

36th



香港藝術節
Hong Kong
Arts Festival
14.2-16.3.2008

The Master
Builder
林兆華戲劇工作室
Lin Zhaohua Drama Studio
建築大師



建築大師

The Master Builder



7-9.3.2008

香港演藝學院歌劇院

Lyric Theatre
Hong Kong Academy for
Performing Arts

普通話演出，附中英文字幕

演出長約1小時40分鐘，不設中場休息

Performed in Putonghua with English and
Chinese surtitles

Running time: approximately 1 hour and 40
minutes with no interval

原著：易卜生

Playwright: Henrik Ibsen

導演：林兆華

Director: Lin Zhaohua

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為了讓大家對這次演出留下美好的印象，請切記在節目開始前關掉手錶、無線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.

36th



香港藝術節
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觀賞以下節目可贏取 香港至北京商務客位來回機票各兩張！

你只須在票尾背面寫上姓名、香港身份證號碼、聯絡電話及電郵地址，完場後投進設於大堂的港龍航空抽獎箱，即可參加抽獎。抽獎結果將刊登於2008年3月17日南華早報及明報。

北京京劇院
京劇丑角宗師蕭長華紀念系列

29.2-1.3.2008 (星期五至六)

晚上7:30 香港演藝學院歌劇院

林兆華戲劇工作室
建築大師

7-9.3.2008 (星期五至日)

晚上8:00 香港演藝學院歌劇院

Win Two Business Class Return Tickets From Hong Kong to Beijing!

To enter, write your name, HKID number, telephone number and email address on the back of your ticket to this performance and drop it into the Dragonair lucky draw box in the foyer. The winners will be announced in the SCMP and Ming Pao on 17 March 2008.

The Peking Opera House of Beijing
The Master of Chou: Xiao Changhua

29.2-1.3.2008 (Friday - Saturday)

7:30pm Lyric Theatre, HKAPA

Lin Zhaohua Drama Studio
The Master Builder

7-9.3.2008 (Friday - Sunday)

8:00pm Lyric Theatre, HKAPA

京劇丑角宗師

蕭長華

紀念系列

*The Master of Chou:
Xiao Changhua*



The Master
Builder
建築大師

林兆華戲劇工作室
Lin Zhaohua Drama Studio



原著 易卜生

導演 林兆華

Playwright Henrik Ibsen

Director Lin Zhaohua

演員 Cast

索爾尼斯
濮存昕

Halvard Solness
Pu Cunxin

希爾達
陶虹

Hilda Wangel
Tao Hong

開雅
劉彬燕

Kaia Fosli
Liu Binyan

瑞格納
李浩天

Ragnar Brovik
Li Haotian

愛琳（索爾尼斯太太）
彭雯妮

Aline Solness
Peng Wenni

賀達爾醫生
胡健

Doctor Herdal
Hu Jian

布羅維克
崔文欽

Knut Brovik
Cui Wenqin

創作及技術人員 Creative and Technical Team

翻譯
張南

Translator
Zhang Nan

舞台設計
易立明

Stage Designer
Yi Liming

燈光設計
韓江

Lighting Designer
Han Jiang

助理導演
王曉鑫

Assistant Director
Wang Xiaoxin

音響效果
鄭晨

Sound Effects
Zheng Chen

舞台監督
李琪

Stage Supervisor
Li Qi

巡演統籌
周瑩盈
崔文欽

製作總監
黃紀領

英文字幕編輯
Catherine Macer

字幕操作
凌濛

Tour Co-ordination
Zhou Yingying
Cui Wenqin

Production Director
Huang Jiling

English Surtitles Editor
Catherine Macer

Surtitles Operator
Ling Meng

選用音樂

祂的手
選自《我們耶穌的軀體》，BuxWV 75

作曲 巴克斯泰烏德（約1637–1707）

演出 蒙特威爾第合唱團
英國巴羅克獨奏家樂團
浮雕弦樂團

指揮 約翰·艾略特·加德納

《瑪利亞之子耶穌》，SWV 471

作曲 許茨（1585–1672）

演出 蒙特威爾第合唱團
英國巴羅克獨奏家樂團
浮雕弦樂團

指揮 約翰·艾略特·加德納

《不要放棄》

曲詞 彼得·加布里埃爾

主唱 彼得·加布里埃爾、凱蒂·布殊

Incidental Music

Ad Manus
from *Membra Jesu Nostris*, BuxWV 75

composed by Dietrich Buxtehude (ca. 1637–1707)

performed by The Monteverdi Choir
The English Baroque Soloists
Fretwork

conducted by John Eliot Gardiner

O Bone Jesu Fili Mariae, SWV 471

composed by Heinrich Schutz (1585–1672)

performed by The Monteverdi Choir
The English Baroque Soloists
Fretwork

conducted by John Eliot Gardiner

Don't Give Up

written by Peter Gabriel

sung by Peter Gabriel and featuring Kate Bush

港龍航空為《建築大師》成員提供航空服務
Members of *The Master Builder* production are flown in by





《建築大師》講述了一位毀滅性的天才——索爾尼斯的故事。數十年前一場神秘的大火成就了他成為建築大師的夢想。他運用自己的天才，設計建造了許多令世人震驚的建築。但時移世易，大家不再需要教堂，只需要可供安居的住宅，這使索爾尼斯感到英雄無用武之地，也漸漸懷疑自己的才華，同時害怕年輕人會後來居上。功成名就的他渴望在晚年再次登上事業的巔峰。超常的活力、不羈的魅力，吸引了年輕女子徘徊他身邊；年邁的大師行走在道德的邊緣，對青春無限嚮往，卻又懼怕青春的威脅。但惹人艷羨的聲譽背後，索爾尼斯的生活過得並不快樂。

妻子愛琳始終無法擺脫大火帶給她的創傷，家庭中的氣氛也因她而變得沉悶壓抑。年輕女助手開雅受大師吸引，和他關係曖昧。繪圖員瑞格納逐漸展露建築設計的才華，令大師深感威脅，瑞格納也因為未婚妻開雅迷戀大師而對他懷有敵意。瑞格納的老父當年是索爾尼斯的老闆，後來被後浪推倒，變成大師的下屬，在臨死前只希望大師能給兒子一個出頭的機會。

一天，神秘少女希爾達突然出現，改變了一切。十年前跟大師訂了秘密約定的希爾達，是天使？是烈焰？是獵食的鷹？還是夢想與慾望的化身？大師心中沉睡多年的國度被喚醒，深藏已久的秘密被揭開，他一步一步走向生命的巔峰……

The Master Builder looks at the life of a destructive genius Halvard Solness. As a young man, Solness is involved in a fire — an experience that ignites his ambition to become a great architect. Sped on by his vigour and passion, Solness's talents find expression in many great architectural masterpieces and are applauded the world over.

But, as times change, the need for spiritual sanctuary is replaced by the longing for creature comforts, and the demand for the construction of grandiose cathedrals is pushed aside for the mass production of residential homes. Slowly Solness finds himself like a 'fish out of water'. His growing doubts about his ability to compete are compounded by the fear of being eclipsed by the bright, young newcomers in his profession. He yearns to reach a new peak in his career, but it continually eludes him.



And so Solness spends the latter part of his life torn between his wistful adulation of youth and the fear of the threat that it possesses. For the aging architect life holds little joy, and only rare moments of peace.

Solness's electrifying creative instincts and personal charisma have always been magnets for admiring young women, and even in his advancing years he still has a way with the girls. His young female assistant Kaia is deeply attracted to him and they dance around each other on the brink of a dangerous liaison. His wife Aline, however, is little more than a gloomy spectre in the family home, having never recovered from the trauma of the fire.

Kaia's fiancé Ragnar Brovik is an up-and-coming draughtsman whose potential is fast becoming a threat to Solness. Brovik's father, once Solness's boss, has lost out in the race for success. Now reduced to serve Solness as an employee, the

aging Brovik's only hope is that Solness can give his son a head-start in his career. But the younger Brovik harbours a jealous hatred for Solness, fuelled by the infatuation Solness and Kaia share.

With the sudden arrival of Hilda, a mysterious young woman, events take a dramatic new turn. Ten years earlier Solness had made a secret pact with Hilda and now she has come to bring it to fruition. The past, it seems, is finally catching up with Solness...

So, who is Hilda? Is she an angel of deliverance or a bird of prey? Is she the incarnation of dreams or the instigator of improper desire? As secrets are revealed and the master builder's inner demons are released, he allows destiny to take him to the summit (and perhaps the downfall) of his career...

Translated by Maggie Lee

游離於兩個極端之間 Travel Between the Two Extremities

文：林兆華

本人1961年畢業於中央戲劇學院，組織分配我到北京人民藝術劇院工作至今。1978年才開始導演工作。在一個傳統厚實的劇院，像我這樣的學院出來的學生當導演，差着好幾輩兒呢，我給自己起了個外號，叫——屁簾兒導演，定位比較恰當。就這樣，我糊裏糊塗的當了導演，又糊裏糊塗的排了幾個有影響的戲。

我是個沒有什麼出息，沒有什麼偉大理想的排戲人。創立一種學派，建立一種理論，想也不去想它，心裏永遠保持那麼點兒天馬行空的創作情趣，那麼點兒自由幻想的戲劇空間，我就活得樂呵呵的，充充實實的。

有人稱我為「前衛導演」，否，我游離於兩個極端之間，「在動作與不動作之間找到了一種完全的均衡……在懶惰中用功，在用功中偷懶，其實就是一個半有名半無名的人……」

子思所倡導的中庸精神，太像我的自畫像了。

by Lin Zhaohua

I graduated from The Central Academy of Drama in 1961, and was sent to the Beijing People's Art Theatre where I have worked ever since. I started working as a director in 1978. But in a theatre with strong traditions, a fresh graduate from the Academy is too young, both in age and experience, to be a director. So I gave myself a nickname — 'Director in Toddler's Diapers' — to give myself better positioning. And so I became a director in a whirl of bewilderment, and produced a few influential plays in a whirl of bewilderment!

I'm actually a director without prospects or ambition. It doesn't matter to me if I have created a new school of directing or built up a new theory; I don't really think about these things. As long as I can keep the joy of creating a few wild fantasies, have the theatrical space, and a little bit of free imagination within my heart, I can live happily and fulfilled.

Some people call me an 'avant-garde director', but that's not true. I travel between the two extremities — finding complete balance between moving and not moving; between working hard and being lazy — in fact I am a half famous, half anonymous person!

The Golden Mean (from the *Doctrine of the Mean*, which describes the 'way' of attaining perfect virtue) proposed by Zisi, grandson of Confucius, bears close resemblance to my self-portrait.



林兆華 Lin Zhaohua

一代導演林兆華

On Lin Zhaohua

文：過士行

有位外國作家這樣說：「一個時代怪異奇特的作品常常就是另外一個時代的傑作。一種獨特風格被人理解和欣賞，一個獨創的思想被人理解和尊重，都需要漫長的時間。大多數人寧願選擇簡單和平庸。只有未來將尊重這些獨創的大膽風格。」

林兆華的命運正是這樣。這位從未終止過探索的話劇導演，因一生不甘平庸而受到同時代人的輕慢，假如我們之中有人能再活50年的話，一定會看到他的創作已經成為我們的寶貴財富，那時人們也許會替今天感到歉疚，我們對這位藝術家是多麼的苛刻啊！

過士行是中國國家話劇院一級編劇，與林兆華戲劇工作室合作無間。

by Guo Shixing

A foreign writer once said: "A weird and peculiar work in one era is usually a masterpiece in another. And a very long passage of time is required for a unique style to be understood and admired by others, or for an original idea to be understood and respected by others. Most people prefer simplicity and mediocrity; and only the future will respect these original and bold styles."

The destiny of Lin Zhaohua is exactly the same. As a theatre director he has never stopped exploring, nor settled for mediocrity in his work. Because of this, he has often been slighted by others of his generation. But if any of us could live for another 50 years, we would surely see Lin Zhaohua's creations hailed as treasures, and people feeling apologetic for the harshness with which we have treated this great artist.

Guo Shixing is a 'First Rank' playwright of the National Theatre Company of China and works closely with the Lin Zhaohua Drama Studio.

尖峰巨著《建築大師》 Magnum Opus *The Master Builder*

《建築大師》是易卜生64歲時完成的作品。從手稿中反常的大量小錯誤和省略來看，他恐怕是以極快的速度完成這部作品。《建築大師》的出版在歐洲備受期待。1892年冬天，劇本一出版，立刻激起了社會各界的爭論；倫敦的首演幾乎令保守的評論界嘩然。報紙評論道：

「超級精神失常。」—《晚間新聞》

「情慾……不敬……骯髒……根本就是褻瀆。」—《早報》

《建築大師》被認為是易卜生最具爭議性的作品，它讓各國的讀者和觀眾都無比困惑。在易卜生的作品中，索爾尼斯這個人物可說是他頭一次嘗試自畫像。易卜生一直把自己看作是一個建造者，並把自己的戲劇比作建築作品。正如索爾尼斯一樣，易卜生一直懼怕從高處向下或者從平地向深淵中看，這種恐懼更隨着他的衰老而日益加重。索爾尼斯殘忍，為了實現自己的野心而可以隨時犧牲他身邊最親近的人的利益，他嚮往和懼怕青春，他內心審美與道德交戰。這一切都是易卜生本人所具有的性格。

易卜生開始創作《建築大師》之前幾個月，挪威的青年作家作了三場關於現代文學墮落的講座，批判了包括易卜生在內的挪威文學四大家。讓所有人大為吃驚的是，易卜生接受了青年作家的邀請，出席了全部三場講座。索爾尼斯對

Henrik Ibsen wrote the *The Master Builder* when he was 64 years old. From the unusually large number of minor mistakes and abbreviations in the manuscript, he probably finished the script with tremendous speed. Indeed, the publication of *The Master Builder* was highly anticipated in Europe and when it finally appeared in the winter of 1892 it sparked enormous debate in every social circle. The opening performance in London sent the conservative audience into a frenzy, with newspaper critics writing such things as:

“...acute dementia...” — *The Evening News*

“Sensuality...irreverence...unwholesome...simply blasphemous” — *The Morning Post*

The Master Builder is seen as Ibsen's most controversial work, with the capacity to send readers and audiences of every nation into utter confusion. Solness is widely interpreted as Ibsen's first attempt at self-portrait. Ibsen had always seen himself as a 'builder', and often described his plays as 'architectural works'. Just like Solness, Ibsen was afraid of looking down from high places, or looking into an abyss from levelled ground, and as he aged this fear grew stronger. Solness's ruthlessness, his ability to sacrifice the well-being of those closest to him for his own ambition, his yearning for youthfulness yet his fear of being superseded by the 'bright young things', as well as the battles that waged in his heart between morality and aestheticism — were all character traits possessed by Ibsen.

A few months before Ibsen started work on *The Master Builder* a group of young Norwegian



於「年輕人來敲門」的恐懼，可能來自易卜生對青年作家的攻擊的回憶。

易卜生1906年逝世後，出版社推出了一系列他在《建築大師》創作前兩年寫給一個叫愛美麗·巴爾達赫的維也納女孩的信。從這些信看來，61歲的易卜生似乎對這位18歲的少女懷有某種感情，與她維持了一年多的書信往來。這個少女很容易叫人聯想到《建築大師》中的神秘少女希爾達。有趣的是，建築大師的妻子愛琳很明顯是以易卜生的妻子為原型的。

有人認為《建築大師》是易卜生私生活的曝光，也有人說劇本是大師對自己一生的回憶、總結和評判。跟之前的現實主義社會問題劇《玩偶之家》、《人民公敵》等不同，《建築大師》是大師顛覆自我的轉型之作，他開始踏上象徵主義的道路，解剖人物靈魂深處，探索複雜微妙的內心世界，劇情撲朔迷離，寓意豐富，充滿神秘色彩。

如果用佛洛伊德作為指引，《建築大師》可以詮釋為一部關於慾望與激情的作品。中心意象的象徵意義，可以引出種種遐思。老男少女的感情關係，也不難讓人聯想到納玻科夫的小說《洛麗塔》。

writers held three lectures on the corruption of contemporary literature. They invited Ibsen to attend and to everyone's astonishment, he accepted. The lectures were deeply critical of the four great *littérateurs* of Norway, including Ibsen. It is perhaps Ibsen's memories of these 'attacks' from the young writers that provided him with the motivation for Solness's fear of 'youth knocking on the door'.

After Ibsen's death in 1906, publishers released a series of his letters to Fraulein Emilie Bardach of Vienna. The letters are dated two years prior to the creation of *The Master Builder*. From these communications it is evident that the aging writer had some kind of affection for the young Emilie, with whom he kept in touch for over a year. Many people see in this young woman the mysterious character Hilde Wangel, and it is widely believed that Aline Solness was modelled on Ibsen's own wife.

Whilst some critics believe *The Master Builder* a revelation of Ibsen's private life, others consider the play an amalgamation of his reminiscences, conclusions and judgements about his life. Unlike the realism of his earlier plays, that tackled social problems (*A Doll's House* and *An Enemy of the People*), *The Master Builder* is understood to be Ibsen's attempt at 'tackling' himself. It was also seen as a bid to change his writing style. With *The Master Builder* Ibsen used a lot more symbolism than he had done in earlier works and spent time dissecting his characters' souls. He ventured into their complicated and delicate inner-worlds to create an intriguing plot filled with layers of meaning and underlying messages.

If one uses Freud as a benchmark, *The Master Builder* can be interpreted as a work about desire and passion. The symbolism of the central image can easily elicit wild and fanciful thoughts. Indeed, in the story of a love affair between an old man and



在動筆寫《建築大師》之前，易卜生寫了一首詩來理清他的思緒，其中有這四句：

在那廢墟下面埋藏着一件珍寶
它的光輝縱使烈焰也無法壓抑
他和她，只是虔誠地尋找
直到他或她將它找到

這件廢墟下面的珍寶是什麼？建築大師索爾尼斯的攀登與掉落，對生活在今日世界的你與我，有什麼關係？

答案在每個人的心裏。

a young girl, it isn't hard to make associations with Vladimir Nabokov's *Lolita*.

Before writing *The Master Builder* Ibsen wrote a poem to clear his thoughts. It contains the following four lines:

For underneath it all lies a hidden gem,
A gem that's impervious to burning.
And if they keep looking, either of them
Might find it by raking and turning.*

So, what is this gem that lies beneath the rubble and embers? *The Master Builder*? Solness? His climb and fall? And what has it to do with you and me in today's world?

The answer is in everyone's heart.

Unless Otherwise specified,
all articles translated by Joan Chang

*Translated by John Northam
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林兆華戲劇工作室

Lin Zhaohua Drama Studio

1989年，林兆華成立了林兆華戲劇工作室，以不受舊體制約束的自由獨立身份，致力創建屬於中國的當代戲劇形式和美學，創作當代戲劇精品。工作室成立以來，創作了許多風格前衛的劇場作品，在表演上融合中國戲曲及說唱藝術美學。

工作室的重要作品有：《哈姆雷特》(1990)、《浮士德》(1994)、《棋人》(1995)、《三姊妹·等待戈多》(1998)、《故事新編》(2000)、《理查三世》(2001)、《櫻桃園》(2004)等，這些作品在劇場美學上有重大意義，在國內外常引起藝術爭議，同時也都得到高度的讚譽。

工作室成立至今的合作夥伴包括著名劇作家高行健、過士行、戲曲編劇徐瑛、影視編劇鄒靜之、徐斌；中國頂尖設計師易立明、曾力、王音；並有濮存昕、梁冠華、宋丹丹、何冰、徐帆、陶虹、倪大宏、陳建斌、蔣雯麗等中國一流演員。

除製作林兆華的導演作品，林兆華戲劇工作室未來的發展將致力於培養中國年輕一代的戲劇創作者，組織及參與國際交流，邀請海外著名藝術家到中國進行培訓和展演作品，推動中國戲劇的發展。

The Lin Zhaohua Drama Studio (LZDS) was formed in 1989. The main goal of the LZDS is to create and develop a uniquely Chinese form of modern theatre. Long-term affiliates of the Studio have included playwrights Gao Xingjian, Guo Shixing, and the Peking Opera playwright Xu Ying; China's best lighting and scene designers Yi Liming, Zeng Li and Wang Yin; as well as the great theatre actors and actresses Pu Cunxin, Liang Guanhua, Ni Dahong, Xu Fan and Song Dandan.

The LZDS's productions *Hamlet*, *Romulus the Great*, *Faust*, *Chess Man*, *The Three Sister-Waiting for Godot*, *A Parody 2000* and *Richard III*, not only illuminate the human condition, but also synthesise diverse artistic forms — Western and Chinese, traditional and modern. Through these experiments, Lin has taken a significant step away from the aesthetics of established Chinese theatre, and been able to distinguish modern Chinese drama from its Western counterpart.

As well as continuing to produce Lin's work, the LZDS devotes its time to unearthing and fostering neglected theatre talent by premiering the work of young artists in mainland China, Hong Kong, Taiwan and Singapore. Moreover, in order to promote interaction between Chinese theatre and world theatre, the LZDS is involved in international theatre exchange. It often performs plays by famous foreign playwrights and invites overseas directors to stage performances in China.

林兆華

Lin Zhaohua

導演 Director

林兆華戲劇工作室藝術總監、北京人民藝術劇院導演、北京大學戲劇研究所所長；中國著名戲劇導演、現代京劇導演，舞台作品超過60部。

林兆華與諾貝爾文學獎得主高行健合作的實驗戲劇作品，包括《絕對信號》(1982)、《車站》(1983)、《野人》(1985)等，不但對中國當代劇場的發展影響巨大，同時從戲劇文學、劇場形式和思想內容上突破傳統中國式現實主義戲劇，引發了八十年代實驗戲劇和小劇場的潮流，正式開啟中國戲劇進入現代主義階段的大門。

他的前衛作品有《哈姆雷特》(1990)、《羅穆洛大帝》(1992)、《浮士德》(1994)、《棋人》(1995)、《三姊妹·等待果陀》(1998)、《故事新編》(2000)及《理查三世》(2001)等。這些作品在劇場形式上打破了傳統戲劇和現代戲劇，以及不同類型藝術體裁的界限，同時在表演上融合中國戲曲及說唱藝術美學。

從八十年代中開始，林兆華的作品陸續受邀至莫斯科、柏林、意大利及東京等地進行海外演出；林兆華常受邀參加各大著名戲劇節、國際戲劇學術活動等，並與國際戲劇大師交流創意念，如彼得·布祿克、海納·穆勒、鈴木忠志及太田省吾等。



Lin Zhaohua is a prominent Chinese theatre director who has staged over 60 productions. He is now Artistic Director of Lin Zhaohua Drama Studio; Theatre Director of the Beijing People's Art Theatre (BPAT), and Head of the Theatre Research Institute at Peking University.

His experimental theatre works *Absolute Signal* (1982), *Bus Stop* (1983), and *Wildman* (1985), written by Gao Xingjian (awarded the 2000 Nobel Prize for Literature), initiated the Little Theatre Movement in China. In these works he introduced a variety of non-illusionist styles and techniques, very different from the social realism prevalent in a lot of Chinese drama. In this way he has enabled contemporary Chinese theatre to enter a more modernistic phase, and the artistic innovations in these plays spear-headed the Exploratory Theatre Movement of the 1980s.

Lin's pioneering works include *Hamlet* (1990), *Romulus the Great* (1992), *Faust* (1994), *Chess Man* (1995), *The Three Sisters-Waiting for Godot* (1998) and *Richard III* (2001). These works break down the boundaries between different performance genres, and integrate modern theatre techniques with the spirit and techniques of traditional Chinese theatre.

Since the mid-1980s Lin has taken his plays to cities such as Moscow, Berlin, Italy and Tokyo. He has often participated in international theatre activities, and has exchanged ideas about theatre with some of the world's greatest directors: Peter Brook, Heiner Müller and Ota Shogo.



濮存昕
Pu Cunxin

索爾尼斯
Halvard Solness

北京人民藝術劇院一級演員及副院長。1977年正式開始戲劇表演生涯，在電視連續劇《英雄無悔》(1996)中的警察角色更是家喻戶曉。

20年來，濮存昕成功塑造了身份多樣和性格各異的人物形象。主要電影作品：2000年《洗澡》；2005年《魯迅》。主要電視作品：《英雄無悔》、《尊嚴》、《來來往往》、《光榮之旅》。主要話劇作品：1983年《周郎拜帥》中飾演周瑜；1990年《哈姆雷特》中飾演哈姆雷特；1991年《雷雨》中飾演周萍，《李白》中飾演李白；2003年《趙氏孤兒》中飾演屠岸賈；以及

2006年《白鹿原》中飾演白嘉軒。

濮存昕曾獲多個獎項，憑《李白》及《天之驕子》的演出兩度獲文華表演獎；第九及第十九屆梅花獎；中國金鷹電視藝術節觀眾最喜愛的男演員獎等。

A 'First Rank' performer and Deputy Director of the Beijing People's Arts Theatre, Pu's performing career began in 1977. He became a household name in 1996 when he took the role of the policeman in the TV drama *A Hero Has No Regrets*.

Over the last two decades Pu has created a portfolio of diverse roles. His most important screen performances have been *Shower* (2000) and *Lu Xun* (2005). His TV appearances include *Dignity, Come and Go*, and *Glorious Journey*. He played the title roles in several classic repertory plays including Zhou Yu in *Zhou Yu Becomes Prime Minister* (1983); the eponymous hero in *Hamlet* (1990); Zhou Ping in *Thunderstorm* (1991); the poet Li Bai in *Li Bai* (1991); Tu Anqu in *The Orphan of the Zhao Family* (2003); and Bai Jiaxuan in *White Deer Plain* in 2006.

Pu has received many awards. He won the Wenhua Performance Award twice, once for *Li Bai* and again for *Precious Son of Heaven*; the 9th and 19th Plum Blossom Awards; and the Audience Award for Most Popular Actor at the China Golden Eagle Arts Festival.

陶虹
Tao Hong

希爾達
Hilda Wangel



原國家花樣游泳隊成員，中央戲劇學院表演系畢業，現中國國家話劇院青年演員，著名影視演員，金雞獎和百花獎得主。

1993年，陶虹被姜文發掘，出演《陽光燦爛的日子》的于北蓓。兩年後，她考入中央戲劇學院。陶虹同時活躍在影視和戲劇界，在電影《黑眼睛》(1997)的演出，贏得第10屆敘利亞大馬士革國際電影節最佳女主角獎、1998年度華表獎最佳女演員獎、第18屆金雞獎最佳女主角獎、電影表演家協會1998年度最佳演員獎和第二屆法國多維爾亞洲電影節最佳女主角獎。

她出演的電影還包括《紅色小提琴》(1997)；《美麗新世界》(1998)；《天使不寂寞》(2001)；《極度險情》(2002)等，更憑《美麗新世界》及《說好不分手》分別奪得1999年大學生電影節最佳女主角獎，以及2000年百花獎最佳女配角獎。

Originally a member of China's National Synchronized Swimming Team, Tao Hong graduated from the Central Academy of Drama (CAD) Beijing. She is now a member of the National Theatre Company of China, a distinguished film and TV actress and winner of the Golden Rooster and Hundred Flowers awards.

In 1993 Tao was scouted by Jiang Wen and cast as Yu Beipei in Jiang's directorial debut *In the Heat of the Sun*. Other major performance credits include *The Red Violin* (1997), *Brave New World* (1998), *Angels Are Not Lonely* (2001) and *Extremely Dangerous Passion* (2002).

Tao was named Best Actress at the Damascus International Film Festival in Syria for her starring role in *Black Eyes* (1997). She has been honoured with five other Best Actress awards including the 1998 Huabiao Awards; the 18th Golden Rooster Awards; the 1998 Film Performance Association Awards; the second Deauville Asia Film Festival Awards, in France; and the Beijing Student Film Festival Awards (1999). She also won Best Supporting Actress at the Hundred Flowers Awards.

易立明
Yi Liming

舞台設計
Stage Designer

1989年於中央戲劇學院舞台美術系畢業，現為北京人民藝術劇院國家一級舞台設計。2003年以美國哈佛大學訪問學者身份，應邀為美國話劇團任舞台設計，並進行學術交流。

1989年至今已為百多部國內外戲劇演出設計舞台佈景或燈光。代表作品有：話劇《哈姆雷特》、《三姊妹·等待戈多》、《棋人》、《鳥人》、《零檔案》、《巴凱》、《午後三點鐘》、《茶館》、《風月無邊》、《趙氏孤兒》、《白鹿原》；歌劇《狄多與伊尼阿斯》、《夜宴》；全本崑曲《牡丹亭》；德國漢諾威2000年世界博覽會中國館燈光及音響總設計。

Yi Liming graduated in 1989 from the Department of Stage Art at the Central Academy of Drama and currently works as Stage Designer for the Beijing People's Art Theatre.

Since his graduation Yi has designed sets and lighting for more than one hundred plays in China and abroad. His major credits include the 19-hour Kun Opera production of *Peony Pavilion* (Lincoln Center Festival, Paris Autumn Festival, 1998); Purcell's *Dido and Aeneas* (Spoleto Festival, 2001); Guo Wenjing's *Night Banquet* (Paris Autumn Festival, 2001; Perth International Arts Festival, Lincoln Center Festival, 2002); Stephen Merritt's *The Orphan of the Zhao Family* (Lincoln Center Festival, 2003); and *Snow in June* (American Repertory Theatre, 2003).

Yi was also the general lighting and acoustics designer for the China Hall at the Hanover World Expo in 2000.

Pu Cunxin and Tao Hong's biographies were translated by Maggie Lee