員視為畜生。不像黨員要受嚴格監視（僅少數人家裏有電視），允許他們觀看和閱讀色情刊物、色情電影、姦妓，以及各種「微不足道的快樂」（即較輕的思想罪）來控制他們（因無法監視所有人）。**PROLE** Proletarians (approx 85% of population). Viewed as animals by party members. Less rigidly watched than party members (few, if any, have home telescreens). Permitted to indulge in pornography, prostitution and 'little joys' (i.e. minor thoughtcrimes) to keep the masses content (i.e. impossible to watch them all).

**普樂** 黨發放的劣質「娛樂」和偽造的新聞，包括文學、電影、色情刊物、音樂和其他為普民而設的宣傳品。**PROLEFEED** Trash 'Entertainment' and spurious news which the Party hands out to the masses. This includes written literature, movies, porn, music, and other various propaganda created for the proles.

**101室** 「最悲慘事物」的所在地，仁愛部終極懲處思想罪犯的地方。「最悲慘事物」可為活埋、刺刑，或任何罪犯最害怕的事物。**ROOM 101** The site of the 'worst thing' – the final punishment for thoughtcriminals by the Ministry of Love, whatever the 'worst thing' may be – burial alive, impalement, et al.

**錄音書寫** 口述紀錄，錄音書寫器。機器置有人聲辨識能力，可供保安使用。**SPEAKWRITE** To dictate. Speakwriter. A machine for taking dictation voice recognition capability for security.

**電視** 雙向電視屏幕。所有黨員家中每個房間都裝有電視。**TELESCREEN** Two-way television. All party members have one in every room of their apartment.

**思想罪** 參照「犯罪思想」一欄。**THOUGHTCRIME** See Crimethink.

**思想警察** 緝拿犯罪思想的警察，利用密探、緝毒警察、直升機和電視監視民眾。**THOUGHT POLICE** Crimethink Police force that monitors the public using spies (narcs), helicopters and telescreens.

**兩分鐘仇恨** 每日電視特輯，播放一系列有關思想犯罪的錄象和錄音，讓觀眾發出噓聲、喝倒采、咒罵以發洩負面情緒。**TWO MINUTE HATE** Daily telescreen special; a packaged parade of Crimethink images and sounds; used so viewers can boo, hiss and curse to release negative emotions.

**非人** 被造成「非存在」的人，所有相關的歷史紀錄均遭刪除。黨員受命抹去對該等人士的記憶，避免非人成為烈士的可能。**UNPERSON** Person made to not exist. All historical references removed. Party members directed to clear them from memory to eliminate the possibility of martyrdom.

**蒸發** 國家死刑，並附帶成為非人的「優待」。**VAPORIZE** State execution, with the added benefit of becoming an unperson.

**文藝生產機** 書寫機器。製造「文學」及「音樂」（即小報—提供體育、罪案、星相、廉價的倫理短篇小說、充塞性愛場面的電影和傷春悲秋的歌曲）予普民的電子機器。為免黨員被這些虛浮的觀念混淆思緒而製造的機器。**VERIFICATOR** A writing machine. A mechanical device that produces 'literature' and 'music' (i.e. tabloid newspapers – sport, crime and astrology, sensational nickel novelettes, films oozing sex and sentimental songs) for the proles. Invented so that party members would not be forced to cloud their minds with such frivolous concepts.

# George Orwell

## 喬治·奧威爾

### 作者 Author

喬治·奧威爾，原名埃里克·阿瑟·貝里雅，生於印度，在英格蘭受教育，獲獎學金於威靈頓公學及伊頓公學就讀。奧威爾提到他於伊頓公學就讀時，他的人生「相對而言是快樂的」，因為那裏的學生享有相當多的個人自由。但抵伊頓不久奧威爾即放棄認真讀書，轉而沉醉於斯威夫特、斯特恩和傑克·倫敦的作品中。

由於獎學金無望，家中又無法承擔昂貴的大學學費，奧威爾19歲加入印度駐緬甸皇家警隊，但旋即發現這意味他在支持一個他不再相信的政治體系。

1927年在英格蘭休假期間，奧威爾決定執筆棄戎，成為全職作家。他的首部著作《在巴黎和倫敦窮困潦倒的日子》(1933)，憶述自己在巴黎當自由作家時的困頓日子，及後在倫敦的困難時期。

奧威爾居於貧民區時，獲左翼書社委託調查英格蘭北部失業和貧困人民的境況，造就了《通向韋根碼頭之路》(1937)一書。書社不滿奧威爾在書中對英國社會主義和階級制度的描述，因為當時英國的社會主義乃中產的領地，他們唾棄英國基層大眾；相反，奧威爾卻視這些親切的民眾為英國社會的中堅。

1936年奧威爾赴西班牙，報導並參與共產黨和社會共和黨，對法西斯主義的弗朗哥政權的內戰。奧威爾親眼目睹有蘇聯支撐的共產黨如何鎮壓左派革命，他回國後即成為反斯大林主義者。

第二次世界大戰爆發，奧威爾欲加入英國的本土自衛隊，但因曾患肺結核遭拒絕。在人生的最後歲月，奧威爾雖然頻進醫院，但仍勉力完成兩本曠世巨著——不論在知識份子與普羅大眾間都廣受讚賞的反斯大林式寓言《動物農莊》，以及畢生傑作《1984》。

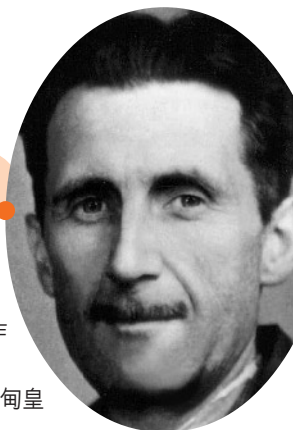
George Orwell (the pen name of Eric Arthur Blair) was born in India and educated in England — winning scholarships to both Wellington and Eton. Orwell wrote that he was “relatively happy” at Eton, which allowed its students considerable independence, but also that he ceased doing serious work after arriving there preferring to lose himself in the works of Swift, Sterne and Jack London. With no further prospects of a scholarship and his family unable to afford university, he joined the Indian Imperial Police in Burma at age 19, but soon came to realise that it meant supporting a political system in which he no longer believed.

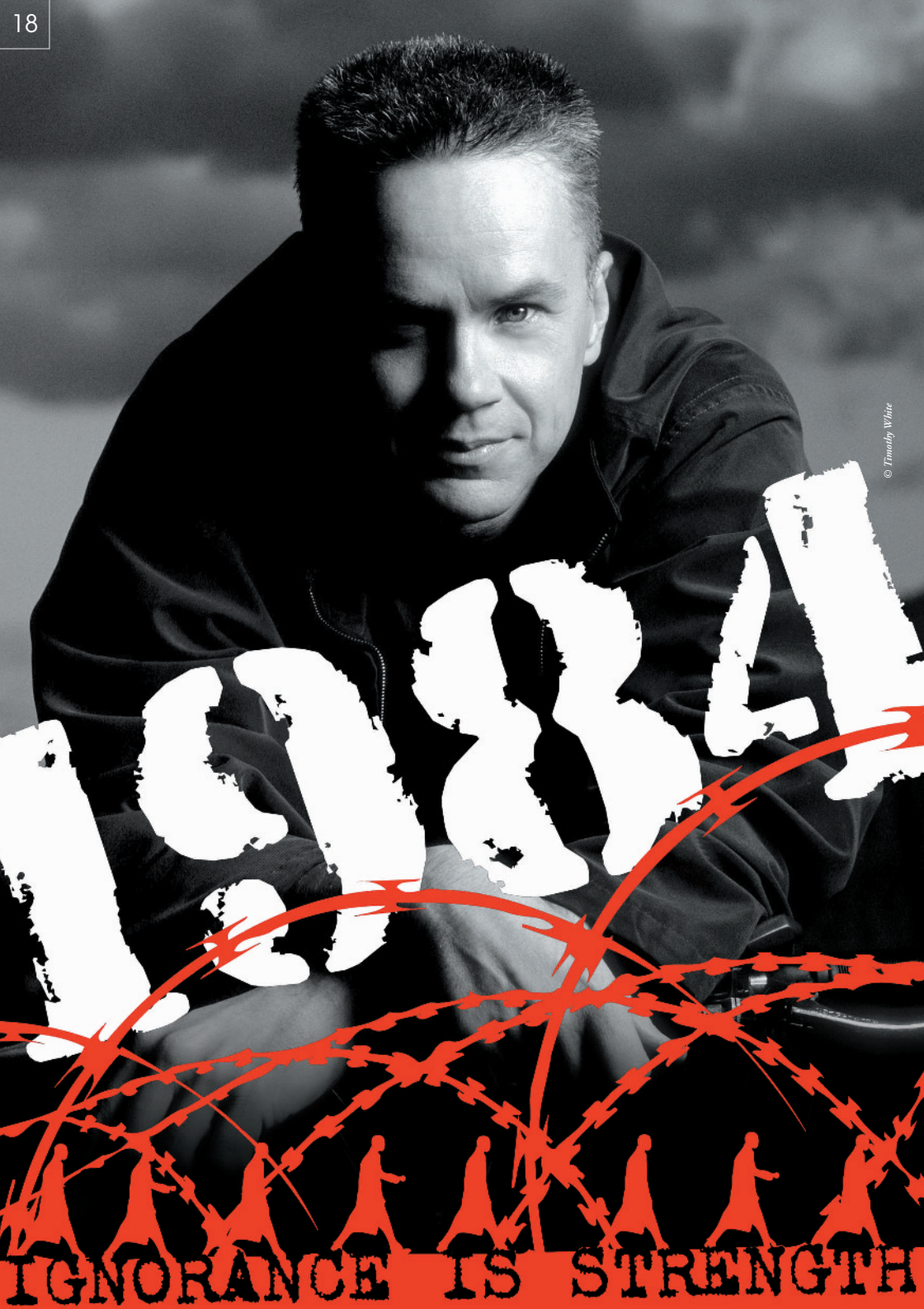
On leave in England in 1927, he decided to resign and become a writer. His first book, *Down and Out in Paris and London* (1933), described an unsuccessful period as a freelance writer in Paris, and then a difficult time back in London.

Living among the poor, he received a commission from the Left Book Club to examine the conditions of the unemployed and poor in northern England. This resulted in *The Road to Wigan Pier* (1937). The commissioners were not pleased with what he had written about English socialism and the class system, particularly that English socialism was the province of the middleclass who were put off by the decent folk Orwell had come to know as the salt of British earth.

In 1936 he went to Spain to report on and fight in the civil war between the communist, socialist Republic and Franco's Fascist military rebellion. Having witnessed the suppression of the revolutionary left by Soviet-backed Communists, Orwell returned from Catalonia a staunch anti-Stalinist.

When World War II broke out he joined the Home Guard, being rejected as physically unfit for service having earlier contracted tuberculosis. During the final years of his life he was in and out of hospital, but managed to create his two most enduring works, *Animal Farm*, the anti-Stalinist allegory which appeared to great critical and popular acclaim, and his magnum opus, *1984*.





文：添·羅賓斯

by Tim Robbins

為什麼是《1984》？為什麼在這時演出這劇？兩年前，我收到邁克爾·吉恩·沙利文改編的舞台版《1984》，驚歎他駕馭這個故事的能力，讓我不禁懷疑，正如劇中一角所說：「其實是他編謊出這鬼話」。我雖在二十多年前讀過這本書，但坦白說，好些段落都已記不起；我立即重溫，駭然發現小說充滿真知灼見和警世良音，同時令人傷感的是，現在比任何時候更需要此書敲醒世人之心。

在1949年《1984》初版時，奧威爾寫道：「我的新作並不是攻擊社會主義或我所支持的英國工黨，而是希望揭露一個高度集中的經濟體系可能導致的扭曲情況，部份情況早已見諸共產主義和法西斯主義的社會。我不認為我所描述的社會必然到臨，但我相信（要知道這書本來就是一部諷刺小說）類似的情況將會發生。我也同時相信，極權思想其實早已在各地的知識份子腦裏植根，我則嘗試從他們的邏輯推論抽取這些想法。」

奧威爾小說內描述了三個國家，分別是包括歐洲和前蘇聯的歐亞國、由中國、日本、蒙古和西藏組成的東亞國，以及包括美國、英國、澳洲和南非的大洋國。

他在《1984》寫道：「實際上這三國的哲學很難區分，所擁護的社會制度根本就沒有分別。到處都有同樣的金字塔式結構，同樣崇拜一個半神化的領袖，同樣依賴靠戰爭維持及為戰爭服務的經濟。因此，三個超級國家非但不能駕馭別國，同時成為王者亦沒有什麼好處。相反，只要爭戰不斷，各

Why 1984, why now? I received Michael Gene Sullivan's stage adaptation of 1984 two years ago. I was so excited by his framing of the story, his ability to make the material resonate that I had suspicions that he, as one of the characters in the play says, "was making this shit up". I had read the book 20 some odd years ago and quite frankly didn't remember some of the passages. I immediately read 1984 again and was floored by its relevance, its insight, its warnings, and unfortunately realised that this book was more vibrant and necessary now than it had ever been.

In 1949, shortly after the initial publication of 1984, George Orwell wrote: "My recent novel is NOT intended as an attack on Socialism or on the British Labour Party (of which I am a supporter) but as a show-up of the perversions to which a centralized economy is liable and which have already been partly realized in communism and Fascism. I do not believe that the kind of society I describe necessarily will arrive, but I believe (allowing of course for the fact that the book is a satire) that something resembling it could arrive. I believe also that totalitarian ideas have taken root in the minds of intellectuals everywhere, and I have tried to draw these ideas out to their logical consequences."

In the book, Orwell describes three nation states: Eurasia which comprises of Europe and the former Soviet Union; East Asia which comprises of China, Japan, Mongolia and Tibet; and Oceania which comprises of the US, the UK, Australia and South Africa.

In the novel of 1984, Orwell writes: "Actually the three philosophies are barely distinguishable, and the social systems which they support are not distinguishable at all. Everywhere there is the same pyramidal structure, the same worship of a semi-divine leader, the same economy existing by and for continuous warfare. It follows that the three superstates not only cannot conquer one another but would gain no advantage by doing so. On the contrary, so long as they remain in conflict they prop one another up."

國就可互相支撐。」奧威爾筆下的革命領袖伊曼紐·歌德斯坦恩說：「政黨只有兩個目的：征服整個地球，以及令獨立思考的可能性從此消失。」

這就是《1984》裏每個國家的目的，但限於版圖和勢力，三國傾力出戰也不能取勝。有別於固有觀念，在《1984》中奧威爾提出戰爭的作用不是為了戰勝對方，而是內部消耗可改善生活質素的財富、資源。為了保障自己政黨利益，三國都極力維護社會內對政權有所影響的小數知識份子，那管是共產主義、資本主義或社會主義。奧威爾要說的是思想上的極權主義，那種認為自由意志和自由思想都會威脅國家安全的概念。各國市民認為自己身處險境，即使放棄個人自由，市民也願意遵從國家的意願。「老大哥」藉恐慌統治人民，從而保護社會的經濟階級；老大哥惟一能提供給市民的願景，就是無休止的戰爭和終極勝利。政府高層為老大哥效力，蓄意忽略事實與真相，這做法更得到報章和電視的配合。

我們現正活在一個獎懲規則扭曲的社會，政權把不知名的犯人在沒有法律代表保障下，囚在秘密監獄。主流新聞媒體成為美國攻打伊拉克戰爭上的宣傳機器，亦似乎無法找出任何政府人員為蒙騙美國人和那些公然的謊話負責。如果「古拉格」和「真理報」這些字眼近在眼前，那只好怪我們自己。我們是否與自己為敵？還是如莫莉·艾文斯最近所說：「假如最終我們會變得像蘇聯一樣，我們何必費盡心機去擊敗它？」

中譯：戴佩珊

In the character of the rebel leader Emanuel Goldstein, Orwell wrote: "The two aims of the party are to conquer the whole surface of the earth and to extinguish once and for all the possibility of independent thought".

This is the aim of each nation state in 1984. However, due to the size and power of these three states, an all out war to conquer another nation state is not possible. Orwell argues that war serves a different function in 1984, and that function is not victory over the other, but to deplete the wealth and resources of one's own society; wealth that could otherwise increase the standard of living. All three nation states operate this way for the benefit of one's own elite minority and consequently the specifics of their politics, whether communist, capitalist, socialist, are irrelevant. What Orwell is talking about is totalitarianism of the mind, where free will and free thought is viewed as a threat to the overall safety of the state. The citizens of all nation states readily comply with the wishes of the state however compromising it is to their personal freedom because of the danger they perceive that they are in. Big Brother rules through fear, and in so doing protects the economic hierarchy of the society. Big Brother provides no vision of the future other than a promise of ultimate victory and perpetual war. People in the upper rungs of government wilfully ignore facts and truth in the service of Big Brother and this wilful ignorance is met with compliance in the newspapers and the telescreens.

We now live in a society that sanctions torture; that has set up secret prisons where we keep nameless prisoners from any legal representation. We have a news media that recently functioned as a propaganda arm of the state in the build up to the Iraq War and doesn't seem capable of holding anyone in the government accountable for the deception and outright lies that were told to the American people. If the terms 'gulag' and 'Pravda' are too close to home we have only ourselves to blame. Have we become our enemy? Or as Molly Ivins said recently, "Why did we bother to defeat the Soviet Union if we were just going to become it?"

文：邁克爾·吉恩·沙利文

大概 70 年前，美國國民正受貧窮、飢餓困擾，國外有好戰的軍事主義威脅，國內左右派系分歧又愈趨激烈。那時，剛上任的美國總統走上講台，對全國宣佈：「只有恐懼本身，才值得我們懼怕。」

在那種形勢下，恐慌似乎是理所當然的反應。但那位總統知道，恐懼只會令國家癱瘓，最終獲益的只會是那些不斷散佈恐懼的始作俑者。

這個道理至今不變。隨新世紀而來的制度崩潰、貧者愈貧、富者愈富、官官相衛、大商家劫貧濟富、公共資產私有化等種種問題，國家必須想法子讓普羅大眾忽略頂層的腐化。我們國家並非首次受襲，但我們從沒陷進過如此盲目的恐慌之中。我們被灌輸的現實是：我們隨時遭受到恐怖份子、外國人、陌生人、與我們不同的人、7-11 的顧客、甚或是街角的黑人小孩的襲擊！每次自殺炸彈襲擊，每個拉登的黨羽、激進的環保份子，矛頭都直指你而來！因此，請別在意有誰在竊取我們父母所建立的國家，有誰在掠奪我們經歷百年而贏得的權利。「懷疑」等於叛國；「恐懼」將擾亂你的視線。我們所接收的訊息就是：「懼怕吧，盡情地懼怕吧。」

而安坐這個恐懼絕望的旋渦中心的又是誰呢？是誰冷靜地、安穩地坐在那裏？

「大洋邦的國民啊！我們將協力攜手將敵人摧毀，邁向漫長旅途的勝利終站！」但達到目的之前不可發問——你們知道得愈少愈好。為了衛護和平，交戰國定必要犧牲某些權利。噢，還有繼續消費吧。

或許，正如老大哥所說的：無知即力量，自由即奴役，戰爭即和平。

by Michael Gene Sullivan

About 70 years ago, with America in the grip of poverty and starvation, threatened with belligerent militarism from overseas, and a growing right-left animosity at home, a new American President stepped up to the mic and told the nation "There is nothing to fear but fear itself".

Given the situation being afraid seemed like a reasonable response, but that President knew fear could paralyze a country, and the only ones who benefited from ongoing, blinding fear were those who spread that fear.

And this is still true today. In the new millennium, with a crumbling infrastructure, a startling and growing gap between rich and everyone else, governmental cronyism, corporate looting, and privatisation of public wealth, there is a need to distract the citizens from corruption at the top. Our country has been attacked before, but never have we been so blinded by fear. Now we are led to believe we are all under constant threat from terrorists, foreigners, strangers, the different, the guy at the 7-Eleven, the black kid on the corner! Every suicide bombing, Osama Bin Gangsta, Radical abusive nanny Environmentalist is out to get you, so please don't notice that the Nation your parents build is being stolen in front of your eyes, and the rights won with a hundred years of blood are being taken. Doubt is treason, and Fear will distract you, so the message has become "Be afraid – be very afraid".

And at the centre of this tornado of fearful despair sits a calm, assured – who?

"Citizens of Oceania! Together we will crush our enemies, and our long road to victory will be over!" But until then do not ask questions – the less you know the better. And in a nation at war certain rights must be curtailed to preserve Liberty. Oh, and keep shopping.

Or as Big Brother says: Ignorance is Strength, Freedom is Slavery, War is Peace.

# THE ACTORS' GANG

## 演員同盟

藝術總監 添·羅賓斯

執行總監 革·來納

拓展總監 祖·金姆爾

Artistic Director Tim Robbins

Managing Director Greg Reiner

Development Director Joel Kimmel

### 宗旨

演員同盟致力為觀眾提供大眾化的劇場表演，積極關注觀眾需求。我們以演出嶄新、非傳統、敢作敢言的話劇為宗旨，為經典作品注入新生命，讓觀眾在生活化的演繹中找到共鳴，按古典角度將舞台重塑為共享的神聖領域，並讓學生觀眾認識舞台劇。

### 歷史

演員同盟成立於 1982 年。當時，一班剛從洛杉磯加州大學畢業、桀驁不馴的年輕藝術家正找尋理想的劇院，讓他們能演出既富娛樂性，又關注社會議題的戲劇，真正與觀眾溝通。自成立以來，劇團已演出超過 100 個劇目，其對莎翁、布莱希特、莫里哀、艾思奇利斯、易卜生、契訶夫等名家作品的新穎演繹贏得廣泛好評。

在藝術總監添·羅賓斯的領導下，劇團為來自不同社群的藝術家提供安居之所，讓他們繼續創作。演員同盟薈萃新的聲音、新的意念、創新的視野及原創的戲劇。自創立以來，我們不斷將新作展現觀眾眼前。我們以劇場空間鼓勵藝術創作，讓不少新進劇作家、導演、演員得以茁壯成長，開拓個人的一番事業。以工作坊，我們構思新的戲劇，以反諷、流行文化、饒具創意的舞台設計的五棱鏡觀看世界。演員同盟大部份的戲劇就是以這種方式產生，而過去曾獲獎的劇作包括《大屠殺》、《血！愛！狂！》、《歇斯底里》與《泥足深陷》等，皆孕育自這類小型工作坊。

### Mission

The Actors' Gang provides theatre that is affordable, accessible and embraces the concerns of its audience. Our mission is to present new, unconventional and uncompromising plays; to present relevant and dynamic interpretations of the classics; to restore the ancient sense of the stage as a shared sacred space; and to introduce the theatre to student audiences.

### History

The Actors' Gang was founded in 1982 by a group of young, renegade theatre artists who were recent graduates of the University of California, Los Angeles. They were looking for a theatre that would present entertaining, socially relevant plays that would speak to the audience. Since its founding, the theatre has produced over 100 plays, winning acclaim for its innovative interpretations of Shakespeare, Brecht, Moliere, Aeschylus, Ibsen and Chekhov.

Under the leadership of Artistic Director Tim Robbins, the company provides a supportive environment for a diverse community of artists and a safe haven for the development of their work. The Actors' Gang is a forum for new voices, new ideas, creative vision and original plays. Throughout the Gang's history, we have continually showcased new works for our audiences. We have used our theatre to promote the artistic creations and to nurture the careers of many blossoming playwrights, directors and actors. Through workshops, the ensemble develops new plays that address the world through a prism of satire, popular culture and imaginative stagecraft. Many of the plays that go on to the theatre's main stage are born in this way. In the past, award winning productions such as *Carnage*, *Blood! Love! Madness!*, *Hysteria* and *Embedded* started in a small, workshop format.

# Tim Robbins

## 添 · 羅賓斯

### 導演 Director

添·羅賓斯曾出演多部知名電影，亦是出色的編劇、監製及導演。2003年羅賓斯參演電影《懸河殺機》，並憑此在金像獎、金球獎、熒幕演員公會獎、影評人大獎等贏得最佳男配角。他在其他電影皆有精采演出，為他贏得多項提名和電影獎項，如《月黑高飛》、《幕後玩家》、《天生贏家》、《影子大亨》、《人生交叉點》、《失戀排行榜》。

演而優則導，羅賓斯另外執導、編撰、監製了《風雲時代》、《死囚 168 小時》及《天生贏家》，也為他增添多個獎項。《天生贏家》是他首部執導的電影，他在戲中自導自演。

羅賓斯現為演員同盟的藝術總監，該劇團於 1982 年成立，劇作至今達 85 齣，先後奪得逾 100 個獎項。羅賓斯共撰寫了七個劇本，最近期的《泥足深陷》由他親自執導，該劇在洛杉磯演員同盟劇院首演，其後巡迴紐約、倫敦及美國各地公演。改編電影的舞台劇《死囚 168 小時》在公演第二年，獲美國 60 所大學納為課程的一部份。

Tim Robbins has a long list of notable film credits as an actor, his career highlighted by writing, producing and directorial accomplishments. In 2003 Robbins starred in *Mystic River* for which he won the Best Supporting Actor at the Academy Awards, Golden Globe Awards, Screen Actors Guild and the Critic's Choice Awards. As a frequent nominee and the recipient of a host of other awards, his memorable roles in film include *Mystic River*, *The Shawshank Redemption*, *The Player*, *Bob Roberts*, *The Hudsucker Proxy*, *Short Cuts* and *High Fidelity*.

As a director, writer and producer Robbins has distinguished himself with his multi-award winning films *Cradle Will Rock*, *Dead Man Walking* and his first film *Bob Roberts*, in which he also acted.

Robbins is the Artistic Director of The Actors' Gang, a group formed in 1982, that has over 85 productions and more than 100 awards to its credit. As a playwright, he has written seven plays the most recent of which, *Embedded*, he directed, and was performed at The Actors' Gang Theatre in Los Angeles, before going onto New York and London as well as touring throughout the US. His stage adaptation of *Dead Man Walking* is in its 2nd year of performance and has been introduced into the curriculum of 60 universities in the US.



## 基特・法利 Keythe Farley

奧布賴恩 O' Brien

曾參與撰寫音樂劇《蝙蝠小子》，該劇於 2001 年獲露西爾・羅泰爾獎及外劇評人獎選為最佳外百老匯音樂劇。舞台演出近作包括《黑騎士》、《馬里的鬼魂》、《拉斯維加斯大道》、《泥足深陷》等；電影作品有《世紀的哭泣》；電視演出包括《星空奇遇記：重返地球》、《溫馨滿屋》、《比華利山 90210》。

Keythe Farley is co-author of the stage musical *Batboy*, which won the Lucille Lortel and Outer Critic's Circle Award for Best Off Broadway Musical in 2001. Recent stage appearances include *The Black Rider*, *Marley's Ghost*, *The Strip* and *Embedded*.

**Film:** ...*And the Band Played On*. **TV** includes *Star Trek Voyager*, *Full House* and *Beverly Hills 90210*.

## 布賴恩・芬尼 Brian T Finney

黨員一／溫斯頓 1st Party Member, Winston

十三年來活躍於演員同盟。他在《門樑之下》的演出為他在奧維新及城西後台中贏得最佳演員獎項。最近他參與了羅賓斯執導的《泥足深陷》一劇。他亦參與電影電視工作，並曾演出五十多個廣告。

Brian T Finney has been an active member of The Actors' Gang for over 13 years. In *Underneath the Lintel* he garnered an Ovation and Backstage West Award for Best Actor. Most recently he was in Tim Robbins' *Embedded*. He also works in film and television, and has appeared in over 50 commercials.

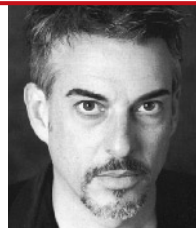
## 凱莉・霍利斯達 Kaili Hollister

黨員二／茱莉亞 2nd Party Member, Julia

曾參與演員同盟的製作包括《血！愛！狂！》及《泥足深陷》（於倫敦世界首演）；參與電影作品包括《鐵人》、《泥足深陷／現場》、《邊緣人》、《十月的天空》及《阿普正傳》。

Kaili Hollister's productions for The Actors' Gang include *Blood! Love! Madness!* and *Embedded* (World Premiere, London).

**Films** include *Iron Man*, *Embedded/Live*, *Social Misfits*, *October Sky* and *Prefontaine*.



## 佛斯特 V J Foster



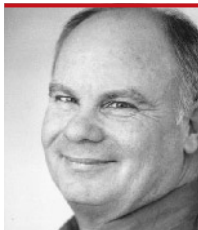
黨員三／塞美 3rd Party Member, Syme

自演員同盟創立以來已為劇團的中堅份子。他曾出演劇團不同劇目，艾思奇利斯、王爾德、莎士比亞至契訶夫、高爾基、果戈理、達里奧·佛及費多的作品皆有涉獵。最近他參與羅賓斯執導的《泥足深陷》一劇；參與電影包括《鍋蓋頭》、《泥足深陷／現場》及奧斯卡提名電影《月黑高飛》、《奪命煙幕》、《擊情》；參與電視製作包括《鐵證懸案》、《24》及《光頭神探》。

V J Foster has been a member of The Actors' Gang since the company began. He has performed in dozens of the company's productions from Aeschylus to Oscar Wilde, Shakespeare to Chekhov, Gorky and Gogol to Fo and Faydeau. Most recently he was in Tim Robbins' *Embedded*.

**Films** include *Jarhead*, *Embedded Live!* and the Oscar nominated films *The Shawshank Redemption*, *The Insider* and *Million Dollar Baby*. **TV** includes *Cold Case*, *24* and *The Shield*.

## 史提芬·波特 Steven M Porter



黨員四／帕森斯 4th Party Member, Parsons

演員同盟的資深成員，曾在劇團多齣劇作擔綱演出，包括《泥足深陷》與《血！愛！狂！》；參與電影包括《愛犬大賽》、《擊情》及即將上演由奇連依士活執導的《血戰硫磺島》。他也曾出演如《波士頓律師樓》、《好男弗雷迪》、《仁心仁術》等電視劇集。

Steven M Porter is a long time member of The Actors' Gang and has appeared in many of their plays including *Embedded* and *Blood! Love! Madness!* among others.

**Films** include *Best In Show*, *Million Dollar Baby* and the upcoming *Flags of our Fathers*, directed by Clint Eastwood. He has also appeared in **TV** shows such as *Boston Legal*, *Freddie* and *E R*.

## 亞當·沃爾什 P Adam Walsh



溫斯頓 Winston

亞當·沃爾什與演員同盟合作演出的有《偽君子》、《泥足深陷》、《惡魔》、《阿拉加森》及《微小》。與演員同盟合作前，沃爾什在名門劇院、西北美亞劇院、印刷魔劇場、施米達等西雅圖、芝加哥舞台演出。電影及電視演出《勁藥》、《國民冰恩斯》及獨立電影《舞安全，至緊要》；為演員同盟執導《伯里克利》及即將作世界首演的《格理弗遊記》。

P Adam Walsh's performances with The Actors' Gang include *Tartuffe*, *Embedded*, *Mephisto*, *Alagazam* and *Little*. Prior to his work with The Gang, he was an actor on many stages in Seattle and Chicago, including The Famous Door Theatre, The North West Asian American Theatre, Printers' Devil Theatre and Theatre Schmeater.

**Film** and **TV** includes *Strong Medicine*, *Citizen Bains* and the independent film *Still Doing the Safety Dance*. His directorial work for The Actors' Gang includes *Pericles*, and the upcoming world premiere adaptation of *Gulliver's Travels*.

**邁克爾·吉恩·沙利文 Michael Gene Sullivan**

編劇 Playwright

現為東尼獎得主三藩市默劇團主筆，他曾為該劇團撰寫並演出或執導超過 20 個製作。在三藩市默劇團以外，他也在美國內外巡迴演出，並以演員及導演身份獲頒多個獎項。他曾與美國經典劇目劇團、美國丹佛中心劇團、柏克萊與聖荷西話劇團合作。他亦在魔幻劇院所舉辦的加州作家計劃中擔任駐院作家。

Michael Gene Sullivan is the head writer for the Tony Award winning San Francisco Mime Troupe where he has written, performed in, and/or directed over 20 productions. Outside the Troupe he has toured nationally and internationally, won awards for acting and directing, and worked with the American Conservatory Theatre, Denver Centre Theatre Company, the Berkeley and San Jose Repertory Theatres. He is also resident playwright for the Magic Theatre's Young California Writer's Project.

**艾麗卡·基斯頓森 Erica Christensen**

舞台監督 Stage Manager

原籍內布拉斯加州，她從當地大學取得劇場藝術及聲樂表演文學士學位。她最新參與製作的劇目包括由梅利·費曼執導的《黃蜂》，及由茱莉亞·曹編劇、謝耀執導的《溫徹斯特大屋》。

Erica Christensen is originally from Nebraska where she earned her BA in Theatre Arts and Vocal Music Performance. Most recently she has worked on *The Wasps* directed by Meryl Friedman and *The Winchester House* written by Julia Cho and directed by Chay Yew.

**維多利亞·羅賓遜 Victoria Robinson**

助理舞台監督 Assistant Stage Manager

曾為紐約音樂戲劇藝術學院的駐校舞台監督，亦有劇場道具設計經驗。她為《巴比特》、《代價》、《奧塞羅》、《仲夏夜之夢》、《伊萊翠》、《紐約街頭》、《第十二夜》、《科莉奧蘭納》、《麋鹿國王》及《鋼木蘭》等劇擔任舞台監督。

Victoria Robinson was resident Stage Manager at the Academy of Music and Dramatic Arts, New York, and has previous experience in theatrical Property Design. Previous Stage Management includes *Babbitt*, *The Price*, *Othello*, *A Midsummer Night's Dream*, *Electra*, *The Streets of New York*, *Twelfth Night*, *Coriolanus*, *The King Stag* and *Steel Magnolias*.

**西貝爾·維卡史米亞 Sibyl Wickersheimer**

舞台設計 Scenic Designer

獨立舞台設計師、藝術家、教師，現居於洛杉磯。她為演員同盟擔任了《石頭記》、《自衛》、《生日快樂》、《雲達·瓊》、《偽善者》、《血！愛！狂！》的舞台設計，並負責「舞台 @ 波士頓閣劇院」的《未完成的美國高速公路地圖》舞台設計。她現為美國藝術基金會與劇院交流集團合辦的 2005-07 年設計師職業發展計劃得主。

Sibyl Wickersheimer is a freelance set designer, artist, and teacher based in Los Angeles. For The Actors' Gang some of her designs have included *The Stones*, *Self Defense*, *Happy Birthday*, *Wanda June*, *Tartuffe*, and *Blood! Love! Madness!* as well as *Unfinished American Highwayscape* at Theatre @ The Boston Court. She is currently a recipient of the 2005-7 NEA/TCG Career Development Program for Designers.

**理察・胡佛 Richard Hoover**

舞台設計 Scenic Designer

有多年舞台及電影佈景設計經驗。他近年參與的著名劇目包括《七》、《哈姆雷特》、《泥足深陷》及《蝙蝠小子》（2001 劇評人獎提名作品）。電影佈景設計包括《艾活傳》、《我有冇問題》、《風雲時代》、《死囚 168 小時》及《天生贏家》。電視製作包括《雙峰》、《保險線》、《熱浪》，及為布魯斯・史賓斯汀的音樂錄像《寂寞的一天》設計佈景。

Richard Hoover has designed sets for theatre and film for many years. His recent and notable theatre credits include *Seven*, *Hamlet*, *Embedded* and *Bat Boy* (2001 Drama Desk Award nomination). Production design credits in film include *Ed Wood*, *Girl Interrupted*, *Cradle Will Rock*, *Dead Man Walking* and *Bob Roberts*. TV credits include *Twin Peaks*, *Fail Safe* and *Heat Wave* as well as music videos including *Lonesome Day* for Bruce Springsteen.

**艾莉森・麗琪 Allison Leach**

服裝設計 Costume Designer

是華盛頓大學及荷蘭烏特勒支藝術學院的畢業生。製作包括《比利尼斯》，《黃蜂》，《窮途》，《殺手祖》，《法斯塔夫》的荷蘭／意大利巡迴演出，及為洛杉磯女子莎劇團的全女班《威尼斯商人》演出設計服裝（獲 2005 年度奧維新最佳服裝設計獎）

Allison Leach is a graduate of the University of Washington and Hogeschool voor de Kunsten Utrecht, Netherlands. Productions include *Pyrenees*, *The Wasps*, *End of the Rope*, *Killer Joe*, a Dutch/Italian tour of *Falstaff* and an all female *Merchant of Venice* for the LA Women's Shakespeare Company (2005 Ovation Award, Best Costume Design).

**博斯科・弗蘭岡 Bosco Flanagan**

燈光設計 Lighting Designer

弗蘭岡於洛杉磯定居及從事設計。近年作品包括《蛋中找未來》、《托均斯的末日》、《橙星》、《朱莉小姐》及為演員同盟的劇目《偽善者》負責燈光設計。

Bosco Flanagan lives and designs in Los Angeles. Recent shows include *The Future is in Eggs*, *The Last Days of Tarquinz*, *Orange Star*, *Miss Julie* and *Tartuffe* for The Actors' Gang.

**米亞・托利斯 Mia Torres**

技術監督 Technical Director

洛杉磯女子莎劇團及泛音企業的董事總經理。加入演員同盟之前她曾於南加州大學戲劇學院，任助理技術總監七年。托利斯有二十多年舞台工作經驗，由舞台人員至監製的不同崗位，都曾涉獵。

Mia Torres is the Managing Director of The LA Women's Shakespeare Company and Overture Industries. Before joining The Actors' Gang she was the Assistant Technical Director of the University of Southern California, School of Theatre for seven years. She has worked in the arts for over 20 years and done every job from stagehand to producer.

**莫亞・麥吉尼斯 Maura McGuinness**

燈光監督 Lighting Director

於美國為多個不同類型活動負責燈光設計，也為世界各地不同劇團擔任燈光監督、燈光技術指導、技術監督。她近年的燈光設計包括《網戀：音樂劇》、《萬聖》、《威尼斯商人》及《暴風雨》。

Maura McGuinness has designed lights for a variety of events in the US and had the opportunity to travel the world with different companies as a lighting designer, master electrician and technical director. Her recent lighting designs include *Internet Dating the Musical*, *Los Muertos*, *The Merchant of Venice* and *The Tempest*.

除特別註明，場刊中譯：梁梓信