

37th



香港藝術節
Hong Kong
Arts Festival
6.2-8.3.2009

Pygmalion

賣花女

原著：蕭伯納

導演：彼得·霍爾

Written by George Bernard Shaw

Directed by Peter Hall

謝謝
With thanks to

South China Morning Post



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The Hong Kong Jockey Club Charities Trust

巴庫皇家劇院製作公司出品
彼得·霍爾劇團製作
Theatre Royal Bath Productions presents
The Peter Hall Company production of

賣花女 *Pygmalion*

原著：蕭伯納 Written by George Bernard Shaw
導演：彼得·霍爾 Directed by Peter Hall

5-8.2.2009

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



全新陣容，特別為香港演出復排的《賣花女》排練情況
New cast of *Pygmalion* in rehearsal for the exclusive Hong Kong revival performance.

演出長約2小時30分鐘，包括一節中場休息

英語演出，附中文字幕

Running time: approximately 2 hours and 30 minutes with one interval

Performed in English with Chinese subtitles

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.

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演員 (按出場序)

Cast (In order of appearance)

安斯佛·希爾太太
Mrs Eynsford Hill

克拉拉·安斯佛·希爾
Clara Eynsford Hill

弗雷迪·安斯佛·希爾
Freddy Eynsford Hill

依拉莎·杜立圖
Eliza Doolittle

平克林上校
Colonel Pickering

亨利·希金斯
Henry Higgins

旁觀者
Bystander

尖刻的旁觀者
Sarcastic Bystander

計程車司機 / 旁觀者
Taximan / Bystander

旁觀者
Bystander

皮爾斯太太
Mrs Pearce

艾佛·杜立圖
Alfred Doolittle

希金斯太太
Mrs Higgins

女僕
Parlourmaid

瓊·穆恩
Joan Moon

艾瑪·諾亞克斯
Emma Noakes

馬特·巴伯
Matt Barber

蕾切爾·斯特林
Rachael Stirling

特倫斯·威爾頓
Terence Wilton

阿德里安·盧基斯
Adrian Lukis

馬克·艾克坦斯
Mark Extance

蒂莫西·斯派爾
Timothy Speyer

史提芬·亞歷山大
Steven Alexander

邁亞·奧斯汀
Mia Austen

瑪吉·奧勒恩蕭
Maggie Ollerenshaw

傑夫·利斯雷
Geoff Leesley

安東妮亞·彭伯頓
Antonia Pemberton

科琳娜·馬洛
Corinna Marlowe

其他角色由劇團成員演出

Other parts played by members of the company.

創作人員

Creative Team

導演
Director

復排導演
Revival Director

佈景設計
Set Designer

燈光設計
Lighting Designer

服裝設計
Costume Designer

彼得·霍爾
Sir Peter Hall

科迪莉亞·蒙賽
Cordelia Monsey

西蒙·希格利
Simon Higlett

彼得·芒福德
Peter Mumford

基斯杜化·伍德斯
Christopher Woods

音響設計
Sound Designer
音樂總監
Musical Director
選角總監
Casting Director

格雷戈里·克拉克
Gregory Clarke
米克·桑茲
Mick Sands

Sooki McShane CDG

製作人員 Production Team

製作經理
Production Manager
副燈光設計
Associate Lighting Designer
服裝主管
Costume Supervisor
劇團經理及舞台監督
Company and Stage Manager
副舞台監督
Deputy Stage Manager
助理舞台監督
Assistant Stage Managers

衣帽及髮飾主管
Wardrobe and Wig Mistress
衣帽及髮飾助理
Wardrobe and Wig Assistant

監製
Producer
行政總監 Managing Director
總經理 General Manager
執行監製 Production Administrator

巴庫皇家劇院首場演出為2007年6月28日

中文字幕
Chinese surtitles

馬克·卡西
Mark Carey for Venture-Event Ltd
安塞爾姆·哈里森
Anselm Harrison
瓊·曉治
Joan Hughes
荷莉·海頓
Holly Haydn
威爾·巴肯咸
Will Buckenham
費利克斯·鄧寧·邁亞·奧斯汀
史提芬·亞歷山大
Felix Dunning, Mia Austen
Steven Alexander
阿比蓋爾·摩里斯
Abigail Morris
格雷格·鄧恩
Greg Dunn
巴庫皇家劇院製作公司
Theatre Royal Bath Productions
丹尼·莫爾 Danny Moar
尤金·希伯特 Eugene Hibbert
尼克·帕爾馬 Nicky Palmer

First performance at Theatre Royal Bath, 28 June 2007

黃奇智
Wong Kee-chee

加料節目 FESTIVAL PLUS

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Reading *Pygmalion*
Fee: \$30

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Festival website: www.hk.artsfestival.org

自負自大的語音學教授亨利·希金斯與好友平克林上校打賭，指自己有本事在六個月內，通過教授上流社會的說話方式和禮儀訓練，把滿口倫敦東區方言，在高文花園賣花的姑娘依拉莎·杜立圖，改造成一位社交場上談吐優雅的淑女。改造最終成功，但卻有意料之外的結果。

A bullying and smug bachelor, Professor Henry Higgins, scientist of phonetics and linguistics, makes a bet with Colonel George Pickering that he can turn an impetuous Cockney “guttersnipe” flower girl from Covent Garden, Eliza Doolittle, into a woman as poised and well-spoken as a duchess within six months. To do so, he must transform her thick-accented voice, coach her to speak proper English with elocution lessons, teach her manners and drill her so that she will be educated. The successful transformation has unforeseen consequences.

場景：1912年

第一幕

聖保羅教堂門廊，高文花園

第二幕

溫普街希金斯的「發音實驗室」

第三幕

車路士希金斯老太住處

— 中場休息 —

第四幕

希金斯的「實驗室」

第五幕

希金斯老太住處

The play is set in 1912

Act I

The portico of St Paul’s Church, Covent Garden

Act II

Higgins’s “phonetic laboratory” in Wimpole Street

Act III

Mrs Higgins’s drawing-room in Chelsea

— Interval —

Act IV

Higgins’s “laboratory”

Act V

Mrs Higgins’s drawing-room

彼得·霍爾製作的《賣花女》以蕭伯納1916年原著初版為文本，並不包括他為1938年製作的電影增寫的場景。

The Peter Hall Company is performing Shaw’s original concise text of *Pygmalion*, first published in 1916, excluding the extra scene written for the 1938 film version of the play.

幽默與人性 蕭伯納《賣花女》亦莊亦諧

Humour and Humanity

Bernard Shaw's Brilliant Mixture of the Comic and the Serious in *Pygmalion*

文：彼得·霍爾

喜劇是避開了悲劇而成；悲劇常是壓抑了喜劇而致。就戲劇家而言，對滑稽的敏銳感知，沒有比這更強有力的了。蕭伯納深諳此道，喜劇就是他嚴肅認真的表現方式。

「時下人們對蕭伯納的淡漠，讓我吃驚。」2005年戲劇評論家邁克爾·比林頓如是寫道。然而，這種淡漠還算由來不久。就在若干年前，常常還有一兩部蕭伯納劇作供觀眾欣賞。然後，蕭翁就不再流行了——吊詭的是，也許正因為他的作品變得太廣為人知了。

流俗之見認為，蕭伯納的天份只供人娛樂消遣，無關宏旨，不過是操控筆下人物，讓他們成為蕭氏觀點的傳聲筒就行了。也許所言不差，但是，這些製作所展現的蕭翁，跟人們重新發現的蕭伯納，可不大一樣。現在人們清楚看到，蕭伯納的劇本寫的是人，而非木偶，《賣花女》尤其如此。1893年《華倫夫人的職業》被禁後，蕭伯納決心不再創作涉及社會問題的作品；取而代之，他要集中精力寫一些表達「生活、性格和人類命運的劇本」。在《賣花女》中，他出色地把喜劇和嚴肅融為一爐。

《賣花女》的喜劇元素無庸置疑：前三幕推向最附庸風雅的喜劇高潮，依拉莎·杜立圖是個滿口倫敦東區方言的賣花女，希金斯教授卻想要通過語音教學，將她改造成一位發音無可挑剔的高貴淑女，可是她那句著名的退場詞：「走路？他媽的休想！我搭計程車」，竟在社會上引起一陣哄動。1914年倫敦首演時，「bloody」

Text: Peter Hall

Comedy is tragedy averted; tragedy is often comedy suppressed. Nothing is more powerful for a dramatist than a penetrating sense of the ridiculous. This Shaw had in abundance. Comedy was his way of being serious.

“I am staggered by our current indifference to Shaw,” wrote drama critic Michael Billington in 2005. However, this indifference is comparatively recent. Until some years ago there were usually one or two Shaw productions available to the theatre-going public. Then, Shaw became unfashionable – perhaps paradoxically because his plays were becoming too well-known.

The accepted cliché was that his talent was for lightweight entertainments, which simply manipulated his characters as mouthpieces for Shavian opinions. Perhaps, though, these productions may have presented a rather different Shaw from the one that is being rediscovered. It is now clear that Shaw's plays are about people, not puppets – and none more so than *Pygmalion*. After *Mrs Warren's Profession* had been banned in 1893, Shaw resolved to write no more plays about social issues; he would concentrate instead on “plays of life, character and human destiny”. In *Pygmalion* he achieved a brilliant synthesis of the comic and the serious.

Of its comedic qualities, there can be no doubt: the first three acts culminate in the famous scene in which Eliza Doolittle, the Cockney flower seller whom Professor Higgins has undertaken to transform by phonetic tuition into an impeccably spoken lady, causes a social sensation with her notorious exit line: “Walk! Not bloody likely. I am going in a taxi.” The furore caused by that “bloody” at the first London performance in 1914 has continued to distract attention from what Shaw achieved in the two acts that follow. There is still



蕭伯納劇本寫的是人，而非木偶 SHAW'S PLAYS ARE ABOUT PEOPLE, NOT PUPPETS

(他媽的) 這個詞引發的轟動，一直分散了人們對隨後兩幕戲的關注。蕭翁在這兩幕依然能讓笑聲不斷，但是他也叫觀眾一睹複雜的心理分析。

這點讓《賣花女》更接近史特林堡和易卜生的境界。兩人都是蕭伯納深深仰慕並極力模仿的劇作家。蕭曾說，在觀看易卜生的《野鴨》時，「內心產生的恐懼和同情，就像在看一部發人深省的悲劇，但自始至終它又讓人笑得發抖，就像在看一齣令人絕倒的喜劇。」兩種極端的結合在《賣花女》中尤其明顯，喜劇成份和悲劇效果在演出中都表現得淋漓盡致。

那麼，什麼構成了《賣花女》認真嚴肅的一面？是對什麼認真嚴肅？當然不是語音學，儘管蕭伯納對此饒有興趣。依拉莎請希金斯給自己教授演說之術。如果劇本只限於此，那麼在抵制高尚談吐的二十一世紀，政客都想要在電視上聊得跟街頭巷尾任何人一樣同聲同調，這就難免顯得迂腐過時。劇本說的倒是更為棘手（卻反而更為現代）的問題：希金斯打算改變一個人的性格。

從一開始，他們的目標就有分歧。依拉莎只想讓別人教會她說話得體，發音純正，好能在花店謀份差事，無需在街上賣花（免得遲早因誤以為拉客而被捕）。另一方面，希金斯卻想創造一個「公爵夫人依拉莎」。正如他在結尾時稱她為「我的傑作」。最後兩幕兩人衝突加深，而以傷心結尾。

希金斯沒考慮到，他的創造物可能有自己的情感，對依拉莎的改造可能讓她的情況比以前更糟糕。她本人並不抱幻想：「我以前賣花不賣身。如今，你讓我成了淑女，我什麼也賣不

laughter, but the audience is invited to witness some complex psychological analysis.

It brings the play closer to Strindberg and Ibsen, dramatists whom Shaw greatly admired and emulated. He said that we watch Ibsen's *The Wild Duck* "with horror and pity at a profound tragedy, shaking with laughter all the time at an irresistible comedy". This combination of contrasting extremes is particularly relevant to *Pygmalion*, and in performance comedy and tragedy are pushed as far as they will go.

So what does the seriousness of *Pygmalion* consist of? What is it about? Not, certainly, about phonetics, despite Shaw's interest in the subject. Eliza asks Higgins to give her elocution lessons. If the play were simply about that, it would be irretrievably dated in our anti-verbal 21st century, where politicians want to be seen on television chatting away like any other man in the street. The play is about something much tougher (and paradoxically more contemporary): Higgins sets out to change someone's personality.

From the start their aims diverge. She simply wants to be taught to speak correctly so that she may get a job in a florist's shop rather than having to sell flowers in the street (with the inevitable risk that she will be arrested for soliciting). He, on the other hand, wants to create a "Duchess Eliza": "My masterpiece", as he calls her at the end. The last two acts develop this tension and the play ends in heartbreak.

What Higgins takes no account of is that his creation might have feelings of her own, and that in changing her he might have left her worse off than before. She herself has no illusions about this: "I didn't sell myself. Now you've made a lady of me, I'm not fit to sell anything else ... why did you take my independence from me?" But as she comes to realise, by teaching her phonetics, Higgins has actually increased her potential for independence: "I'll advertise it in the papers that your Duchess is only a flower girl that you taught, and that she'll teach anybody to be a Duchess just the same in six months for a thousand guineas." The pupil has outdone the master.

成了……為什麼你要剝奪我的自由？」但是，她後來意識到，希金斯給她上語音課，實際上也給了她更多可以發揮的自由：「我要在報上登廣告，說你的公爵夫人其實只是個被你調教過的賣花女，說只要給她1000個金幣，她就能同樣在六個月內將任何人改造成公爵夫人。」學生比老師更勝一籌。

電影版及音樂劇傑作《窈窕淑女》結尾時兩人走到一起，以愛情告終。蕭伯納對此強烈反對，而且在最後兩幕，當他們那嚴峻的關係揭穿後，竟還會有人認為希金斯和依拉莎會終成眷屬，似乎不可思議。

希金斯說他會想念依拉莎，依拉莎也說：「我們在一起很開心，我開始關心你，不是想要你愛上我，而是更像朋友那樣」。當他們這樣說時，蕭伯納顯然在引導觀眾期望出現例牌的浪漫結局。而特意要觀眾的期望落空。最後一幕表現得最為強烈的，就是依拉莎徹底獲得自由。有理由說，她這個人比希金斯性格更強。

終其一生，蕭伯納都尋求以笑聲來表現嚴肅主題。因此，第二幕恰恰在劇本的政治意味開始減弱時，他便引入一個新人物，即依拉莎的父親，垃圾工艾佛·杜立圖。艾佛發表了一通妙論，訴說身為「不幸的窮人」究竟是什麼回事，從中可以看出，他可能只是個出色當行的滑稽角色。但事實上，就能說會道來看，他和希金斯教授大有雷同。當希金斯問艾佛「是正人君子還是流氓無賴」時，他的回答讓人解除戒心：「兩邊都沾點，亨利，我和大家一樣，兩邊都沾點。」說這話的，可是個與世相違的人，而非僅僅是歌舞廳的諧角。



阿德里安·盧基斯與蕾切爾·斯特林排練中
Adrian Lukis and Rachael Sterling in rehearsal.

In the film version, and in the musical masterpiece *My Fair Lady*, the two characters come together in a sentimental conclusion: the end is romance. Shaw was vehemently opposed to this, and when the seriousness of their relationship is uncovered in the last two acts, it seems amazing that anyone would think that they could end up together.

When Higgins says he will miss Eliza, or when she says, “We were pleasant together, and I came to care for you, not to want you to make love to me, but more friendly like”, Shaw is clearly leading his audience to expect a conventional romantic ending. And he does that in order to deprive them of it. What emerges most strongly from the final scene is Eliza’s sheer independence. She is arguably stronger than Higgins.

Throughout his life Shaw pursued laughter as a way of being taken seriously. So in act 2, just when the political temperature of the play is dropping, he produces a new character, Eliza’s father, the dustman Alfred Doolittle.

With his marvellous exposition of what it is to be one of the “undeserving poor”, Doolittle might have been simply a virtuoso comic turn; in fact, with his verbal dexterity, he has more than a little in common with Professor Higgins. When Higgins asks if Doolittle is “an honest man or a rogue”, he disarmingly replies, “a little of both, Henry, like the rest of us. A little of both”. There speaks unaccommodated man, not merely a music-hall turn.

從奧維德到依拉莎

From Ovid to Eliza

Roger Warren on Shaw's Determination to Subvert a Classical Myth

文：羅傑·沃倫

為何蕭伯納將這部喜劇命名為《皮格馬利翁》（《賣花女》之原名），而非《希金斯和依拉莎》，更別提《窈窕淑女》？誰是皮格馬利翁？奧維德（古羅馬詩人）在《變形記》第十章講了這個故事。正如書名所示，《變形記》說的是書中人物怎樣從一種存在狀態轉變為另一種完全不同的狀態。

皮格馬利翁是個雕刻家，他雕了一尊少女像，雕得非常漂亮，以致於愛上了自己的作品。他懇求女神維納斯賦予雕像生命。維納斯照辦，皮格馬利翁遂和他創造的少女結了婚。但是，奧維德講到，皮格馬利翁在祈求女神時，沒敢說要和「我的象牙少女」結婚，而是想娶「一個與我的象牙少女相似的女子」，只不過維納斯明白對方的心意，令雕像變為真人。為何皮格馬利翁如此害怕，不敢直說呢？因為請求把石像變成活人是逾越了界限，侵犯到神造萬物的特權。他的恐懼，正由於變形有很多風險。

做違禁之事，這一主題重現於另一部借用了皮格馬利翁神話的重要劇作《冬天的故事》，其中雕像一幕頗有意味，在原本的神話中並無其事。當寶麗娜準備把貌似赫米奧娜的雕像點化為人時，她提到了黑魔法的幽靈：

我確實能讓這雕像活動，讓它走下來，握着你的手，但是你會以為有邪惡的力量在幫我，這我可不承認。

寶麗娜認為，使石像活起來，是神靈（或者上帝）的特權；但她的「魔咒

Text: Roger Warren

Why did Shaw call his comedy *Pygmalion*, and not, for example, *Higgins and Eliza*, much less *My Fair Lady*? Who was Pygmalion? Ovid tells the story in Book Ten of *Metamorphoses*, a work, as its title implies, about the transformation of its characters from one state of being to an entirely different one.

Pygmalion was a sculptor who created a female statue so beautiful that he fell in love with what he had made. He implored the goddess Venus to bring the statue to life; she did, and Pygmalion married his creation. But Ovid says that when Pygmalion made his prayer, he did not dare ask to marry “my ivory maiden”, but “a woman resembling my ivory maiden” – though Venus understood what he was actually asking for, and brought the statue itself to life. Why was he so afraid to ask directly? Because asking for a stone statue to become a living woman is to cross boundaries, to usurp the gods’ prerogative of creation. His fear emphasizes the dangers of metamorphosis.

That sense of doing something forbidden recurs in the other major dramatic treatment of the Pygmalion myth, the statue scene in *The Winter’s Tale*, an incident which, significantly, does not occur in the main source of the play. As Paulina prepares to bring Hermione’s apparent statue to life, she raises the spectre of black magic:

*I’ll make the statue move indeed, descend
And take you by the hand; but then you’ll think,
Which I protest against, I am assisted
By wicked powers.*

Paulina’s point is that to bring a stone statue to life could only be the gods’ (or God’s) prerogative; but her “spell is lawful” because she does not need to go so far, since Hermione has not in fact died. These two stories of moving statues end in marriage or restoration. But in *Pygmalion* Higgins does not marry Eliza. Shaw uses the Pygmalion myth in order to subvert it.

Nevertheless that sense in the original myth of doing something dangerous lingers in *Pygmalion*. Higgins

是合法的」，因為她無須做到這一步，赫米奧娜實際上沒有死。這兩個石像變人的故事，或以婚姻告終，或以夫妻團圓結局。但在《賣花女》，希金斯並沒有和依拉莎結婚。蕭伯納採用皮格馬利翁神話，是為了顛覆這個神話本身。

然而，《賣花女》保留了原來神話中做危險之事這一點。希金斯想要改變依拉莎的性格，而非僅僅矯正她的發音。正如第三幕希金斯對他母親說道：「您無法想像，要將一個人變成完全不同的另一個人，是多麼有趣又可怕的事」。《賣花女》正是蕭伯納的《變形記》，而希金斯就是蕭伯納的皮格馬利翁。

但是，蕭翁對神話做了至關重要的改動，就是提出希金斯的傑作可能有她自己的情感。可以說，蕭伯納促使我們去思考：石像會想些什麼，被改造的人會有什麼想法。就連莎士比亞也沒有這一看：莎翁幾乎沒讓赫米奧娜說上什麼話；但蕭翁卻使戲劇重心巧妙地平分在（皮格馬利翁）希金斯和他的創造物身上，這兩個人物都如此引人入勝，以致觀眾很想看到大團圓收場，正如在奧維德筆下所見。

但是蕭伯納卻毫無此意。1919年4月他給威廉·阿徹爾寫信道：「依拉莎暗示她會和皮格馬利翁結婚？竟有這麼傻氣粗俗的噱頭，可我怎也制止不了」。這個「粗俗噱頭」在1938年的電影版中露骨到無以復加。儘管蕭翁



奧維德《變形記》雷諾譯本裏的雕像為費芬斯的1610年作品；插畫由瑪利·伊文恩畫館提供。

Engraving by Fivens in Renouard's translation of Ovid's *Metamorphoses*, circa 1610, Mary Evans Picture Library

wants to change Eliza's personality, not just her speech. As he says to his mother in act 3, "you have no idea how frightfully interesting it is to take a human being and change her into a quite different human being". The play is Shaw's *Metamorphoses*, and Higgins is Shaw's *Pygmalion*.

But Shaw makes a crucial change to the myth when he suggests that Higgins's creation might have feelings of her own. He invites us to consider, so to speak, what the statue thinks, what the victim of change thinks. Not even Shakespeare does that: he gives Hermione almost nothing to say. But Shaw brilliantly divides the dramatic interest between *Pygmalion* Higgins and his creation – to such an extent, indeed, that audiences expect these two to come together, as indeed they do in Ovid.

But Shaw was having none of that. In April 1919 he wrote to William Archer: "I have never been able to stop the silly and vulgar gag with which Eliza ... implies that she is going to marry *Pygmalion*." This "vulgar gag" was carried to an extreme in the film of 1938. Although Shaw himself wrote extra scenes for it, the producers hired other script-writers to provide the very "sugar-sweet ending" that Shaw detested.

自己加寫了幾場戲，製片人卻僱用其他劇作家炮製了他所不齒的「甜蜜結局」。蕭伯納只是在首映前兩天，在招待報界的試映會上才發現的。但是他也有部份責任，因為他在最後一幕的寫法，安排了有如莎翁喜劇所見的曖昧結局。當他讓希



金斯說會想念依拉莎，或者當希金斯暗示依拉莎何不和皮克林上校結婚，她回答道：「就算是你向我求婚，我也不會答應」，這時蕭伯納是用上了故弄玄虛的浪漫筆法。不過，奧維德讓皮格馬利翁和他的作品結為連理，蕭伯納卻沒那樣做。依拉莎太獨立了——她和她的皮格馬利翁都太獨立，不可能終成眷屬。

蕭伯納對依拉莎獨立精神的戲劇處理，也許受另一種影響。儘管《賣花女》1914年上演，卻早於1912年寫成，其時主張婦女該擁有選舉權的運動正如火如荼。蕭伯納也認識一些擁護婦女參政的人，而且也認同她們的目標。事實上，1889年蕭伯納曾有意成為自由黨候選人，支持「婦女應該享有和男子完全一樣的選舉權」。如此一來，希金斯那機智過人、富同情心的母親，對依拉莎的改造所說的話，就可放在這個有趣背景上。這位母親一語中的，她說：「淑女的教養和習慣令她無法自食其力，卻又無法帶給她身為淑女應有的收入。」

我們對此不該太認真，本劇不是一份政治傳單，但是它融合了古典神話和當代現實，可說是蕭翁的一貫風格。

Shaw only found out about it at the press showing two days before the premiere. But he is partly responsible because of the way in which he has written the final scene.

That ending has the ambiguity of those in Shakespeare's comedies. Shaw flirts with the romantic when he makes Higgins say that he will miss Eliza, or when he suggests that she might marry Colonel Pickering, and she replies "I wouldn't marry you if you asked me". Whereas Ovid's Pygmalion did marry his creation, Shaw's doesn't. She is far too independent — she and her Pygmalion are both too independent — for that.

There may have been another kind of influence on Shaw's dramatisation of Eliza's independence. Although the play was not performed until 1914, it was written in 1912, at the height of the suffragette movement's activities. He knew several of the suffragettes personally, and was sympathetic to their aims. Indeed in 1889 he had considered running as a Liberal candidate, urging "suffrage for women in exactly the same terms as men". This provides an interesting context for a remark about Eliza's metamorphosis made by Higgins's shrewd, compassionate mother, who comments tersely on "the manners and habits that disqualify a fine lady from earning her own living without giving her a fine lady's income".

We should not be too solemn about this; *Pygmalion* is not a political tract. But it would be characteristic of Shaw to blend a classical myth with a contemporary reality.

蕭伯納 (1856-1950)

1856

7月26日於都柏林出生，是一位穀物商人的第三個孩子，也是惟一兒子

1871

離開學校，在地政機構任職文員

1876

移居倫敦

1879-83

寫作五本不受歡迎的小說
獲委任為聖班卡斯行政區議會議員

1886

出版小說《卡歇爾·拜倫》

1888

為《戲劇評論》寫樂評，為《世界》寫藝評

1891

出版《易卜生主義精華》

1892

首部劇作《鰥夫的房產》

1893

《華倫夫人的職業》被禁

1894

《英雄與美人》
為《星期六評論》寫劇評

1895-99

《魔鬼的門徒》、《凱撒與克麗奧佩拉》、《布拉斯邦船長的轉變》、《難以預料》

1903

《人與超人》

1904-07

哈利·格蘭維爾-巴克於皇家劇院搬演蕭伯納11部作品

1912

寫作《賣花女》

1914

《賣花女》在西區開演，由蕭伯納執導，帕特里克·坎貝爾太太飾演依拉莎，比爾博姆·特里飾演希金斯

「關於戰爭的常識」(《新政治家》副刊)

1920-25

《傷心之家》、《千歲人》、劇作五部曲、《聖女貞德》

終於上演《華倫夫人的職業》

1926

獲1925年諾貝爾文學獎

1928

出版《知識女性社會主義和資本主義指南》

1929

巴里·傑克遜成立的首屆莫爾文藝術節，只上演蕭伯納劇作，包括《蘋果車》

1931

出版評論作品《倫敦的音樂》、《素描與評論》及《我們在九十年代的劇場》

1938

《日內瓦》

電影《賣花女》，由雲迪·希拿飾演依拉莎，萊斯利·霍華德飾演希金斯

1946

獲都柏林自由之士名銜

1950

在英格蘭赫德福德郡聖羅倫斯村逝世，終年94歲

蕭伯納創作了57部戲劇，無數文章，演說過千場(以上劇作年份為首演年份)。

George Bernard Shaw

(1856-1950)

1856

Born in Dublin, 26 July, the only son and third child of a grain merchant

1871

Leaves school, becomes a clerk in a land agency office

1876

Moves to London

1879–83

Writes five unsuccessful novels
Appointed councillor of the borough of St Pancras

1886

Cashel Byron's Profession

1888

Becomes music critic of the *Dramatic Review* and art critic of *The World*

1891

The Quintessence of Ibsenism

1892

Widowers' Houses, his first play

1893

Mrs Warren's Profession banned

1894

Arms and the Man

Becomes theatre critic for the *Saturday Review*

1895–99

The Man of Destiny, *Candida*, *The Devil's Disciple*, *Caesar and Cleopatra*, *Captain Brassbound's Conversion*, *You Never Can Tell*

1903

Man and Superman

1904–07

Eleven of his plays staged by Harley Granville Barker at the Court Theatre

1912

Writes *Pygmalion*

1914

Pygmalion opens in West End, directed by Shaw, with Mrs Patrick Campbell as Eliza, Herbert Beerbohm Tree as Higgins

"Commonsense about the War" (supplement to the *New Statesman*)

1920–25

Heartbreak House, *Back to Methuselah*, a cycle of five plays, *Saint Joan*

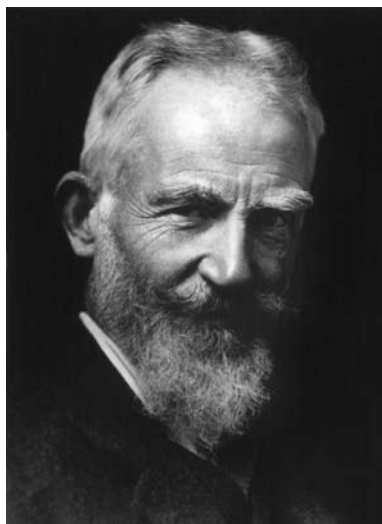
Mrs Warren's Profession finally staged

1926

Awarded 1925 Nobel Prize for Literature

1928

The Intelligent Woman's Guide to Socialism and Capitalism



1929

The first Malvern Festival, founded by Barry Jackson, is devoted entirely to his plays, including *The Apple Cart*

1931

Publication of critical works: *Music in London 1890-1894*, *Pen Portraits and Reviews*, and *Our Theatre in the Nineties*

1938

Geneva

Film of *Pygmalion*, with Wendy Hiller as Eliza and Leslie Howard as Higgins

1946

Made a Freeman of Dublin

1950

Dies at Ayot St Lawrence, aged 94

Shaw wrote 57 plays, numerous essays and tracts, and gave over one thousand lectures. (Dates of plays indicate their first performance.)



彼得·霍爾爵士 Sir Peter Hall

導演
Director

彼得·霍爾爵士是享譽國際的戲劇、歌劇及電影界知名人士。過去55年來，執導作品逾500部，獲得多個戲劇獎項，包括兩項東尼獎，一項羅蘭士奧利花終身成就獎。

霍爾是皇家莎士比亞劇團的創辦人兼總監（1960-1968），曾任英國國家劇團總監達15年（1973-1988），亦出任格蘭特堡歌劇團藝術總監。

1988年成立彼得·霍爾劇團，與巴庫皇家劇院建立密切的夥伴關係。京士頓玫瑰劇院最近開張，他獲邀任榮休導演。

彼得·霍爾爵士現為京士頓大學名譽校長，寫有數部戲劇著作。1977年因其對英國戲劇的貢獻獲授爵士勳銜。

Sir Peter Hall has been an internationally celebrated figure in theatre, opera and film for the last 55 years and has directed more than 500 productions including many world premieres as well as the classics.

He was the Founder/Director of the Royal Shakespeare Company (1960-68), Director of the National Theatre of Great Britain (1973-88) and Artistic Director of Glyndebourne Opera. In 1988 he founded the Peter Hall Company which works in close partnership with the Theatre Royal Bath. He is also Director Emeritus of the recently opened Rose Theatre Kingston.

Sir Peter Hall is Chancellor of Kingston University and the author of a number of distinguished books on theatre. He is also the recipient of many awards for his work including two Tonys (US) and an Olivier Award for Lifetime Achievement in the Theatre. He was knighted in 1977 for services to the British Theatre.

科迪莉亞·蒙斯 Cordelia Monsey

復排導演

Revival Director

近作包括：巴庫皇家劇院英國首演阿索爾·富格特的《勝利》(2007彼得·霍爾劇季)。彼得·霍爾在巴庫、老域劇院、西區及巡迴演出時，蒙斯都任他的副導演。製作有：《愛情急轉彎》(京士頓玫瑰劇院)；《淑女本色》(皇家巴庫劇院、京士頓玫瑰劇院2008)；《賣花女》(巴庫2007、老域2008)；英國巡迴劇團的《凡尼亞舅舅》(京士頓玫瑰劇院及巡迴演出)；《舊日時光》、《等待果陀》(2006年移至倫敦西區搬演)；《巴凱》(英國國家劇團及圓形劇場)。

助理導演作品：彼得·霍爾執導的《莫扎特傳》(老域)；特雷弗·納恩執導的《我們這幸運的一小撮》(吉爾古德劇院)；《理查三世》及《李爾王》(英國國家劇院及國際巡演)；《仙后》(普羅旺斯藝術節)；《馬克白》、《暴風雨》、《浮華暫借問》及《少爺返鄉》(皇家莎士比亞劇團，紐約、倫敦及洛杉磯演出)；《卡門》(格蘭特堡歌劇院)。

Cordelia Monsey's most recent work includes the UK premiere of Athol Fugard's *Victory* at the Theatre Royal Bath as part of the 2007 Peter Hall Season. Monsey has worked as Associate Director to Peter Hall on seasons at Bath, the Old Vic, in the West End and on tour.

Productions include: *Love's Labour's Lost* (Rose Theatre Kingston); *The Portrait of a Lady* (Theatre Royal Bath, Rose Theatre Kingston 2008); *Pygmalion* (Bath, 2007 and Old Vic 2008); *Uncle Vanya* (Rose Theatre Kingston and tour); *Old Times, Waiting for Godot* (transferring it to the West End in Autumn 2006); *The Bacchae* (National Theatre and Epidaurus).

Assistant Director credits: *Amadeus* for Peter Hall (Old Vic); *We Happy Few* for Trevor Nunn (Gielgud Theatre); *Richard III* and *King Lear* (National Theatre and international tour); *The Fairy Queen* (Aix-en-Provence Festival); *Macbeth, The Tempest, Restoration* and *Nicholas Nickleby* (Royal Shakespeare Company, London, New York and LA); *Carmen* (Glyndebourne).

西蒙·希格利 Simon Higlett

佈景設計

Set Designer

曾兩度獲得戲劇管理協會獎之最佳設計獎。

劇場作品：《仇讎》、《人間樂土》、《內心吟嘯》(阿爾梅達劇院)；《一個無政府主義者意外的死亡》(唐瑪倉庫劇院)；《湯馬斯·莫爾》、《樹林中

的俄羅斯人》、《歌唱家》(皇家莎士比亞劇團)；《改變的力量》、《俱樂部街》(皇廷劇院)；《艾美的觀點》、《乾草熱》、《長夜漫漫路迢迢》、《男人與男孩》、《風雨守衣箱》、《人鼠之間》、《少爺返鄉》(西區)。

2008年設計作品包括：《玻璃動物園》(曼徹斯特皇家交流劇院)；《合作》、《指揮家的抉擇》、《圓》(奇徹斯特戲劇節劇院)；《玩偶之家》(巴庫皇家劇院，彼得·霍爾劇團)；《賣花女》(老域劇院，彼得·霍爾劇團)；《奇想病人》(華盛頓莎士比亞劇團)；《夜校》(洛杉磯)。

2009年設計作品：《溫莎的風流娘們》(斯德哥爾摩)及新劇《着魔》。

參與歌劇：《塞維利亞的理髮師》(蘇格蘭歌劇院)。

Career highlights: *Enemies, The Earthly Paradise, Whistling Payche* (Almeida); *Accidental Death of an Anarchist* (Denmar); *Thomas More, The Russian in the Woods, Singer* (Royal Shakespeare Company); *The Force of Change, Clubland* (Royal Court); *Amy's View, Hay Fever, Long Day's Journey Into Night, Man and Boy, The Dresser, Of Mice and Men, Nicholas Nickleby* (West End).

2008 designs: *The Glass Menagerie* (Manchester Royal Exchange); *Collaboration, Taking Sides, The Circle* (Chichester Festival Theatre); *A Doll's House* (Peter Hall Company, Theatre Royal Bath); *Pygmalion* (Peter Hall Company, Old Vic); *The Imaginary Invalid* (Shakespeare Theatre, Washington, D.C.); *School For Night* (Los Angeles).

2009 designs: *The Merry Wives of Windsor* in Stockholm and a new play, *Haunted*.

Opera: most recently, *The Barber of Seville* (Scottish Opera).

Winner of two TMA Best Design Awards.

彼得·芒福特 Peter Mumford

燈光設計

Lighting Designer

1995年獲頒羅蘭士奧利花舞蹈傑出成就獎；2003年獲頒羅蘭士奧利花最佳燈光獎(《巴凱》，英國國家劇院)。

劇場作品：《戴珍珠耳環的少女》(燈光/佈景設計)(海馬克皇家劇院)；《天上人間》、《屋頂上的提琴手》(倫敦薩沃劇院)；《淑女本色》(佈景/燈光設計)；《玩偶之家》、《圓生緣聚》(巴庫皇家劇院，彼得·霍爾劇團)；《曾經深愛過》(懷德罕劇院)；《凡尼亞舅舅》(玫瑰劇院)；《溫床》、《玫瑰刺青》、《記者》、《放逐》(英國國家劇團)；《羅斯莫莊》、《九重天》、《海達·蓋伯勒》(阿爾梅達劇院)；《海鷗》、《喝醉了可以示愛沒有?》(紐約

公共劇院)；《垂暮之城》(皇廷劇院)；《藝人》、《理查二世》(老域劇院)；《私生活》(佈景/燈光設計)(巴庫皇家劇院)；《布朗德》、《馬克白》、《哈姆雷特》(皇家莎士比亞劇團)；《私生活》(西區及百老匯)；《睡美人》、《灰姑娘》、《胡桃夾子》(蘇格蘭芭蕾舞團)；《小飛俠》(佈景/燈光設計)(北方芭蕾舞劇團)；《蝴蝶夫人/彼得·格林》(紐約大都會歌劇院)；《尤金·奧尼金》(皇家歌劇院)；《仙鉅奇緣》(格蘭特堡歌劇團)；《仲夏之婚》(芝加哥抒情歌劇院)；《女人心》、《士兵們》(英國國家歌劇院)；《遊吟詩人》(巴黎歌劇院)；《齊格菲》、《諸神的黃昏》、《費德里奧》、《唐·喬望尼》、《雙寡婦》(蘇格蘭歌劇院)；《卡塔·卡芭諾娃》、《蝴蝶夫人》(北方歌劇院)；《交易新娘》(皇家歌劇院)。

聯合導演及佈景、燈光設計的製作：《西班牙時刻》、《頑童驚夢》(荷蘭蘇爾德歌劇院)。

Theatre: *Girl With A Pearl Earring* (set/lighting design) (Theatre Royal Haymarket); *Carousel, Fiddler on the Roof* (Savoy Theatre); *Portrait of a Lady* (set/lighting design); *A Doll's House, Born in the Gardens* (Peter Hall Company, Theatre Royal Bath); *Shadowlands* (Wyndham's Theatre); *Uncle Vanya* (The Rose Theatre); *The Hothouse, The Rose Tattoo, The Reporter, Exiles* (National Theatre); *Rosmersholm, Cloud Nine, Hedda Gabler* (Almeida); *The Seagull, Drunk Enough to Say I Love You?* (Public Theater NYC); *Dying City* (Royal Court); *The Entertainer, Richard II* (Old Vic); *Private Lives* (set/lighting design) (Theatre Royal Bath); *Brand, Macbeth, Hamlet* (Royal Shakespeare Company); *Private Lives* (West End and Broadway); *Sleeping Beauty, Cinderella, The Nutcracker* (Scottish Ballet); *Peter Pan* (set/lighting design) (Northern Ballet Theatre); *Madame Butterfly, Peter Grimes* (Metropolitan Opera, NYC); *Eugene Onegin* (Royal Opera House); *La Cenerentola* (Glyndebourne); *The Midsummer Marriage* (Lyric Opera of Chicago); *Così fan Tutte, Die Soldaten* (English National Opera); *Il Trovatore* (Paris); *Siegfried, Götterdämmerung, Fidelio, Don Giovanni, Two Widows* (Scottish Opera); *Katya Kabanova, Madama Butterfly* (Opera North); *The Bartered Bride* (Royal Opera House)。

Co-director and set and lighting design: *L'Heure Espagnole* and *L'Enfant et les Sortilèges* (Opera Zuid). 1995 Olivier Award for Outstanding Achievement in Dance and 2003 Olivier Award for Best Lighting (*The Bacchae*, National Theatre)。

基斯杜化·伍德斯 Christopher Woods

服裝設計

Costume Designer

劇場作品：《媽媽教我的歌》(倫敦薩沃劇院)；《漂亮冤家》(利瑞克沙福茲伯里大道劇院)；《一

代笑匠湯美庫巴》(加力克劇院)；《耶穌吾兒》(阿波羅劇院)；《H.R.H》(劇場劇院)；《賣花女》(艾爾布利劇院)；《最緊要奧斯卡》(倫敦薩沃劇院)；《殺人不難》(約克公爵劇院)；《睡花遊戲》(維多利亞宮廷劇院)；《陰影》(艾爾布利劇院)；《意之所到》(英國巡迴劇團)《愛情急轉彎》(京士頓玫瑰劇院)；《淑女本色》、《玩偶之家》、《遲到一個半小時》(巴庫皇家劇院)；《從前，在艾德菲》、《無事生非》、《大話精比利》(利物浦常民劇院)；《莫失莫忘》(薩沃劇院及英國巡迴劇團)；《賣花女》、《小內爾》(巴庫皇家劇院及老域劇院)；《查理的姨母》(巴庫皇家劇院)；《六周六堂舞蹈課》(海馬克皇家劇院)；《酷爸爸》(莎福茲伯里劇院)；《十足十皇室鬧劇》、《誰是爹地》(伊靈頓斯赫德劇院)；《黛絲·米勒》(馬文節日劇院及英國巡演)。

Theatre: *Songs My Mother Taught Me* (Savoy Theatre); *Beautiful & Damned* (Lyric Theatre Shaftesbury Avenue); *Cooper! Jus' Like That* (Garrick Theatre); *Jesus My Boy* (Apollo Theatre); *H.R.H* (Playhouse Theatre); *Pygmalion* (Albery Theatre); *The Importance Of Being Oscar* (Savoy Theatre); *Murder is Easy* (Duke of York's Theatre); *The Pyjama Game* (Victoria Palace Theatre); *Shades* (Albery Theatre); *Where There's A Will* (English Touring Theatre); *Love's Labours Lost* (Rose Theatre Kingston); *Portrait of a Lady, A Doll's House, An Hour & A Half Late* (Theatre Royal Bath); *Once Upon A Time At The Adelphi, Much Ado About Nothing, Billy Liar* (Everyman Playhouse, Liverpool); *Never Forget* (Savoy Theatre and UK tour); *Pygmalion, Little Nell* (Theatre Royal Bath, Old Vic); *Charley's Aunt* (Theatre Royal Bath); *Six Dance Lessons In Six Weeks* (Theatre Royal Haymarket); *Daddy Cool* (Shaftesbury Theatre); *A Right Royal Farce, Who's The Daddy* (King's Head Theatre, Islington); *Daisy Miller* (Malvern Festival Theatre and UK tour)。

格戈里·克拉克 Gregory Clarke

音響設計

Sound Designer

劇場作品：《無人地帶》、《崔斯坦與伊索德》、《瓊斯皇》(英國國家劇團)；《孤星血淚》、《溫莎的風流娘們》(皇家莎士比亞劇團)；《旅程終點》(西區及百老匯)；獲紐約戲劇編輯人獎傑出音響設計獎)；《月暈》、《無人生還》、《一些女孩》、《等待果陀》、《窺心事》、《風雨守衣箱》、《艾美的觀點》、《難以預料》、《背叛》、《女僕的聚會》(西區)；《國歌》(老域)；《針鋒相對》、《私生活》、《無事生非》、《愛情無計》、《皆大歡喜》(彼得·霍爾劇團)；《凡尼亞舅舅》(京士頓玫瑰劇院)；《漩渦》(英國巡迴劇團)。

Theatre: *No Man's Land, Tristan and Yseult, The Emperor Jones* (National Theatre); *Great Expectations,*

The Merry Wives of Windsor (Royal Shakespeare Company); *Journey's End* (West End and Broadway; New York Drama Desk Award, Outstanding Sound Design); *Ring Round the Moon, And Then There Were None, Some Girls, Waiting for Godot, What the Butler Saw, The Dresser, Amy's View, You Never Can Tell, Betrayal, Abigail's Party* (West End); *National Anthems* (Old Vic); *Measure For Measure, Private Lives, Much Ado About Nothing, Design for Living, As You Like It* (Peter Hall Company); *Uncle Vanya* (Rose Theatre Kingston); *The Vortex* (English Touring Theatre).

米克·桑茲 Mick Sands

音樂總監
Musical Director

米克·桑茲是基斯杜化·惠倫大獎得主，以表揚他在劇場音樂的貢獻。

劇場作品：《針鋒相對》、《朱莉小姐》、《唐璜》、《伽利略的女兒》、《人身保護令》(彼得·霍爾劇團)；《葬於底比斯》(諾定咸劇院)；《普羅米修斯之縛》(萊徹斯特廣場聲音劇團)；《相信自己的未來》、《往東去啊》、《美女與野獸》(皇家莎士比亞劇團)；《阿爾克墨翁在科林斯》(紐卡素現場劇團)；《櫻桃園》(牛津舞台劇團)；《美女與野獸》(新域劇團及新西蘭國際藝術節)；《血婚》(哈默史密斯歌劇院)；《翻譯》(皇家愛丁堡劇院)；《地球陰暗面》(英國國家劇團)，以及多齣在諾丁山蓋特劇院上演的作品，包括西班牙黃金歲月劇季獲獎作品《赫克猶巴》、《哀求者》、《阿伽門儂的孩子》三部曲。

Theatre: *Measure for Measure, Miss Julie, Don Juan, Galileo's Daughter, Habeas Corpus* (Peter Hall Company); *The Burial at Thebes* (Nottingham Playhouse); *Prometheus Bound* (Sound Theatre, Leicester Square); *Believe What You Will, Eastward Ho, Beauty and the Beast* (Royal Shakespeare Company); *Alceon in Corinth* (Live Theatre, Newcastle); *The Cherry Orchard* (Oxford Stage Company); *Beauty and the Beast* (Young Vic and the International Festival, New Zealand); *Blood Wedding* (Lyric Hammersmith); *Translations* (Theatre Royal Edinburgh); *Darker Face of the Earth* (National Theatre) and productions at the Gate, Notting Hill, including the award-winning Spanish Golden Age season: *Hecuba, The Suppliants* and the *Agamemnon's Children* trilogy. Winner of the Christopher Whelen award for Music in Theatre.

瓊·穆恩 Joan Moon

安斯佛·希爾太太
Mrs Eynsford Hill



劇場作品：《葬於底里斯》(諾定咸劇院、巴比肯劇院及美國巡演)；《仇恨女人的人》、《不再漫遊》、《犬類之權》(里士滿橋樹劇院)；《蜜糖的滋味》、《罪惡之家》(老域劇院)；《海達·蓋勃勒》、《威尼斯商人》(高雲地利貝爾格萊德劇院)；《天之驕女》(雪菲爾熔爐劇院)；《阿卡迪亞》、《克萊因夫人》、《惡魔》、《欲望號街車》(葉士域沃爾西劇院)；《馬克白》(薩爾斯伯利劇院)；《最後的美國人》(艾塞斯特北科特劇院)

巡迴演出：劍橋劇團、ATC

電影：《痕跡》

電視：《謀殺時刻》、《告密者》

電台聲演：《理智與感情》、《秘密花園》

裝置藝術：《哈里特·赫林的旅程》

Theatre: *Burial at Thebes* (Nottingham Playhouse, Barbican Theatre and US tour); *Woman Hater, No more a-roving, Power of the Dog* (Orange Tree Richmond); *Taste of Honey, Inspector Calls* (Bristol Old Vic); *Hedda Gabler, Merchant of Venice* (Belgrade Coventry); *Top Girls* (Sheffield Crucible); *Arcadia, Mrs Klein, The Devils, Streetcar Named Desire* (Wolsey Ipswich); *Macbeth* (Salisbury Playhouse); *Last Yankee* (Northcott Exeter).

Tours: Cambridge Theatre Co, ATC.

Film: *Traces*.

Television: *Time for Murder; Whistleblower*.

Radio: *Sense and Sensibility; Secret Garden*.

Art Installation: "Travels of Harriet Herring".

艾瑪·諾亞克斯

Emma Noakes

克拉拉·安斯佛·希爾
Clara Eynsford Hill



於牛津戲劇學院受訓，2006年獲頒英國廣播公司查爾頓·霍布斯獎。

劇場作品：《咆哮山莊》(伯明翰劇院及巡演)；《賈花女》(老域劇院)；《海》(海馬克皇家劇院)

電影：《華麗孽緣》

電視劇：《警務風雲》

電台聲演：《卡拉馬佐夫兄弟》、《任我》、《情難

禁》(英國廣播公司);《當下》(英國廣播公司第三台);《這是我的停車場》、《鯨魚體內》;《丹尼·克拉克的興亡史》(英國廣播公司第四台)

Trained at: The Oxford School of Drama.

Theatre: *Wuthering Heights* (Birmingham Repertory Theatre and tour); *Pygmalion* (Old Vic); *The Sea* (Theatre Royal Haymarket).

Film: *The Other Boleyn Girl*.

Television: *The Bill*.

Radio: Winner of the BBC Carleton Hobbs Award 2006. *The Brothers Karamazov*; *Let Me, Maurice*; *For the Time Being* (Radio 3); *This Is My Car Park*; *Inside The Whale*; *The Fall And Rise of Danny Clark* (Radio 4).

馬特·巴伯 Matt Barber

弗雷迪·安斯佛·希爾
Freddy Eynsford Hill



劇場作品:《賣花女》(老域劇院);《難以承受》(南華克劇院);《倫敦戴綠帽的人》、《威克菲牧師傳》、《峰迴路轉》、《哈姆雷特》(老域劇院);《切普賽德街聖女》(英國老域戲劇學院);《柳林風聲》(莉格麗芙劇院);《無事生非》(皇家莎士比亞劇團);《美妙的雷鳴》(英國國家青年音樂劇院);《阿卡迪亞》、《理查三世》(德勒姆城堡)

電影:《韋華第傳》

電視:《哈代的心靈世界》

Theatre: *Pygmalion* (Old Vic); *You Can't Take it With You* (Southwark Playhouse); *The London Cuckolds*, *Vicar of Wakefield*, *The Browning Version*, *Hamlet* (Bristol Old Vic Studio); *A Chaste Maid in Cheapside* (Bristol Old Vic Theatre School); *Wind in the Willows* (Redgrave Theatre, Bristol); *Much Ado About Nothing* (Royal Shakespeare Company); *Such Sweet Thunder* (National Youth Music Theatre); *Arcadia* and *Richard III* (Durham Castle).

Film: *Vivaldi*.

Television: *The Heart of Thomas Hardy*.

蕾切爾·斯特林 Rachael Stirling

依拉莎·杜立圖
Eliza Doolittle



劇場作品:《憤怒的回顧》(巴庫皇家劇院);《帖木兒》(老

域劇院);《血染莎劇場》(英國國家劇團);《微不足道的女人》(海馬克皇家劇院);《無助》(唐瑪倉庫劇院);《異教徒之戀》;《奧塞羅》

電影:《真相》、《腐品美人計》、《救贖道》、《愛的勝利》、《另一種生活》、《寶貝喜臨門》、《共謀》、《英雄不改本色》

電視:《南茜的情史》、《開天闢地》、《大偵探波羅》、《路易斯》、《奇案女王之馬普爾小姐》

電台聲演:《孤軍突圍》;《巴利斯人》(英國廣播公司第四台)

Theatre: *Look Back in Anger* (Theatre Royal Bath); *Tamburlaine* (Bristol Old Vic); *Theatre of Blood* (National Theatre); *A Woman of No Importance* (Theatre Royal Haymarket); *Helpless* (Donmar); *Dancing at Lughnasa*; *Othello*.

Film: *The Truth*; *Framed*; *Redemption Road*; *Triumph of Love*; *Another Life*; *Maybe Baby*; *Complicity*; *Still Crazy*.

Television: *Tipping the Velvet*; *In the Beginning*; *Poirot*; *Lewis*; *Miss Marple*.

Radio: *Hold Back the Night*; *The Pallisers* (BBC Radio 4).

特倫斯·威爾頓 Terence Wilton

平克林上校
Colonel Pickering



於曼徹斯特大學受訓。

劇場作品:《從未如此棒》(英國國家劇團);《仲夏夜之夢》、《亨利四世》、《柳林風聲》、《還璧記》、《十二夜》(麗晶公園劇團);《維羅納二紳士》、《惜為風塵女》、《聖女》(阿爾梅達劇院);《債權人》(南華克劇院);《孤鳳緣》(利瑞克漢默史密斯劇院);《安東尼與埃及妖后》(老域劇院及世界巡演);《哈姆雷特》(皇家莎士比亞劇團);《安東尼與埃及妖后》、《海達·蓋伯勒》、李爾王(曼徹斯特皇家交易所劇院)

電視:《清官難審》、《福爾賽世家》、《警務風雲》、《艾霖探長》、《電話情殺案》

電影:《親愛的露茜》、《英宮淚》

Trained at: Manchester University.

Theatre: *Never So Good* (National Theatre); *A Midsummer Night's Dream*, *Henry IV*, *The Wind in the Willows*, *Cymbeline*, *Twelfth Night* (Regent's Park); *Two Gentlemen of Verona*, *'Tis A Pity She's A Whore*, *A Chaste Maid* (Almeida); *The Creditors* (Southwark Playhouse); *Uncle Silas* (Lyric Hammersmith); *Anthony & Cleopatra* (Old Vic and world tour), *Hamlet* (Royal Shakespeare Company); *Anthony & Cleopatra*, *Hedda*

Gabler, King Lear (Manchester Royal Exchange).

Television: *Family Affairs; The Forsythe Saga; The Bill; Inspector Alwyn Mysteries; Dial M For Murder.*

Film: *Dear Rosie; Anne of the Thousand Days.*

阿德利安·盧基斯 Adrian Lukis

亨利·希金斯
Henry Higgins



劇場作品：《卡夫卡的小弟弟》（屈福特皇廷劇院）；《費城故事》、《克婁阿卡》（老域劇院）；《晚餐》（威恩漢姆劇院）；《笑到死》、《頭版》（奇徹斯特節日劇院）；《故態復萌》、《與我同眠》（英國國家劇團）；《公園》、《馬克白》、《皆大歡喜》、《夜校》、《終成眷屬》（皇家莎士比亞劇團）

電視劇：《路易斯》、《心跳》、《福斯特探案》、《警務風雲》、《一級追捕令XIII》、《殺機四伏》、《鐵面法官》、《神出鬼沒》

Theatre: *Kafka's Dick* (Watford Palace Theatre); *The Philadelphia Story, Cloaca* (Old Vic); *Dinner* (Wyndham's Theatre); *Dead Funny, The Front Page* (Chichester Festival Theatre); *The Relapse, Sleep With Me* (National Theatre); *The Park, Macbeth, As You Like It, School of Night, All's Well That Ends Well* (Royal Shakespeare Company).

Television: *Lewis; Heartbeat; Touch of Frost; The Bill; Trial and Retribution XIII; Midsomer Murder; Judge John Deed; Spooks.*

馬克·艾克坦斯 Mark Exton

旁觀者（後備）希金斯、艾佛·杜立圖
Bystander / (understudy)
Henry Higgins, Alfred Doolittle



劇場作品：《無人生還》（英國巡演）中飾演納拉科特，並代演岩士唐及布洛里；《賣花女》（老域劇院及英國巡演）中飾演旁觀者，並代演杜立圖和希金斯；《凡尼亞舅舅》（英國巡迴劇團）中飾演耶菲姆及代演凡尼亞舅舅；《舊日時光》（巴庫皇家劇院）；《等待果陀》（彼得·霍爾劇團）；《難以預料》（彼得·霍爾劇團）中飾演廚師，並代演芬奇·麥科梅斯及博漢；《不可兒戲》（綠房子劇團）中飾演連尼及梅利曼；《得救的威尼斯》（阿爾科拉劇團）中飾演雷奈。

Theatre: "Narracott" in *And Then There Were None* (UK tour) where he understudied the roles of "Armstrong" and "Blore"; "The Bystander" and understudy "Doolittle" and "Higgins" in *Pygmalion* (Old Vic and UK tour); "Yefim" and understudy "Vanya" in *Uncle Vanya* (English Touring Theatre); *Old Times* (Theatre Royal Bath); *Waiting For Godot* (Peter Hall Company); "Cook" and understudy "Finch McComus" and "Bohun" in *You Never Can Tell* (Peter Hall Company); "Lane" and "Merriman" in *The Importance of Being Earnest* (Green Room Theatre Company); "Renault" in *Venice Preserved* (Arcola Theatre).

蒂莫西·斯派爾 Timothy Speyer

尖刻的旁觀者 /
（後備）平克林上校
Sarcastic Bystander /
(understudy) Colonel Pickering



於吉爾福德演藝學校受訓，1994年畢業，麥克斯·阿德利安杯最佳演員獎得主。

劇場作品：《孤星血淚》（曼徹斯特圖書館劇團）；《溫莎的風流娘們》（莎士比亞環球劇場）；《漩渦》（阿波羅劇院）；《武器與人》、《解剖學家》、《精靈市場》（南華克劇院）；《屈身求愛》、《吹夢巨人》（伯明翰老雷普劇院）；《仲夏夜之夢》（眼劇院）；《俱樂部》（漢普斯特德劇院）；《柳林風聲》（米爾福德港火炬劇院）；《復仇者的悲劇》、《未雨綢繆》、《湯姆的午夜花園》（伯明翰舞台劇團）

電視/電影：《倫敦客》、《赫頓聆訊》、《非婚家族》、《替身殺手》、《絞架》、《拍掌》（愛丁堡國際電影節及倫敦電影節2005入圍作品）

Trained at: Guildford School of Acting, graduating in 1994 as winner of the Max Adrian Cup for Best Actor.

Theatre: *Great Expectations* (Manchester Library Theatre); *The Merry Wives of Windsor* (Shakespeare's Globe); *The Vortex* (Apollo Theatre); *Arms and the Man, The Anatomist, Goblin Market* (Southwark Playhouse); *She Stoops to Conquer, The BFG* (Old Rep Theatre Birmingham); *A Midsummer Night's Dream* (Eye Theatre); *The Clubhouse* (Hampstead Theatre); *The Wind in the Willows* (Torch Theatre, Milford Haven); *The Revenger's Tragedy, While the Sun Shines, Tom's Midnight Garden* (Birmingham Stage Company).

Television/film: *Londoners; The Hutton Enquiry; The Unmarried Family; Xchange; The Hanging Tree; The Clap* (Runner up the Edinburgh International Film Festival and the London Film Festival 2005).

史提芬·亞歷山大 Steven Alexander

計程車司機 / 旁觀者
(後備)旁觀者、尖刻的旁觀者、
費雷迪·安斯佛-希爾
Taximan / Bystander
(understudy) Bystander,
Sarcastic Bystander,
Freddy Eynsford Hill



於現場及錄映藝術學院受訓，期間獲提名競逐最有前途畢業生關注大獎。

劇場作品：《賣花女》(老域劇院彼得·霍爾劇團)；《孤星血淚》(布克雷·積克劇院)；《俄羅斯玩偶理論》(伊凡阿諾劇院)；《享受》(屈福特皇廷劇院)；《馴悍記》(波利斯丹·萊茜露天劇院)；《塊肉餘生記》、《低下層》(現場及錄映藝術學院)

電影：《奇異恩典》、《交通燈》

電視：《靈幻奇緣》(英國廣播公司)；《人之為人》(英國廣播公司第四頻道)

聲演及配音：《哈利與家長》(RNIB)；《詛咒之劍》、《咪咪叫》(橡山聲音書出版社)；《科林斯初級識字本》(哈柏科林斯出版社)；《點火》、《米路吉遜不穿緊身衣》、《幽靈列車》(英國廣播公司)

Trained at: Academy of Live and Recorded Arts where he was nominated for the Spotlight Prize for Most Promising Graduate.

Theatre: *Pygmalion* (Peter Hall Company, Old Vic); *Great Expectations* (Brockley Jack Theatre); *The Russian Doll Theory* (Yvonne Arnaud Theatre); *Enjoy* (Watford Palace Theatre); *The Taming of The Shrew* (Polesden Lacey Open Air Theatre); *David Copperfield* and *The Lower Depths* (ALRA).

Film: *Amazing Grace*; *Traffic Lights*.

Television: *Waking the Dead* (BBC); *What Makes Us Human?* (Channel 4).

Audio credits: *Harry & The Wrinklies* (RNIB); *The Cursed Sword*, *Catcall* (Oakhill Publishing); *Collins Primary Literacy* (Harper Collins); *Strike a Light*, *Mel Gibson Doesn't Wear Tights*, *The Ghost Train* (BBC).

邁亞·奧斯汀 Mia Austen

旁觀者 / (後備)依拉莎·杜立圖、
克拉拉·安斯佛-希爾、女僕
Bystander / (understudy)
Eliza Doolittle, Clara Eynsford
Hill, Parlourmaid



於薩塞克斯大學畢業，主修當代史，並於倫敦山景戲劇學院受訓，期間獲選派參加山姆·瓦納梅

克大賽，在莎士比亞環球劇場參演本·瓊森作品《新客棧》。

劇場作品：《賣花女》(老域劇院，彼得·霍爾劇團)；《瑪莉優先》(橘樹劇院)；《煤氣燈下》(法蘭克福英格蘭劇院)；《華威郡證詞》(倫敦普利森斯劇院)

電影：《驅使》、《十二時三十分》、《象的鼻子》、《另一天》

電視：《歷史零時差》(探索頻道)

Trained at: Mountview Academy of Theatre Arts where she was selected for the Sam Wanamaker Competition, performing Ben Jonson's *New Inn* at the Shakespeare's Globe. A degree in Contemporary History at the University of Sussex.

Theatre: *Pygmalion* (Peter Hall Company, Old Vic); *Mary Goes First* (The Orange Tree); *Gaslight* (The English Theatre, Frankfurt); *A Warwickshire Testimony* (The Pleasance, London).

Film: *Driven*; *12:30*; *Elephant Trunk*; *Just Another Day*.

Television: *Zero Hour* (Discovery Channel).

瑪吉·奧勒恩蕭 Maggie Ollerenshaw

皮爾斯太太
Mrs Pearce



劇場作品：《誰害怕爾芙》

(天鵝劇院)中飾演瑪花；《欲望號街車》(徹斯特港威劇院)

中飾演布蘭奇；《溫莎的風流娘們》中飾演福特夫人及《約翰王》中飾演艾蕾諾皇后(北方大地劇院)

電影：《夏日最後的美酒》(英國電影電視藝術學院獎提名)；《全日開放》中飾演瓦菲·馬維絲；《姐妹情深》中飾演翡冷翠·蘭比；《私人活動》；《最後的絞刑師》

獨腳戲：《你忠實的朋友》巡演多地

Theatre: "Martha" in *Who's Afraid of Virginia Woolf* (Swan Theatre); "Blanche" in *Streetcar Named Desire* (Gateway, Chester); "Mistress Ford" in *Merry Wives of Windsor* and "Queen Eleanor" in *King John* (Northern Broadsides).

Film: *Last of the Summer Wine* (BAFTA nominated); *Wavy Mavis* in *Open All Hours*; *Florence Ranby* in *House of Elliot*; *A Private Function*; *Pierpoint*.

One woman show: *Yours Sincerely* has toured extensively.

傑夫·里斯雷 Geoff Leesley

艾佛·杜立圖
Alfred Doolittle



於皇家戲劇學院受訓。在定目劇團、國家劇團及倫敦西區的製作多次亮相，得以隨團到歐洲、紐約布克林音樂學院及參加1974年香港藝術節演出。

電影：《塵與土》、《奪愛》、《網住愛情》

電視劇：《伯杰拉神探》、《急症室》、《只有傻子和馬》、《加冕街》、《殺機四伏》、《心理追兇》、《小不列顛》

Trained at: Royal Academy of Dramatic Art.

Theatre: Seasons in Repertory, the National Theatre and London's West End. Productions have taken him to Europe, Brooklyn Academy of Music in New York and the 1974 Hong Kong Arts Festival.

Film: *Ashes and Sand*; *Second Best*; *Wimbledon*.

Television: *Bergerac* (4 Series); *Casualty* (5 Series); *Only Fools and Horses*; *Coronation Street*; *Midsomer Murders*; *Wire in the Blood*; *Little Britain* (2 Series).

安東妮亞·彭伯頓 Antonia Pemberton

希金斯老太
Mrs Higgins



劇場作品：《凡尼亞舅舅》（英國巡演）；《艾美的觀點》（英國巡演）；《戀馬狂》（阿爾伯利劇院）；《直接上腦》（皮卡迪利劇院）；《不道德的蒼蠅》（美人魚劇院）；《毒藥與老婦》、《情敵》（李斯特海馬克劇院）；《回到起點》（艾倫·艾克朋劇院）；《合理疑點以外》（皇后劇場）；《近親遠戚》、《費加羅的婚禮》、《人與超人》、《拿破里富豪》、《凡尼亞舅舅》、《理查三世》（英國及美國巡演）（英國國家劇團）；朱利安·米切爾新劇《摔倒英倫》（格林威治劇院）；《庭院深深》、《三姐妹》（英國國家劇團）；《艾美的觀點》首輪巡演；艾倫·貝內特作品《客貨車的淑女》中飾演媽媽（巴庫皇家劇院）。

電影：《裸體公僕》、《小公子》、《印度之路》

電視：《家父雷奈》、《布拉斯》、《再綻驕陽》、《神探伯杰拉》、《熱情耗盡》、《新孤兒流浪記》、《行為不檢》、《古董商人》、《拍賣》、《園藝奇案》、《醫者父母心》、《警務風雲》、《露比》、《幽情》

Theatre: *Uncle Vanya* (UK tour); *Amy's View* (UK tour); *Equus* (Albery Theatre); *Straight Up* (Picadilly Theatre); *The Licentious Fly* (Mermaid Theatre); *Arsenic & Old Lace*, *The Rivals* (The Haymarket, Leicester); *This is Where We Came In* (Alan Ayckbourns Theatre in the round); *Beyond Reasonable Doubt* (Queens Theatre); *Next of Kin*, *Marriage of Figaro*, *Man & Superman*, *Napoli Millionaria*, *Uncle Vanya*, *Richard III* (UK and US tour) (National Theatre); Julian Mitchell's new play *Falling Over England* (Greenwich Theatre); *House & Garden*, *Three Sisters* (National Theatre); number 1 tour of *Amy's View*; playing Alan Bennett's "Mam" in *The Lady in the Van* (Theatre Royal Bath).

Film: *Naked Civil Servant*; *Little Lord Fauntleroy*; *Passage to India*.

Television: *Renoir My Father*; *Brass*; *Another Flip for Dominic*; *Bergerac*; *All Passion Spent*; *Lost Belongings*; *Behaving Badly*; *Lovejoy*; *Under the Hammer*; *Rosemary & Thyme*; *Doctors*; *The Bill*; *Ruby*; *Shadow*.

科琳娜·馬洛 Corinna Marlowe

女僕 / 後備) 安斯佛 - 希爾太太、希金斯老太、皮爾斯太太
Parlourmaid / (understudy)
Mrs Eynsford Hill, Mrs Higgins,
Mrs Pearce



劍橋大學畢業後，於倫敦中央學院及戲劇中心深造。在倫敦西區參演由英國國家劇團製作，米高·弗雷恩執導的得獎作品《哥本哈根》凡20個月。

劇場作品：《賣花女》（老域劇院，2008）；《萊迪斯與洛維奇》、《劣跡斑斑的傑夫瑞·伯納德》、《她起舞時》（西區）；《鄉村狂三部曲》、《娛樂陌生人》（英國國家劇團）；《武器與人》

巡迴演出：《尤里比底斯的赫克猶巴》（超立體劇團）

電視：《甜檸檬之戀》、《足球伴侶》、《加時作賽》

Trained at: Central School, and Drama Centre, London, after Cambridge University.

Career highlight: 20 months in the West End as "Margrethe Bohr" in the National Theatre production of Michael Frayn's award-winning three-hander, *Copenhagen*.

Theatre: *Pygmalion* (Old Vic 2008); *Lettice and Lovage*, *Jeffrey Bernard is Unwell*, *When She Danced* (West End); *Countrymania*, *Entertaining Strangers* (National Theatre); *Arms and The Man*.

Tours: title role in *Euripides' Hecuba* (Foursight Theatre).

Television: *Love Hurts*; *Footballers' Wives*; *Extra Time*

巴庫皇家劇院製作公司

Theatre Royal Bath Productions

巴庫皇家劇院製作公司是巴庫皇家劇院製作部門，過去九年已製作過七十多部作品。西區上演的作品包括：哈羅德·品特的《生日派對》(皮卡迪利劇院)；祖·柯頓的《娛樂斯隆先生》(藝術劇院)；羅恩·哈欽森的《花花公子》(皇家海馬克劇院)；戴維·威廉遜《任搶》(雲咸劇院)；邁克·李之《阿比蓋爾派對》(新大使/白廳劇院)和《莎士比亞的羅與茱》(藝術劇院)；哈羅德·品特的《背叛》(女公爵劇院)；貝克特的《快樂時光》(藝術劇院)；朗勞·哈伍德的《風雨守衣箱》(約克公爵劇院)；蕭伯納的《難以預料》(加里克劇院)；戴維·黑爾的《艾美的觀點》(加里克劇院)；王爾德《不可兒戲》(輕歌舞劇院)；特倫斯·拉蒂根的《海深情更深》(輕歌舞劇院)；約翰·莫蒂默《法律擬制》(薩沃劇院)以及蕭伯納《賣花女》(老域)等等；目前正在吉爾古德劇院上演艾倫·貝內特的《享受》。

巴庫皇家劇院製作公司與彼得·霍爾劇團合作的作品包括：哈羅德·品特的《背叛》、DH勞倫斯的《為巴拉而戰》、文非迪的《傻子》、莎士比亞的《皆大歡喜》、《針鋒相對》、《無事生非》；蕭伯納的《人與超人》、《難以預料》；莫里哀的《唐璜》、汀布萊克·沃頓貝克的《伽利略的女兒》、諾埃爾·科沃德的《愛情無計》、《鬼妻》和《私生活》；貝克特的《等待果陀》、奧古斯特·史特林堡的《茉莉小姐》、艾倫·貝內特的《人身保護令》、約翰·奧斯本的《憤怒的回顧》、西蒙·格里的《小內爾》、彼得·霍爾改編奧威爾的《動物農莊》、艾倫·艾克朋的《枕邊人如何愛》，以及阿索爾·富格特新劇《勝利》的歐洲首演；力奇·弗依改編的亨利·占姆士的《淑女本色》；易卜生的《玩偶之家》及彼得·尼科爾斯的《花園生》。

巴庫皇家劇院製作公司與彼得·霍爾劇團合作，在美國演出的作品包括《皆大歡喜》(2003年於紐黑文、哥倫布、波士頓，2005年於洛杉磯、三藩市、紐約演出)，以及《不可兒戲》(2006年於洛杉磯、哥倫布、紐黑文、鳳凰城及紐約演出)。

Theatre Royal Bath Productions is the Theatre Royal Bath's production arm and has created over 70 productions in the last nine years. West End credits include Harold Pinter's *The Birthday Party* (Piccadilly Theatre), Joe Orton's *Entertaining Mr Sloane* (Arts Theatre), Ron Hutchinson's *The Beau* (Theatre Royal Haymarket), David Williamson's *Up For Grabs* (Wyndham's Theatre), Mike Leigh's *Abigail's Party* (New Ambassadors / Whitehall Theatre), *Shakespeare's R & J* (Arts Theatre), Harold Pinter's *Betrayal* (Duchess Theatre), Samuel Beckett's *Happy Days* (Arts Theatre), Ronald Harwood's *The Dresser* (Duke of York's Theatre), George Bernard Shaw's *You Never Can Tell* (Garrick Theatre), *Amy's View* by David Hare (Garrick Theatre), *The Importance of Being Earnest* by Oscar Wilde (Vaudeville Theatre), *The Deep Blue Sea* by Terence Rattigan (Vaudeville Theatre), John Mortimer's *Legal Fictions* (Savoy Theatre) and George Bernard Shaw's *Pygmalion* (Old Vic). *Enjoy* by Alan Bennett is currently running at the Gielgud Theatre.

Theatre Royal Bath Productions' collaborations with the Peter Hall Company have included: *Betrayal* by Harold Pinter, *Design for Living* by Noel Coward, *The Fight for Barbara* by D.H. Lawrence, *Cuckoos* by Giuseppe Manfridi, Shakespeare's *As You Like It*, *Man and Superman* by George Bernard Shaw, *Don Juan* by Molière, *Galileo's Daughter* by Timberlake Wertenbaker, *Blithe Spirit* by Noel Coward, Shakespeare's *Much Ado About Nothing*, *Private Lives* by Noel a, *You Never Can Tell* by George Bernard Shaw, *Waiting for Godot* by Samuel Beckett, *Measure for Measure* by Shakespeare, *Miss Julie* by August Strindberg, *Habeas Corpus* by Alan Bennett, *Look Back in Anger* by John Osborne, George Bernard Shaw's *Pygmalion*, *Little Nell* by Simon Gray, Peter Hall's acclaimed adaptation of Orwell's *Animal Farm*, Alan Ayckbourn's *How The Other Half Loves*, the European Premiere of Athol Fugard's new play *Victory*, *The Portrait of a Lady* by Henry James adapted by Nicki Frei, Henrik Ibsen's *A Doll's House* and *Born in the Gardens* by Peter Nichols.

Theatre Royal Bath / Peter Hall Company productions in the US have included *As You Like It* (New Haven, Columbus and Boston in 2003, and Los Angeles, San Francisco and New York in 2005) and *The Importance of Being Earnest* (Los Angeles, Columbus, New Haven, Phoenix and New York in 2006).