

41st



香港藝術節
Hong Kong
Arts Festival
21.2-22.3.2013

中式英語

A Berkeley Repertory Theatre and
South Coast Repertory Co-Production

CHINGLISH

Written by **David Henry Hwang** Directed by **Leigh Silverman**

黃哲倫作品 導演：雷·西爾弗曼



馬會使命 樂行善行 匡助社群 不可或缺 A Force for Good in Society



- 馬會去年共繳稅：**161.7億港元*** (約佔香港稅務局總稅收**6.8%**)
- 慈善捐款達：**17.3億港元** 資助慈善公益計劃：超過**150**項
- 提供就業機會：**5,545** 個全職及 **20,859** 個兼職職位
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- Made Charity donations of **HK\$1.73 BILLION** to over **150** charity and community projects
- Created employment for **5,545** full-time and **20,859** part-time staff

*截至二〇一二年六月三十日止財政年度
For the financial year ended 30 June 2012





第 41 屆香港藝術節隆重揭幕，謹此向舉辦機構衷心致賀。

自 1973 年以來，香港藝術節展現無數藝術大師的精采演出，令市民生活更豐富多姿，也為香港注入多元創意。藝術節同時向世界展現香港底蘊深厚、活力充沛的文化面貌。

藝術節每年都得到國際頂尖藝術家來港獻藝，既為香港和世界藝壇擔當橋樑角色，也非常重視本地新銳創作和藝術家，並安排他們與各地演藝精英同台演出、競放異彩，益顯這項萬眾期待的周年盛事對香港以至世界藝壇的深遠影響和宏大貢獻。

謹祝本屆藝術節圓滿成功，各位觀眾盡享愉快難忘的藝術體驗。

香港特別行政區行政長官

A stylized handwritten signature in black ink, which appears to read 'John Lee Ka-chi'.

I am pleased to congratulate the organisers for staging the 41st Hong Kong Arts Festival.

Since 1973, the Festival has introduced many great artists to audiences in Hong Kong, enriching the lives of our people and injecting creativity and diversity into our city. At the same time, the Festival has showcased Hong Kong's sophistication and dynamism to the world.

The Festival continues to present top international talent, enhancing its role as a bridge between Hong Kong and the global arts community. It is also encouraging to note the significant focus on new local productions and home-grown talent. The Festival offers an important international platform to showcase Hong Kong's creative forces alongside leading artists from around the world, adding to the impact and long term benefits of this highly anticipated annual event.

I wish this year's Festival every success and audiences a joyous and memorable experience.

A stylized handwritten signature in blue ink, which appears to read 'John Lee Ka-chi'.

Chief Executive
Hong Kong Special Administrative Region



歡迎蒞臨第 41 屆香港藝術節。感謝各界的鼎力支持，令香港藝術節成為重要的國際文化盛會。

香港藝術節有賴各界夥伴，特別是藝術及文化團體，以及香港特區政府、香港賽馬會、各贊助企業、個人資助者及觀眾的慷慨支持。我亦藉此衷心感謝學生票資助計劃及新作贊助計劃之捐獻者，致力支持未來發展，培育年青觀眾及推動香港原創新作。

感謝您蒞臨今屆藝術節，您的參與誠然是藝術節成功的重要因素。

I am delighted to join the Festival team in welcoming you to the 41st Hong Kong Arts Festival, and to acknowledge the many contributions that have made the Festival the premier event in Hong Kong's cultural calendar.

Support of stakeholders, arts and cultural institutions in particular, the Government of Hong Kong SAR, the Hong Kong Jockey Club, sponsors, donors and audiences is critical in making this Festival possible. With a view to future developments and future audiences, I would like to add a special word of thanks for contributions to the Student Ticket Scheme and the New Works Scheme. Together, they help to nurture audiences of the future and to build up a body of work that will become our own canon.

Thank you very much for coming to this Festival. Your presence is paramount to its success and I do hope you enjoy the performances and programmes you have chosen.

夏佳理

香港藝術節主席

Ronald Arculli

Ronald Arculli, Chairman



歡迎閣下蒞臨第 41 屆香港藝術節。

透過欣賞一場精采演出，可領略別人如何觀看世界。今屆藝術節，我們將這種能引發共鳴的特色全面彰顯，觀眾可藉由奇幻的視覺效果、根深蒂固的偏見、語言迷宮、具爭議性的觀點，到自我反省、重新構想經典作品，探索如何理解他人的觀點。看畢節目後，我們或會對原有的觀點存疑，亦有可能獲得更清晰的啟迪。

一如往年，藝術節網羅豐富及多元化的演藝節目。我與藝術節團隊特此向一眾出色的表演者及創作人員致謝，他們在藝術節舞台上落力獻技，發揮藝術才華。亦感謝閣下蒞臨，您的參與及觀感誠然是藝術節的關鍵支柱。

香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 41st Hong Kong Arts Festival.

Experiencing a great performance offers a unique opportunity to understand how someone else views the world. In this Festival, layering upon this special capacity for empathy, we explore ways of dealing with another person's point of view: from visual conundrums, through entrenched prejudice, linguistic mazes and contested perspective, to self-reflection, re-envisioning of established canon. Perhaps, as a result, our own point of view may fall open to question or come into clearer focus.

As ever, the programming content is rich and diverse. With the entire team, I would like to thank the many remarkable performers and creators who bring their talent and artistry to this Festival. We would also like to thank you for being here; your role and your perspectives are pivotal in making the Festival what it is. Enjoy!

Tisa Ho, Executive Director

香港藝術節資助來自：

The Hong Kong Arts Festival is made possible with the funding support of:



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Yasmin Levy
Libertad Concert

9 Mar

Concert Hall,
HK Cultural Centre

*World music diva takes you on
a journey of Latin music*

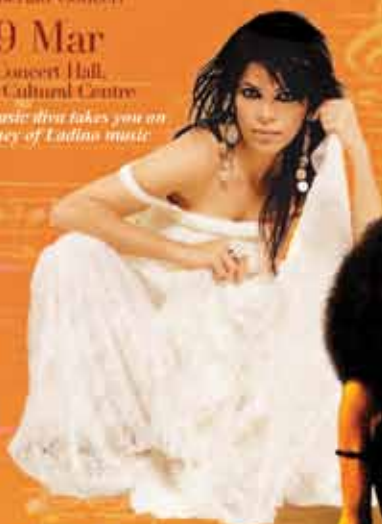


Photo credit: M. Toubin

Chicago
Symphony Orchestra
29 Jan

Concert Hall, HK Cultural Centre

*One of the world's best is
coming to town*



Photo credit: Andrew Gell
and T. A. P. Photography



Esperanza Spalding
Radio Music Society

15-16 Mar

Concert Hall, HK Cultural Centre

*The 51st Grammy's Best New Artist
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"big band" format*



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特別鳴謝

Acknowledgements

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香港藝術節 Hong Kong Arts Festival

由觀眾與社會各界支持的國際藝壇盛事

1973年，首屆香港藝術節正式揭幕，至今已成為地區內舉足輕重的表演藝術節，以及亞洲區首屈一指的文化盛事。香港藝術節每年邀請享譽國際的藝術家聚首一堂，演出的節目色色俱備。在2013年，藝術節共邀請了32個海外及17個本地優秀藝術家及團體參與，為觀眾帶來逾145場精采演出，當中包括13場世界首演及17場亞洲首演。

過去曾登上藝術節舞台的知名**國際藝人及藝團**包括塞西莉亞·芭托莉、馬友友、小澤征爾、庫特·馬素爾、列卡杜·沙爾、茱麗葉·庇洛仙、奇雲·史柏西、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院基洛夫樂團及合唱團、維也納管弦樂團、巴伐利亞國立歌劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、漢堡芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、皇家莎士比亞劇團及北京人民藝術劇院等。

除了多次與國際藝術團體攜手委約全新作品外，藝術節亦積極委約**本地藝術家**創作戲劇、室內戲劇和當代舞蹈等新作品。不少作品在藝術節首演成功後，已在本港及海外多度重演。

藝術節銳意讓觀眾超越舞台界限，與藝術家近距離接觸，每年策劃近百項**加料節目**。透過示範講座、大師班、工作坊、座談會、後台參觀、導賞團及電影展映等活動，提高大眾對藝術的興趣及認識。加料節目經常跳出表演場地的框框，深入不同社區，於書店、公園、教堂、商場以至大街小巷裡舉行，當中更包括不少免費節目。

香港藝術節致力培養年輕一代對藝術的興趣，多年來推行眾多的**外展教育計劃**，當中**青少年之友**自1992年成立以來，曾參與活動的學生人數累計近650,000人，會員累計約120,000人。青少年之友會員除了有機會欣賞藝術節節目外，更可參加全年各式的活動，提高其欣賞藝術的能力。

香港藝術節是一所**非牟利機構**，年度預算中的約三成經費來自**香港政府的撥款**，約四成來自**票房收入**，而餘下的約三成則有賴**各大企業、熱心人士和慈善基金會的贊助和捐款**。

An International Arts Festival Truly Supported by its Audiences and the Community

Launched in 1973, the Hong Kong Arts Festival is a major annual festival in the region and one of Asia's premier cultural events. Each year the Festival offers a broad spectrum of programmes, ranging from classical fare to cutting-edge productions. In 2013, the Festival presents over 145 performances, including 13 world premieres and 17 Asian premieres, featuring 32 ensembles or soloists from overseas and 17 from Hong Kong.

International artists and ensembles presented by the Festival in the past include Cecilia Bartoli, Yo-Yo Ma, Seiji Ozawa, Kurt Masur, Riccardo Chailly, Juliette Binoche, Kevin Spacey, the Royal Concertgebouw Orchestra, the Mariinsky Theatre and Valery Gergiev, the Vienna Philharmonic Orchestra, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Hamburg Ballet, Pina Bausch Tanztheater Wuppertal, Royal Shakespeare Company, and the People's Art Theatre of Beijing, to name a few.

In addition to an active programme of international co-commissions, the Festival also commissions and produces work in theatre, chamber opera and contemporary dance by **Hong Kong's own creative talent**. These productions have had successful subsequent runs both in and outside Hong Kong after the premiere season in the Festival.

Close to 100 **Festival PLUS** programmes are organised each year offering a diverse range of activities to enhance the engagement between artists and audiences: masterclasses, workshops, symposia, backstage visits, film screenings and other events. These PLUS programmes take place in performance venues and in community locations such as bookstores, parks, churches, malls and even along the streets and alleys of Hong Kong. Many are offered completely free of charge.

The Festival is also committed to promoting young people's interest in the arts. Launched in 1992, its **Young Friends (YFS)** has in the past two decades reached out to nearly 650,000 students and about 120,000 members. YFS members enjoy special access to Festival events and performances, together with year round activities.

The Festival is a **non-profit organisation**. About 30% of its annual income is covered by **government funding**, about 40% by **box office revenue**, and the remaining 30% comes from **sponsorships and donations from corporations, individuals, and charitable foundations**.

如欲贊助或捐助香港藝術節，
請與藝術節發展部聯絡

電郵: dev@hkaf.org

直線: (852) 2828 4911/12/13

網頁: www.hk.artsfestival.org/

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41st



香港藝術節
Hong Kong
Arts Festival
21.2-22.3.2013

Presents

中式英語 CHINGLISH

編劇 黃哲倫 | 導演 雷·西爾弗曼

By David Henry Hwang | Directed by Leigh Silverman

柏克萊劇院及加州南岸劇院聯合製作

A co-production of Berkeley Repertory Theatre and South Coast Repertory

1-6.3.2013

香港演藝學院歌劇院

Lyric Theatre, The Hong Kong Academy for Performing Arts

演出長約 2 小時 15 分鐘，包括一節中場休息

Running time: approximately 2 hours and 15 minutes with one interval

英語及普通話演出，附中文及英文字幕

Performed in English and Putonghua with English and Chinese surtitles

封面照片 Cover photograph: Michelle Krusiec and Alex Moggridge © kevinberne.com

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創作人員 Creative Team

編劇

黃哲倫

導演

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中文台詞翻譯

莊梅岩

文化顧問

李正欣、司馬勤

Playwright

David Henry Hwang

Director

Leigh Silverman

Scenic Designer

David Korins

Costume Designer

Anita Yavich

Lighting Designer

Brian MacDevitt

Sound Designer

Darron L West

Projection Designers

Jeff Sugg, Shawn Duan

Mandarin Chinese Translator

Candace Chong

Cultural Advisors

Joanna C Lee, Ken Smith

演員 Cast (按出場序 in order of appearance)

丹尼爾·卡凡諾

莫德居

彼得

倪來安

錢小姐 / 李檢察官

鄧梓翎

蔡國亮局長

馬鎮金

席言

楊雅慧

冰 / 許革命法官

顧忠光

趙女士

邱怡嘉

Daniel Cavanaugh

Alex Moggridge

Peter

Brian Nishii

Miss Qian / Prosecutor Li

Celeste Den

Minister Cai

Raymond Ma

Xi Yan

Michelle Krusiec

Bing / Judge Geming

Austin Ku

Zhao

Vivian Chiu

製作人員 Production Team

助理導演

阮鶯

副佈景設計

羅德·萊蒙德

副服裝設計

南茜·帕瑪蒂爾

執行燈光設計

珍妮花·施里弗

舞台監督

米高·蘇恩可

助理舞台監督

萊斯利·雷丁

選角

艾美·波托斯金

藝術及製作助理

范文麗

助理佈景設計

史提芬·愛德華斯

口音教練

林恩·索弗、張磊

中文字幕翻譯

曾逸林

英文字幕操作

段曉龍

中文字幕操作

梁惠敏

舞台主管

茱莉亞·恩格賀恩

服裝主管

莎拉·瓦奇達

總經理

凱琳·拉卡內利

製作經理

湯姆·珀爾

Assistant Director

Oanh X Nguyen

Associate Scenic Designer

Rod Lemmond

Associate Costume Designer

Nancy A Palmatier

Lighting Designer Re-creator

Jennifer Schriever

Stage Manager

Michael Suenkel

Assistant Stage Manager

Leslie M Radin

Casting

Amy Potozkin, CSA

Artistic Associate

Lily Fan

Assistant Scenic Designer

Stephen Edwards

Dialect Coaches

Lynne Soffer, Larry Lei Zhang

Chinese Surtitles Translator

Zeng Yilin

English Surtitles Operator

Shawn Duan

Chinese Surtitles Operator

Leung Wai-man

Stage Supervisor

Julia Englehorn

Wardrobe Supervisor

Sarah Wakida

General Manager

Karen Racanelli

Production Manager

Tom Pearl

聯合製作 Co-producers

柏克萊劇院

藝術總監

東尼·塔昆

執行總監

蘇珊·梅達克

加州南岸劇院

藝術總監

馬克·馬絲達遜

執行總監

寶拉·托梅

Berkeley Repertory Theatre

Artistic Director

Tony Taccone

Managing Director

Susan Medak

South Coast Repertory

Artistic Director

Marc Masterson

Managing Director

Paula Tomei

世界首演：2011 年 6 月 18 日，芝加哥古德曼劇院
百老匯首演：2011 年 10 月 27 日，百老匯朗艾克劇院

書法：李百強

中國調研物流安排：李偉傑、中國西部文化生態工作室

中式佈景及道具採購：任和昕

音樂：王力宏

The performers and stage managers are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Chinglish opened at The Longacre Theatre on Broadway on October 27, 2011 and was produced by: Jeffrey Richards, Jerry Frankel;

Jay & Cindy Gutterman / Cathy Chernoff,

Heni Koenigsberg / Lily Fan, Joe & Matt Deitch;

Dasha Epstein, Ronald & Marc Frankel,

Barry & Carole Kaye, Mary Lu Roffe;

The Broadway Consortium, Ken Davenport, Filerman Bensinger;

Herbert Goldsmith, Jam Theatricals, Olympus Theatricals, Playful Productions;

David & Barbara Stoller, Roy Gottlieb, Mary Casey, Hunter Arnold.

Chinglish was first developed at the Lark Play Development Center, New York City in cooperation with The Public Theatre (Oskar Eustis, Artistic Director).

Chinglish was first premiered by the Goodman Theater in Chicago, IL (Robert Falls, Artistic Director; Roche Schuffer, Executive Director) on June 18, 2011.

Chinglish is presented by special arrangement with Dramatists Play Service, Inc., New York.

Original Chinese calligraphy by Patrick P Lee.

Chinese research logistics by Lee Wai Kit, Western China Cultural Ecology Research Workshop.

China sourcing for set and props by Leon Ren.

Music by Leehom Wang.

《中式英語》藝術節加料節目	<i>Chinglish</i> Festival PLUS
中式英語交流會	Exchanging the Chinglish
3.3.2013 (日) 下午 5:30-7:00	3.3.2013 (Sun) 5:30-7:00pm
香港演藝學院實驗劇場	Studio Theatre, HKAPA
《中式英語》編劇黃哲倫、翻譯莊梅岩、文化顧問李正欣及司馬勤將分享劇作創作過程。	Playwright David Henry Hwang, translator Candace Chong, cultural advisors Joanna Lee and Ken Smith will talk about the creation of <i>Chinglish</i> .
免費入場，需網上預先登記	Free admission. Online registration required.
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中式英語在中國

Chinglish in China

文：顧德諾

Text: Douglas Kerr

黃哲倫再以中國背景，寫就新作《中式英語》。這齣關於溝通誤解的喜劇妙趣橫生，說的是一位美國商人急於與中國地方官員達成交易，卻誤打誤撞走進——也幫忙製造——一連串充滿秘密、瞞騙、叵測居心，以及種種滑稽誤解的事件。「中式英語」這個符號恰當地描述了這種困境——兩個詞、兩種語言、兩地文化意外相撞，成了四不像，卻總能以某種方式表達出我們可辨識和理解的意思。

但是，即使同樣以中國為背景，《中式英語》裏的中國與其得獎作品《蝴蝶君》裏的中國已大不相同，中國所處境況也迥異於前。《蝴蝶君》在1988年首演（大衛·柯能堡的電影在1993年上映），但情節背景要設定於較早時期，以駭人的越戰和文化大革命襯托。劇中的法國外交官高仁尼崇尚中國文化，但堅信他與其中國情人之間，就如西方與中國，是一種強弱關係——因此，他荒唐可笑且毫不懷疑地相信男旦宋麗伶是女兒身。宋假裝附和，充份利用這種弱勢，反使自己在輕信的高仁尼前佔了上風。這劇在某些方面的確如黃哲倫所說，解構了歌劇《蝴蝶夫人》中種族主義和東方主義的假設。但在那個美國憂慮日本經濟競爭和貿易活動的列根時代，這劇或許也在另一層面反映出一種看

David Henry Hwang comes back to China with *Chinglish*, a sparkling comedy of miscommunication about an American businessman desperate to make a deal with Chinese provincial officials, who stumbles into – and helps to create – a labyrinth of secrets, deceptions, disguised motives, and farcical misunderstandings. The appropriate symbol of this predicament is “Chinglish”, a car-crash of two words, two languages, two cultures, neither one thing nor the other, which nevertheless does manage somehow to convey a meaning we can recognise and share.

But if Hwang has come back to China with this play, of course it is a very different place, in very different circumstances, from the China in which the award winning *M. Butterfly* was set. That play was first performed in 1988 (David Cronenberg’s film came out in 1993), but the action is set earlier, luridly backlit by the Vietnam War and the Cultural Revolution. Gallimard, the French diplomat in the play, is an admirer of Chinese culture, but confident that his liaison with his Chinese lover, like the West’s with China, is one between strength and weakness: hence – goes the argument of the play – his ludicrous and sad readiness to believe in the femininity of the cross-dressing Song Liling. Song plays along with this, and his strategy is to leverage this weakness into



法，即認為東方只有靠欺騙才能勝過西方。

《中式英語》裏的二十一世紀中國，遊戲規則無疑已經不同了。一如在現實生活中，在戲劇中也要問一問誰的需求更大，因為正是需求引發行動。而在《中式英語》，處於懇求者位置的是美國人丹尼爾·卡凡諾。中國崛起的勢頭銳不可當，加上美國近年的經濟苦況，雙方平衡已大大改變，如今丹尼爾需要說服貴陽官員購買其公司在美國生產的英語指示牌。不過這是一個買家市場，丹尼爾的位置比起初看起來更為不妙。

順帶一提，這正是表明此劇是徹頭徹尾的美國戲劇的特色之一。《中式英

an advantage over the gullible Gallimard. In some ways the play is indeed, as Hwang called it, a deconstruction of the racist and Orientalist assumptions of the opera *Madam Butterfly*. But at some other level it may also be reflecting a belief, in a Reagan-era America anxious about Japanese economic competition and trade practices, that the East can only get the better of the West by cheating.

The game has certainly changed in the 21st century China of *Chinglish*. In situations in drama, as in life, it's always useful to ask whose needs are greater, for it is need that creates action. Here it is the American, Daniel Cavanaugh, who is in the position of supplicant. China's inexorable rise, and



語》裏有西方和中國的角色，也有英文、中文和中英夾雜的對白，但劇情始終給丹尼爾和他對中國的印象所局限。情節從他的美國觀點開始，繼而結束。而丹尼爾本人則體現了美國戲劇獨有的一個主題：經商的興奮和風險，以及尋求成功、生存和救贖的銷售員那好鬥卻脆弱的奇怪特質——你很有可能想起阿瑟·米勒的《推銷員之死》，但也可以聯想到大衛·馬密的《拜金一族》。《中式英語》讓這個主題全球化。

《中式英語》裏的中國人又怎樣呢？劇中他們忙着解決繁榮所帶來的新問題，互相爭權奪位，而且自始至終都在憑短絀的知識在掂量不熟悉的新事

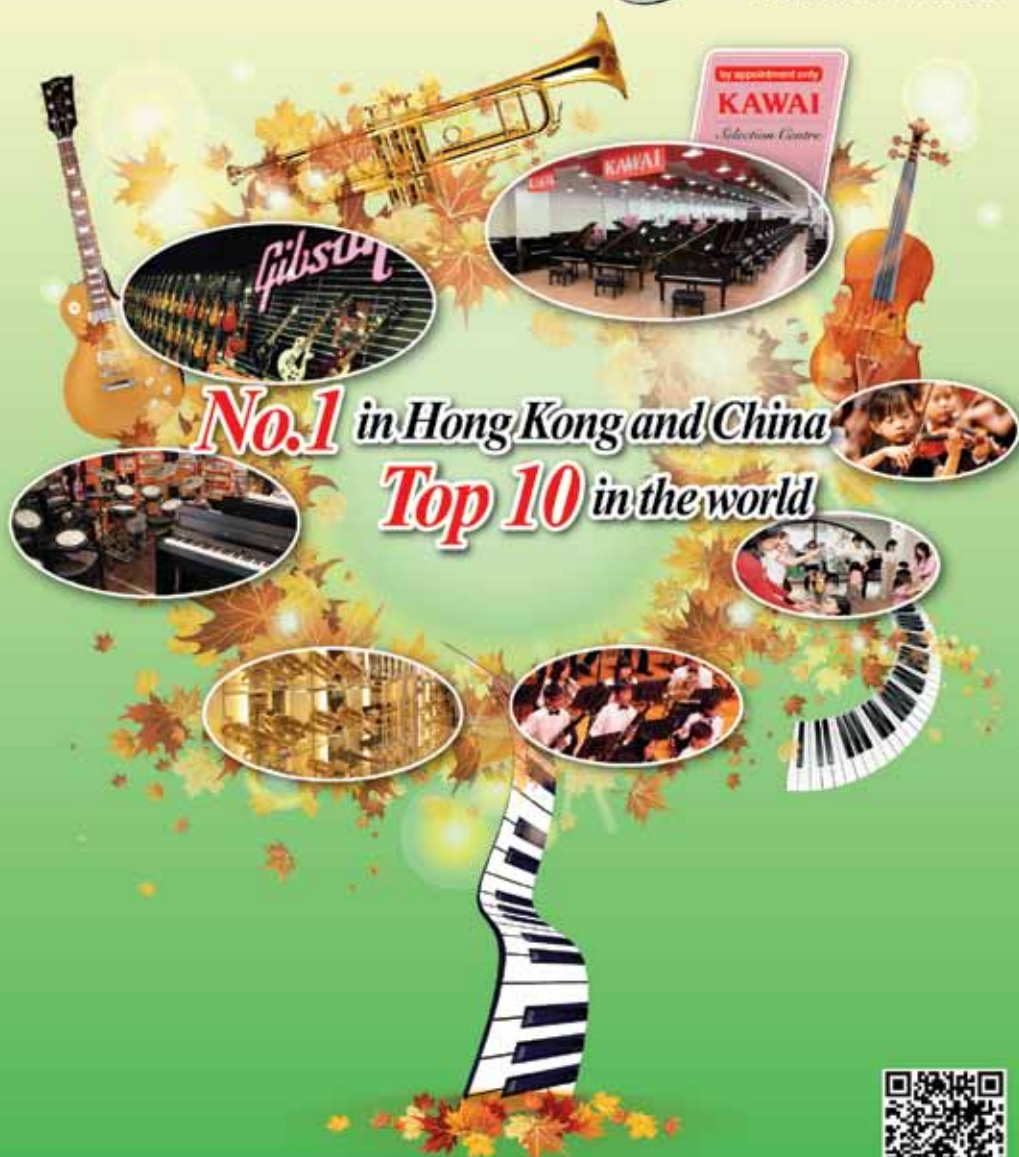
America's recent economic woes, have significantly moved the centre of gravity, and now Daniel needs to persuade the Guiyang officials to buy the English-language signage which his firm back in America produces. It's a buyer's market, however, and Daniel's position is a lot more vulnerable than it seems at first.

This, by the way, is one of things that marks this as a thoroughly American drama. In *Chinglish* there are Western and Chinese characters, and speeches in English and Chinese and a mixture of the two, but the action is framed by Daniel and his reflections on China. His American perspective prefaces the action, then closes it. And Daniel himself embodies a theme that American drama has made peculiarly its own, the exhilaration and risk of business, the strange mixture of aggression and vulnerability in the person of the salesman seeking success, survival, redemption – you can think of Arthur Miller's *Death of a Salesman*, of course, but also of a play like David Mamet's *Glengarry Glen Ross*. *Chinglish* globalises this theme.

How about the Chinese people in *Chinglish*? We see them dealing with the problems that come with new prosperity, jostling for position among themselves, and all the while taking the measure of the unfamiliar with insufficient knowledge just as Daniel does. Like all other outsiders, Daniel has been warned that he won't understand Chinese ways – universal advice for foreigners, and a self-fulfilling prophecy – and sure enough, the Chinese turn out to be as inscrutable as you could wish. But in truth everyone in this play is hiding something, and this sets up the



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(L to R) Michelle Krusiec, Alex Mogridge and Brian Nishii in Berkeley Rep's production of *Chinglish* © kevinberne.com

物，就像丹尼爾一樣。一如其他局外人，有人提醒丹尼爾「你是不會明白中國作風的」——這是給外國人的普遍忠告，也是個頗靈驗的預言。果不其然，中國人最後的確如預想般神秘莫測。但事實上，劇中的每一個人都隱藏着某些秘密，一連串的新發現和情節上的逆轉，為本劇帶來更多張力。

語言或多種語言的問題，只會令事情更複雜、更充實。在香港，我們每天都置身於多種語言中，大家都有幾個自己津津樂道的關於語文錯處的軼事和笑話。這些笑話在《中式英語》的喜劇層面上比比皆是。不過，此劇的焦點無疑在於溝通誤解，所以這些喜劇效果是為了提醒我們所有語言都是外語：即使我們明白其他人說出的字句，也不見得明白他們的意思。（再者，即使我們明白，又怎樣肯定他們心口如一？）

sequence of discoveries and reversals that punctuate the plot.

The question of language, or languages, only complicates and enriches the process. In Hong Kong we find ourselves every day in multilingual situations, and everyone has their favourite anecdotes and jokes about language mistakes. There are plenty of these in the comic texture of *Chinglish*, but such is the play's focus on miscommunication that the effect is to remind us that all language is foreign language: we don't necessarily understand other people even if we understand the words they say. (And even if we did, how could we be sure that they mean what they say, and say what they mean?)

This is a play about signs: it's no accident that Daniel is a salesman of signage, for all the characters here are busy trying to



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這是一個關於標識的戲劇：丹尼爾銷售指示牌並非偶然，而劇中所有角色都忙於閱讀身邊的標識，包括對話中的語言符號。但符號可以很棘手。在字詞與物件之間，或不同語言系統的字與字之間，沒有內在的、必然的一對一關係。（劇中有一場對話，就是講如何把不可譯的「情義」翻譯為英文。）所以我們需要翻譯，而翻譯又註定會失敗。

在日常生活中，我們想當然地認為每個字對你和我的意思都一樣，可以從一種語言轉換成另一種，而且不論什麼字，總有可靠的意思作支撐，正如我們想當然地認為銀行或企業能以資抵責。喜劇《中式英語》則提醒我們，這些都不是必然。這是個有風險的世界，有很多東西到最後我們只能接受。黃哲倫基於這種困境，加上隨之而來的憂慮和洋相，以及總是不完美的溝通，構建了《中式英語》。

本劇利用誤解炮製出連串惡作劇。它讓我們思考，也許真正重要的，不是知道其他人的意思（也許我們從來也不知道），而是與他們一起生活和做事。就如席言對丹尼爾所說的（或者是對自己說，因為丹尼爾聽不懂她在說什麼）：「你說話吧，我就愛看着你的嘴唇動。」

《顧德諾》是香港大學英文系教授，有數本關於現代文學之著作。

《中式英語在中國》中譯：戴佩珊

read the signs around them, including the linguistic signs exchanged in speech. But signs can be tricky. There is no natural one-to-one significance, no foundation of steady referentiality, between words and things, or between words and words in different language systems. (In this play, there is a debate about how to translate the untranslatable 情義 into English.) Hence the need for translation, and its inevitable failures.

In everyday life we assume that words mean the same to me as to you, that they can be converted from one language to another, and that whatever their denomination, they draw on a secure fund of meaning, just as we assume that a bank or a business has the capital to cover its liabilities. The comedy of *Chinglish* reminds us of what we actually know, that none of these statements is necessarily true. It's a risky world, and in the end there is much that we just have to take on trust. It's from this predicament, with its attendant anxieties and pratfalls and its ever imperfect communications, that David Henry Hwang has built *Chinglish*.

The play makes enjoyable mischief with misunderstanding. It leaves us thinking that perhaps what really matters is not knowing what other people mean – which we may never do – but living with them and doing things together. As Xi says to Daniel (or to herself, since he can't understand what she's saying): “你說話吧，我就愛看着你的嘴唇動。” “When you speak, I love to watch your lips move”.

Douglas Kerr is Professor of English at the University of Hong Kong, and author of several books on modern literature.

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點講中式英語 Speaking Chinglish

中美關係在不斷變化，而在溝通過程中，誤解更層出不窮。黃哲倫把這些主題編成新作《中式英語》，以喜劇手法評論兩地文化，批判那些尚未掌握新世界秩序的人。

問：黃進之

答：黃哲倫

Weaving the changing Chinese-American relations and miscommunications into his latest play, David Henry Hwang presents in *Chinglish* a comedic critique of both cultures and those who have yet to grasp the new world order.

Q: Nicolette Wong

A: David Henry Hwang

是什麼激發了你創作《中式英語》？

我從 2005 年開始定期到訪中國，那時中國對百老匯音樂劇漸感興趣。我是百老匯劇作家中惟一名義上的中國人，於是常獲邀出席各種會議。身為中國移民父母的孩子，每次我來到中國，靠直覺也能理解很多文化，不過還有很多其他事情我是一竅不通的，我想以這個矛盾組合創作一個演出。

What inspired you to write *Chinglish*?

I've been travelling to China regularly since 2005 when the country became interested in Broadway-style musicals, and I'd get invited to meetings for being the only nominally Chinese person who's written a Broadway show. Whenever I'm in China, there're lots of things about the culture that I understand intuitively by being the child of Chinese immigrant parents; then there're

真正觸發我寫這部劇的則是 2005 年參觀上海東方藝術中心的時候。那裏除了錯譯的告示牌，其他都很好。就這樣，語言成為了我演繹今天中國的起點。

《中式英語》中的角色因為語言和文化上的錯譯吃了不少苦，故事場景逼真生動，你是如何做到的？

我和我的文化顧問之前在貴陽做了很多調查，而我也有一些在中國生活的真實經歷，體驗過不停打斷對話的電話鈴聲、不事先通知就開會，以及當地人對外國人的態度。劇中的中國角色對丹尼爾醜聞的反應在中國較小的城市，比如貴陽，是真實存在的，但在上海、北京這些大城市就未必。

你是如何想到塑造一個失勢的安然主管？

在目前美國的經濟狀況和中美關係之下，說一個美國籍的主人公在經濟上獨善其身，又或寫一套美國人很無知而中國人凡事秘而不宣的戲劇，會教人難以相信。當我決定丹尼爾的秘密該是大家知道的真實醜聞時，我選擇了安然。結果表明，這對於塑造劇裏中美關係很有幫助。

many other things I'm completely ignorant about. I wanted to create a play out of this combination of contradictions.

The real trigger to writing the play, though, was my visit to the Shanghai Oriental Art Center in 2005. Everything was beautiful except for the mistranslated signs. Language became my starting point for exploring China today.

The characters in *Chinglish* scramble through linguistic and cultural mistranslations. How did you capture the setting so realistically?

I took many research trips to Guiyang with my cultural advisors, and I had some real-life experience of how it'd be like to live in China: the interrupting phone calls, the random meetings, and people's attitudes towards foreigners. The characters' reaction towards Daniel's scandal, for example, is credible to have happened in a smaller city like Guiyang but not in major cities like Shanghai or Beijing.

How did you come up with the idea of a disgraced Enron executive?

Given the economic conditions in the US and the relationships between the US and China right now, it'd be no longer credible to have an American protagonist who's squeaky clean economically, or to write a play where the American characters were innocent and the Chinese characters had all the secrets. I chose Enron when I decided Daniel's secret should be a real scandal that everybody knows about. It turned out to be a very useful device in shaping the Chinese-American relations in the play.



(L to R) Austin Ku, Celeste Den and Vivian Chiu in Berkeley Rep's production of *Chinglish* © kevinberne.com

說到中國和中美關係，你在創作生涯中，對這兩者的處理有何轉變？

1980年代初，當我開始創作劇本時，美國觀眾認為這些主題很有異國情調。但中美關係發生了變化，而這變化也反映在我的作品中。《中式英語》與我的其他作品——譬如《蝴蝶君》——的處理手法不同：後者隱瞞一切，完場前觀眾一直被蒙在鼓裏；而欣賞《中式英語》的觀眾很清楚劇情發展，觀眾由始至終都知道一切，包括角色所不知道的事。異國情調講求凡事皆神秘，而《中式英語》說的是透明開放，表達手法對我而言是反異國情調的。

Talking about China and Chinese-American relations, how has your handling of these subjects changed throughout your career?

When I started out in the early 1980s, the American audience thought of these subjects as exotic. But the relations have changed and that's reflected in my work. *Chinglish* uses a different method than, say, *M. Butterfly*, where everything is concealed to fool the audience until the end. An audience watching *Chinglish* knows exactly what's going on in the story, including what the characters don't know. Exoticism demands that everything is mysterious, and *Chinglish* is about being transparent and open in ways that are anti-exotic to me.

劇中的透明度和角色間耐人尋味的關係，這兩者你是如何平衡的？

《中式英語》探究的是人與人之間存在的溝通障礙。除了語言障礙和文化差異，人與人之間嘗試聯繫和溝通時，還有很多情況會引起誤會。譬如丹尼爾和席言，他們通過支離破碎的對話對彼此有所了解，可是他們所不了解的同樣重要——他們利用自己投射在對方身上的幻想，發展出一段美好的浪漫故事。

這種自欺欺人在其他角色，如蔡局長和彼得身上，就沒有這種魔力了。他們無視現實，忽略自己和世界之間關係的變化。在創作《中式英語》的過程中，你對擁護資本主義這一觀點是怎麼看的？

大家都要成為出色的營銷者——這是接管世界的價值觀。在創作《中式英語》的過程中，我希望創造像丹尼爾、席言和她丈夫的角色。他們向前邁進，取得成功。而持有其他價值觀的彼得和蔡部長則落後於人。一如蔡部長那篇關於長城的演說——很多人為建築長城而犧牲性命，葬身長城。今天，在美國或中國或其他地方，有人幫助國家進步卻沒有從中受惠。

How did you balance this transparency of drama and the intriguing *guanxi* (relationships) between the characters in *Chinglish*?

Chinglish explores the difficulty of communication in human relationships. Beyond language barrier and cultural differences, there's any number of ways we miscommunicate with one another. Daniel and Xi, for example, reach a certain understanding through their broken conversations. But what they don't understand about each other is just as important – they're able to have a wonderful romance by projecting their fantasy onto each other.

Such self-deception doesn't work as well for characters like Minister Cai and Peter, who stay blind to the practical reality and their changed relations with the world. How much was the embrace of capitalism a concern for you when you wrote *Chinglish*?

Everyone has to be a good marketer – that's the value that's taking over the world. In writing *Chinglish*, I wanted to create characters like Daniel, Xi and her husband, who move forward and succeed. Then there're Peter and Minister Cai, who hold onto other values and get left behind. It's like Minister Cai's speech about the Great Wall – many sacrificed their lives building the Great Wall where they were buried. Today, in the US or China or elsewhere, there're people who help their countries move forward and they don't benefit from it.



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A man in a dark blue suit, white shirt, and red tie stands in front of a wall covered in large, vertical Chinese calligraphy. He is smiling and has his hands in his pockets. The calligraphy is in gold or light brown ink on a dark background.

Chinglish Decoded

How we lose things in translation

Text: Neena Arndt

Alex Mogridge in Berkeley Rep's production
of *Chinglish* © kevinberne.com

"I like your smile, but unlike you put your shoes on my face," reads a sign situated near a lawn in China. "The little grass is sleeping. Please don't disturb it," reads another similarly placed sign. "Your careful step keeps tiny grass invariably green," reads a third. All three are attempting to communicate the same message, which in America is crisply rendered as "Keep off the grass".

Signs like these are a common sight in China, where tourists puzzle and giggle over the mistranslations commonly known as "Chinglish". English-speakers are directed to "slip carefully" ("don't slip") and to use the "deformed man's toilet" ("handicapped restroom"). They are informed that "the civilized and tidy circumstance is a kind of enjoyment" ("don't litter"). Any native speaker of English can snicker at these malapropisms,

but most don't know enough about Chinese language or culture to understand the factors that result in Chinglish signage.

In fact, as the character Daniel points out in *Chinglish*, "If you are American, it is safe to assume that you do not speak a single *%&^ing foreign language". Though most Americans are exposed to foreign languages during their school years, few attain proficiency. And many monolinguals, who acquired their native language in infancy and haven't had a good reason to think about language since, operate under what linguists call the naïve lexical hypothesis: that is, they assume that differences between languages lie solely in their vocabulary, and that each word in a given language has an equivalent word in all other languages. Both Chinglish (the linguistic phenomenon) and *Chinglish* (David Henry Hwang's play)



are humorous but potent reminders that there's no such thing as a direct translation and that language is usually more slippery than we expect. Translators would do well to heed the Chinglish warning: "slip carefully".

An English speaker learning Mandarin Chinese will rapidly discover that it differs from English not only in its sound system, but also in its structure. Those who learned a Germanic or Romance language in high school will recall the arduous task of conjugating verbs in past, present, and future tenses. Mandarin learners need not study up on verb tenses because Mandarin doesn't use them; it relies instead on other cues within a sentence to indicate if something has already happened, is happening presently, is expected to happen in the future, or if the speaker is using the verb as a command. Adding an ending to a verb (such as *-d* or *-ed* to indicate past tense in English) would be an unfamiliar concept for a Mandarin speaker. This illuminates, for the English speaker, how someone might create a sign that reads, "Be sloppily dressed excuse me for not receiving" when a more apt translation might be, "Entrance may be denied to underdressed customers". While "be sloppily dressed" sounds like a command to English speakers, a native Mandarin speaking translator could easily misunderstand the relative subtleties involved in using verbs in English.

Another significant structural difference between the two languages concerns

plurals. In Mandarin, it is rare to combine morphemes – units of meaning – to create more complex words. The English word *dogs* contains two morphemes – *dog*, which means *furry quadruped, usually friendly*, and *-s*, which means that there are two or more of them. While English denotes plurality by adding *-s*, Mandarin often goes without denoting it at all – the listener must either infer it from contextual clues, or proceed without knowing whether her neighbour is talking about his single dog or his 50 dogs. If a speaker needs to make this distinction clear, he or she can use words like *some* or *many*, or can indicate a specific number, but this is often unnecessary. This explains why a person might create a sign that says, "Don't forget to carry your thing" when he is attempting to prevent foreigners from leaving their personal belongings behind. In English, we draw a (key) distinction between "your thing" and "your things", but a Mandarin speaker could be hard-pressed to see the difference.

In David Henry Hwang's play, as in real life, many Chinese people are ashamed of Chinglish and aim to eradicate it. Certainly tourists would benefit from clearer signage, but would also miss out on windows into the Chinese language – which, though often comical, are thought-provoking insights into a culture that so often remains elusive and mysterious to westerners.

This article originally appeared in the playbill for the Goodman Theatre's 2011 world premiere production of *Chinglish*.



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邱怡嘉
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邱怡嘉生於台灣，獲美國西北大學戲劇藝術碩士學位，DreamLab 創辦人之一。百老匯版《中式英語》的原班演員。其在紐約演出的作品包括：吉賽拉·卡德納斯導演的《阿伽門儂》（漩渦劇團）、《肢體盛會》（HERE 藝術中心）及埃斯特爾·帕森斯導演的《外百老匯重演版《陶斯城之夜》（國際藝術關係劇場）；其他地區的戲劇作品包括：愛蓮·西蘇所著《女士身上的鼓》（美國西北大學），《國王與我》（蘋果酒坊劇場）和《南太平洋》（大都會表演藝術中心）；影視作品包括：《歇業》、《無限挑戰》（韓國 MBC 電視台）、《穿西裝的孩子》、《南華》、芝麻街工作室的普通話試播集及維克多·基納斯導演的《TWV 項目》。

A member of the original company of *Chinglish* on Broadway, Chiu is thrilled to make her Berkeley Rep debut. Her New York credits include *Agamemnon*, directed by Gisela Cardenas at Vortex Theater Company; *Limbs: A Pageant* at HERE Arts Center; and an off-Broadway revival of *Night Over Taos*, directed by Estelle Parsons at INTAR Theatre. Regionally, she has appeared in *Drums on the Dame*, written by Hélène Cixous, at Northwestern University; *The King and I* at the Cider Mill Playhouse; and *South Pacific* at Metropolis Performing Art Centre. Her TV and film credits include *Closed*, *Infinite Challenge* (Korean MBC networks), *Kids in Suits*, *Nom Wah*, a Sesame Workshop Mandarin pilot and *TWV Project*, directed by Victor Quinaz. A native of Taiwan, Chiu earned her Master of Arts in theatre from Northwestern University and is a founding member of DreamLab.



鄧梓翎
Celeste Den

錢小姐 / 李檢察官
Miss Qian / Prosecutor Li

鄧梓翎獲佛羅里達大學戲劇文學士、加州藝術學院表演藝術碩士學位。戲劇作品包括：《911》、《桃花扇》（均為世界首演，新表演中心），《朋友之間》、《島嶼》（路易斯維爾劇院），《同情法》（劇作家劇場），《啐，發光，閃亮》（科森木偶戲藝術中心），《野天鵝》（美國話劇團、倫敦新城劇團），《被捕》（可憐狗劇團），《聯合》（邊境劇團），《喜福會》（東西演員劇團），《威尼斯商人》（洛杉磯女子莎士比亞劇團），《奧塞羅》（波士頓宮廷劇院）及《荒原》（燈絲劇團）；影視作品包括：《心理追兇》、《醫生》、《愛情速可達》及《藍色粉末》。

Den is making her Berkeley Rep debut. She appeared in the world premieres of *11 September 2001* and *Peach Blossom Fan* with the Center for New Performance; *Between Two Friends* and *Island* at Actors Theatre of Louisville; *Laws of Sympathy* with Playwrights' Arena; *Spit, Shine, Glisten* with the Cotsen Center for Puppetry and the Arts; and *Wild Swans* at American Repertory Theatre and the Young Vic Theatre in London. Her regional credits include *Attrapee* with Poor Dog Group; *Conjunto* at Borderlands Theater; *The Joy Luck Club* at East West Players; *The Merchant of Venice* with Los Angeles Women's Shakespeare Company; *Othello* at the Theatre @ Boston Court; and *The Waste Land* with Filament Theatre Co. Her film and TV credits include *Criminal Minds*, *The Doctor*, *Larry Crowne* and *Powder Blue*. Den received her Bachelor of Fine Arts in theatre from the University of Florida and Master of Fine Arts in Acting from the California Institute of the Arts.



楊雅慧
Michelle Krusiec

席言
Xi Yan

楊雅慧曾在伍思薇導演的浪漫喜劇電影《面子》中與陳沖演對手戲，並憑該角色獲得 2005 年金馬獎最佳女主角提名。她的劇場獨腳戲《台灣製造》2002 年在 HBO 美國喜劇藝術節首演，隨後參加了一連串藝術節，包括 2003 年洛杉磯女子戲劇節、2005 年紐約美籍亞裔戲劇節、2010 年紐約國際藝穗節及藝穗節加演。在三腳狗劇團和亞洲協會聯合製作的《發條鳥年代記》中，她演繹加納克里特一角。其電影作品包括：《一不住二不休》、《極地禁戀》、《助人為樂》、《亨利·普爾駕到》、《刀戰》、《南京》、《白宮風暴》、《千金情》、《情歸阿拉巴馬》、《一夜賭城戀大咗》及《獵豔》；主演的電視劇有《一個世界》及《旅行者》，其他電視作品包括《警察世家》、《廢柴聯盟》、《錢作怪》、《F 檔案》、《醫人當自強》、《老公不出牆》、《神探阿蒙》、《凹/凸容醫》、《青春密語》、《命運點對點》及《單身毒媽》。

Krusiec is best known for her starring role opposite Joan Chen in the romantic comedy *Saving Face*, directed by Alice Wu. The role garnered her a nomination for the Chinese Language Oscar, also known as the Golden Horse, for Best Actress in 2005. This is Krusiec's Berkeley Rep debut. On stage she originated her tour-de-force solo show *Made in Taiwan*, which premiered at the 2002 HBO Aspen Comedy Arts Festival, the 2003 LA Women's Theatre Festival, the 2005 New York Asian American Theatre Festival and the 2010 New York International Fringe Festival and Fringe Encores. She also developed the original role of Creta Kano in workshop productions of *The Wind-up Bird Chronicle* (3-Legged Dog, Asia Society). Krusiec's selected film credits include *Duplex*, *Far North*, *A Helping Hand*, *Henry Poole Is Here*, *Knife Fight*, *Nanking*, *Nixon*, *Pumpkin*, *Sweet Home Alabama*, *What Happens in Vegas* and *Zoom Hunting* (Taiwan). In TV, Krusiec starred in the series *One World* and *Travelers*, and her favourite recurring/guest appearances include *Blue Bloods*, *Community*, *Dirty Sexy Money*, *Fringe*, *Grey's Anatomy*, *The Mind of the Married Man*, *Monk*, *Nip/Tuck*, *The Secret Life of the American Teenager*, *Touch* and *Weeds*.



顧忠光
Austin Ku

冰 / 許革命法官
Bing / Judge Geming

顧忠光為三藩市人，現居紐約，在紐約市的戲劇作品包括紐約音樂劇節的多個演出、外百老匯音樂劇《東京機密》及其他新劇。在其他地區的作品中多次擔演主要角色，如機庫劇院、肯薩斯市星光劇院、奧甘奎特劇院及費城核桃街劇院的演出。其他合作過的劇院包括：第 42 街的月亮劇團、馬林劇團、三藩市莎士比亞戲劇節、聖荷西劇場、劇藝工作坊及柳樹劇團等。出演多部獨立電影，包括在多個電影節獲獎的《盲目的愛》。他在音樂劇《魔街理髮師》中飾演安東尼，獲迪安·古德曼獎；在《太陽魚》中飾演提名僧人，在《西貢小姐》中飾演歲，則分別獲提名百老匯波士頓獎和新英格蘭獨立評論家獎。曾就讀於波士頓音樂學院、加州大學柏克萊分校及萊斯大學，是美國勞軍聯合組織的自由鐘聲演唱組成員。

Ku is making his Berkeley Rep debut. A former Bay Area resident, Ku now lives in New York City where his theatre credits include shows at New York Musical Theatre Festival, the new musical *Tokio Confidential* off Broadway and many other new works. He is also a member of the USO Liberty Bells. Ku has performed principal roles at regional theatres nationwide, including the Hangar Theatre, Kansas City Starlight Theatre, Ogunquit Playhouse and Walnut Street Theatre. He has also performed at 42nd Street Moon, Marin Theatre Company, San Francisco Shakespeare Festival, San Jose Stage, TheatreWorks, the Willows Theatre and more. Ku has starred in several independent films, including *Blind Love*, which won awards at multiple festivals. Ku was a Broadway World Boston nominee for his role as The Monk in *Sunfish*, an IRNE nominee for his role as Thuy in *Miss Saigon* and he won a Dean Goodman Choice Award for his role as Anthony in *Sweeney Todd*. He attended Boston Conservatory, UC Berkeley and Rice University.



馬鎮金 Raymond Ma

蔡國亮局長
Minister Cai

闊別舞台 25 年之後，馬鎮金最近在加州表演藝術劇院參演了《喜福會》（飾演老鐘及吳坎寧，並將在 2013-2014 年隨該劇巡演全美。他的影視作品眾多，包括：《獸性大發》、《大鑊密探》、《轟天炮 4》、《慈善星輝布公仔》、《單身男子俱樂部》、《波士頓法律》、《滅罪鑑證科》、《迷》、《紐約重案組》、《郊區故事》、《宅男 1 pair 半》及《白宮群英》。

After a 25-year absence from the stage, Ma recently played Old Man Chong and Canning in *The Joy Luck Club* at California Theatre of the Performing Arts and will be on a national tour with that production in 2013/14. He is an established character actor and has been in numerous films and television shows including *The Animal*, *The Informant*, *Lethal Weapon 4*, *The Muppets*, *Old School*, *Boston Legal*, *CSI*, *Lost*, *NYPD Blue*, *Suburgatory*, *Two and a Half Men* and *The West Wing*.



莫德居 Alex Moggridge

丹尼爾·卡凡諾
Daniel Cavanaugh

莫德居在柏克萊的作品有柏克萊劇院的《三姊妹》（飾安德烈），以及曙光劇團的《莎樂美狂熱》。在三藩市灣區的作品包括美國戲劇學院的《艾文的鬍子》、《聖誕頌歌》及《三毛錢歌劇》，曙光劇團的《背叛》和《藝人》，聖荷西話劇團的《貓原邊》和《壩》，以及中心話劇團、魔法劇團、馬林劇團、三藩劇場和獵槍劇團的作品。在其他地區合作過的劇團則有：路易斯維爾劇院、藝術家話劇團、B 街劇場、長碼頭劇院、耶魯劇團和猶他州莎士比亞節等。影視作品包括《蝙蝠俠：俠影之謎》、《法律與秩序：犯罪傾向》和《急救小組》。他的外百老匯話劇《松鼠》曾在夏日戲劇節演出。

Moggridge appeared as Andrei in Berkeley Rep's production of *Three Sisters*. He was last seen by Berkeley audiences in *Salomania* at the Aurora Theatre Company. In the Bay Area, he has performed at ACT in *The Beard of Avon*, *A Christmas Carol* and *The Threepenny Opera*; the Aurora in *Betrayed* and *The Entertainer*; San Jose Repertory Theatre in *By the Bog of Cats* and *The Weir*; as well as at Center Repertory Company, the Magic Theatre, Marin Theatre Company, SF Playhouse and Shotgun Players. Regionally, he has appeared at ATL, Artists Repertory Theatre, B Street Theatre, Long Wharf Theatre, Yale Repertory Theatre and Utah Shakespeare Festival. Moggridge's film and TV credits include *Batman Begins*, *Law & Order: Criminal Intent* and *Trauma*. His play *The Squirrel* appeared off Broadway as part of the Summer Play Festival.



倪來安 Brian Nishii

彼得
Peter

來自東京的倪來安是三語表演藝術家，過去 20 年，他先後與諸多紐約藝團及藝術家合作，包括：穿越牙買加大道劇團、流體運動戲劇電影公司、Imua! 戲劇電影公司、好瓊斯劇團、拉瑪瑪戲劇俱樂部、莫拉·多諾休混合舞團、項目四百劇團、羅伯特·威爾遜、南翼劇團和速率劇團。他的影視作品包括格蕾格·帕導演的《機器人物語》和《超能力女孩》、《法律與秩序：犯罪傾向》及《色慾都市》。此外，他還在日本沖繩民謠樂隊「開心趣致笑」任主唱兼滑稽演出。

Nishii is a trilingual performing artist from Tokyo. For the past 20 years, he has collaborated with New York dance and theatre companies such as Crossing Jamaica Avenue, Fluid Motion Theater & Film, Imua! Theatre & Film Company, Great Jones Repertory Company at La MaMa Experimental Theatre Club, Maura Donohue/In Mixed Company, Project 400 Theatre Group, Robert Wilson, the South Wing and Velocity Theatre Company. His film and TV credits include Greg Pak's *Robot Stories* and *Super Power Blues*, *Law & Order: Criminal Intent* and *Sex and the City*. In his spare time, Nishii provides lead vocals and antics to the Japanese/Okinawan folk band HappyFunSmile.



The Sir Edward Youde Memorial Fund has supported the Young Friends of the Hong Kong Arts Festival for 21 years.

Young Friends is aimed at increasing students' exposure to the performing arts. The scheme has reached out to nearly 650,000 students, and about 120,000 students became members in the past 21 years.

The Sir Edward Youde Memorial Fund was established in 1987 through private donations from the Hong Kong community to commemorate the late Governor of Hong Kong, Sir Edward Youde. Its prime objective is to promote education and encourage research amongst the people of Hong Kong.

The Sir Edward Youde Memorial Fund Council currently operates the following award schemes:

- Fellowships and Scholarships for Overseas Studies;
- Fellowships and Scholarships for Local Studies;
- Awards for Disabled Students;
- Prizes for Outstanding Senior Secondary School Students;
- Medals for Outstanding Performers at Public Examinations;
- Awards for Self-improvement for Working Adults; and
- Outstanding Apprentice Awards

The Sir Edward Youde Memorial Fund has since its inception supported more than 20,925 Hong Kong students under its major awards schemes. The total value of the grants awarded stands at about \$221.3 million. Out of a total of 2,774 recipients of scholarships and fellowships, more than 2,134 scholars and fellows have completed their studies and are now working in different fields, contributing to the well-being and development of the community.



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黃哲倫 David Henry Hwang

編劇
Playwright

黃哲倫話劇作品包括《枷鎖》、《舞蹈與鐵路》（1982年戲劇編輯人獎提名）、《家庭奉獻》（1982年戲劇編輯人獎提名）、《新移民》（1981年奧比獎）、《金童》（1997年奧比獎、1998年東尼獎提名）、《蝴蝶君》（1988年東尼獎、入圍1989年普立茲獎）和《黃面孔》（2008年奧比獎、入圍2008年普立茲獎）；百老匯音樂劇創作包括艾頓·莊及添·萊斯的《阿依達》（合著）、迪士尼《泰山》、羅傑斯及漢默斯坦版《花鼓歌》（2002年東尼獎提名）；歌劇方面，他曾為多部作品填詞，包括菲力普·格拉斯的《屋頂上的一千架飛機》、《時代前沿的伊卡洛斯》、《聲音與美麗》（芝加哥庭院劇場）及《航行》（紐約大都會歌劇院），侯活·梭爾的《變蠅人》，奧斯瓦爾爾多的《淚之泉》（獲兩項2007年格林美獎）及陳銀淑的《愛麗絲夢遊仙境》（2007年獲德國《歌劇世界》評為年度最佳世界首演）；電影劇本有《金門橋》、《蝴蝶君》和《無可救藥愛上你》（合著），還與美國流行音樂家「王子」共同創作了歌曲《Solo》。黃哲倫是劇作家協會委員，並獲前總統克林頓任命為總統藝術及人文委員會成員。

Hwang's plays include *Bondage, The Dance and the Railroad* (1982 Drama Desk Award nomination), *Family Devotions* (1982 Drama Desk Award nomination), *FOB* (1981 Obie Award), *Golden Child* (1997 Obie Award and 1998 Tony Award nomination), *M. Butterfly* (1988 Tony Award and 1989 Pulitzer Prize finalist) and *Yellow Face* (2008 Obie Award and 2008 Pulitzer Prize finalist). He also wrote the libretti for three Broadway musicals: Elton John and Tim Rice's *Aida* (co-author), Disney's *Tarzan* and Rodgers & Hammerstein's *Flower Drum Song* (revival, 2002 Tony Award nomination). In opera, his libretti include *1000 Airplanes on the Roof*, *Icarus at the Edge of Time*, *Sound and Beauty* (at the Court Theatre) and *The Voyage* (Metropolitan Opera) with Philip Glass; as well as Howard Shore's *The Fly*, Osvaldo Golijov's *Ainadamar* (two 2007 Grammy Awards) and Unsuk Chin's *Alice in Wonderland* (Opernwelt 2007 "World Premiere of the Year"). Hwang penned the feature films *Golden Gate*, *M. Butterfly* and *Possession* (co-author), and co-wrote the song *Solo* with Prince. He sits on the Council of the Dramatists Guild, and by appointment of President Clinton served on the President's Committee on the Arts and the Humanities.

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雷·西爾弗曼 Leigh Silverman

導演
Director

西爾弗曼是《中式英語》古德曼劇院和百老匯版的導演，其古德曼劇院版更獲傑夫獎提名。這是她與黃哲倫的第二次合作，兩人首度合作的《黃面孔》則曾在中心劇團和公共劇院演出。她的另一部作品《大選之後》（麗莎·克朗編劇），由柏克萊劇院與中心劇團聯合製作，在公共劇院的演出使她獲得了奧比獎及露斯·羅特獎提名。西爾弗曼的作品還包括：麗莎·克朗《安好》世界首演，該劇在公共劇院、亨廷頓劇團及美國戲劇學院首演後獲百老匯搬演；沙漏劇團和「37藝術」劇團的《比博·布林克編年史》；劇作家地平線劇場和西雅圖話劇院的《藍色的門》；曼哈頓戲劇俱樂部的《不要留空》、《從這裏》（戲劇編輯人獎提名）；曼哈頓MCC劇場和真愛劇場製作的《鬼媽媽》；新喬治劇院和第73頁劇團的《造物》；劇作家地平線劇場的《回到初始》（獲奧比獎）、《報應論者》；第一舞台的《狩獵採集》；絨毛猛獁象劇院、J劇團和女子項目劇團的《跳/切》；紐約戲劇工作坊的《伊底帕斯在棕櫚泉》；第二舞台劇院的《丹尼和深藍海》；倫敦西區輕歌舞劇院《機智》及其他眾多作品。西爾弗曼還是舞台導演及編舞家協會的理事會成員。

Silverman directed Lisa Kron's *In the Wake* at Berkeley Rep, a co-production with Center Theatre Group. The play went on to The Public Theater where she received an Obie Award and Lucille Lortel nomination. *Chinglish*, which she directed both at the Goodman Theater (Jeff nomination) and on Broadway, marks her second premiere of a work by David Henry Hwang, having previously directed *Yellow Face* at CTG and The Public. She also directed the world premieres of Lisa Kron's *Well* (which transferred to Broadway after premiering at The Public, the Huntington Theatre Company and American Conservatory Theater); *Beebo Brinker Chronicles* at Hourglass Group/37 Arts; *Blue Door* at Playwrights Horizons and Seattle Repertory Theatre; *Close Up Space* at Manhattan Theatre Club; *Coraline* at MCC/True Love; *Creature* at New Georges/P73; *From Up Here* at MTC (Drama Desk nomination); *Go Back To Where You Are* at Playwrights Horizons (Obie Award); *Hunting and Gathering* at Primary Stages; *Jump/Cut* at Woolly Mammoth Theatre Company/Theater J and Women's Project; *Oedipus at Palm Springs* at NYTW; *The Retributionists* at Playwrights Horizons; and *Danny and the Deep Blue Sea* at Second Stage Theatre and many other regional productions. She also directed *Wit* at the Vaudeville Theatre in the West End. Silverman is on the board of SDC.

大衛·柯林斯 David Korins

佈景設計
Scenic Designer

柯林斯為柏克萊劇院設計的作品包括《陰間的芬恩》、《大選之後》及《流浪異鄉》；百老匯作品包括《橋梁與隧道》、《魅力四射：音樂劇》、《中式英語》、《帕蒂·魯彭與曼迪·帕汀金之夜》、《福音》、《隆巴迪》、《魔術/鳥》、《流浪異鄉》、《皮威秀》，以及即將公演的《安妮》和《摩城之音》。他還為許多外百老匯和其他地區劇院設計佈景，也為肯伊·威斯特擔任過數場音樂會的佈景設計。柯林斯曾獲戲劇編輯人獎、兩項休斯設計獎、羅斯·羅特獎和 2009 年奧比獎長期卓越設計獎。

Korins designed Berkeley Rep's productions of *Finn in the Underworld*, *In the Wake* and *Passing Strange*. His Broadway credits include *Bridge & Tunnel*, *Bring It On: The Musical*, *Chinglish*, *An Evening with Patti Lupone & Mandy Patinkin*, *Godspell*, *Lombardi*, *Magic/Bird*, *Passing Strange* and *The Pee-wee Herman Show*, as well as the upcoming productions of *Annie* and *Motown*. He has designed shows for many off-Broadway and regional theatres, as well as several concerts for Kanye West. Korins has received a Drama Desk Award, two Hewes Design Awards, a Lucille Lortel Award and the 2009 Obie Award for Sustained Excellence in Design.

蕭燕 Anita Yavich

服裝設計
Costume Designer

蕭燕曾為柏克萊劇院設計的作品有戴爾·奧蘭德史密斯《黑與藍男孩/殘破男人》及《俄羅斯式斯》的世界首演。她也是百老匯版《中式英語》的服裝設計。其他百老匯作品有《熱帶的安娜》及《穿毛皮的維納斯》。在紐約的其他作品包括公共劇院/紐約莎士比亞戲劇節的《公民性向》、《馬勞》、《針歡相對》《珍珠記》和《冬天的故事》，曼哈頓 MCC 劇場的《鬼媽媽》、《投降》及《木馬褲》，新觀眾劇院的《科利奧蘭納斯》、《馬克白》、《帥克》及《馴悍記》，新勝利劇院和格思里劇院的《亨利五世》，簽名劇團的《伊菲革涅亞 2.0》，

經典舞台公司的《新耶路撒冷》、《奧蘭多》、《無目的文字》。歌劇服裝設計包括史卡拉歌劇院、紐約大都會歌劇院和皇家歌劇院的《大鼻子情聖》，華盛頓國家歌劇院的《費黛里奧》、《萊茵的黃金》、《莎樂美》及《女武神》，美國斯波萊托藝術節的《漂泊的荷蘭人》及《銀色河流》，休斯頓歌劇院和日內瓦大劇院的《蝴蝶夫人》，史提夫·萊克的《三個故事》全球巡演及紐約大都會歌劇院的《特洛伊人》。她還是薩爾茨堡木偶劇團《仙樂飄飄處處聞》的木偶和服裝設計。蕭燕於 2006 年獲奧比獎。

Yavich designed Dael Orlandersmith's costume for the world premiere of *Black n Blue Boys/Broken Men* and *The Oresteia* at Berkeley Rep, and she was the costume designer for the Broadway run of *Chinglish*. Her work has been seen in the Broadway shows *Anna in the Tropics* and *Venus in Fur*. Her other New York credits include *Civil Sex*, *Kit Marlowe*, *Measure for Pleasure*, *Pericles* and *The Winter's Tale* at The Public/New York Shakespeare Festival; *Coraline*, *The Submission* and *The Wooden Breeks* at MCC; *Coriolanus*, *Macbeth*, *Svejk* and *The Taming of the Shrew* at Theatre for a New Audience; *Henry V* with the New Victory Theater and the Guthrie Theater; *Iphigenia 2.0* at Signature Theatre Company; and *New Jerusalem*, *Orlando* and *Texts for Nothing* at Classic Stage Company. Yavich's opera designs include *Cyrano de Bergerac* at La Scala, the Met and the Royal Opera House; *Fidelio*, *Das Rheingold*, *Salome* and *Die Walküre* at Washington National Opera; *Der Fliegende Holländer* and *The Silver River* at the Spoleto Festival USA; *Madame Butterfly* at Houston Grand Opera and Grand Théâtre de Genève; the international tour of Steve Reich's *Three Tales*; and *Les Troyens* at the Met. She also was the puppet and costume designer for Salzburger Marionettentheater's *The Sound of Music*. Yavich is the recipient of a 2006 Obie Award.

布萊恩·麥德維特 Brian MacDevitt

燈光設計
Lighting Designer

麥德維特曾為百老匯逾 60 部劇目設計燈光，其中包括《摩門經》（獲東尼獎）、《中式英語》、《推銷員之死》（邁克·尼科爾斯導演）、《山

頂》(山繆·傑克森主演)。他還是紐約大都會歌劇院《魔幻島》和《奧利伯爵》，以及第三劇場的《求證》的燈光設計。曾與許多舞團、編舞合作，包括美國芭蕾舞劇院、南茜·班農·摩斯·肯寧漢、拉·魯波維奇舞蹈團和特雷·奧康納舞團。麥德維特所獲獎項包括貝茲獎、戲劇編輯人獎、休斯獎、奧比獎、外劇評人獎和五項東尼獎。他還是赤裸天使劇團的成員，並在美國馬里蘭大學任教。

MacDevitt has designed over 60 productions on Broadway including *The Book of Mormon*, for which he earned a Tony Award, as well as *Chinglish*, *Death of a Salesman*, directed by Mike Nichols, and *Mountaintop* with Samuel Jackson. He also designed *The Enchanted Island* and *Le Compteur* at the Met. He also directed *Proof* at Theatre Three. MacDevitt has worked with many dance companies and choreographers, including American Ballet Theatre, Nancy Bannon, Merce Cunningham, Lar Lubovitch Dance Company and Tere O'Connor Dance. He has received a number of awards, including a Bessie Award, a Drama Desk Award, a Hewes Award, an Obie Award, an Outer Critics Circle Award and five Tony Awards. He is a member of Naked Angels and is on the faculty at the University of Maryland.

達龍·韋斯特 Darron L West

音響設計
Sound Designer

韋斯特的戲劇及舞蹈設計作品達 500 多部，獲獎眾多，其中包括 2006 年觀眾發展委員會獎、2010 年灣區劇評人獎、艾迪獎、2004 年和 2005 年的亨利·休斯獎、2006 年露斯·羅特獎、奧比獎、格蕾絲王妃獎及 2012 年東尼獎。其作品豐富，從美國國內到國際舞台，從百老匯到外百老匯都有他的作品。他為柏克萊劇院設計的作品包括《衝動》、《陰間的芬恩》和《到燈塔去》。韋斯特是戲劇導演安·博格 SITI 劇團的創團成員及音響設計師，曾任路易斯維爾劇院和威廉姆斯鎮戲劇節的駐場音響設計師。

West is an award winning sound designer whose work for theatre and dance has been heard in over 500 productions nationally and internationally, on Broadway and off. His past Berkeley Rep credits include *Compulsion*, *Finn in the Underworld* and *To the Lighthouse*. His accolades

for sound design include the 2006 AUDELCO Award, the 2010 Bay Area Theatre Critics Circle Award, the Eddy Award, the 2004 and 2005 Henry Hewes Design Award, the 2006 Lucille Lortel Award, the Obie Award, the Princess Grace Award and the 2012 Tony Award. West is the sound designer and founding member of Anne Bogart's SITI Company, and the former resident sound designer for Actors Theater of Louisville and the Williamstown Theatre Festival.

傑夫·薩格 Jeff Sugg

投影設計
Projection Designer

薩格是常駐紐約的藝術家、設計師及技術顧問，為柏克萊劇院設計的作品有《衝動》。其他作品包括：《意外三部曲》(聖安倉庫)、《皆大歡喜》(莎士比亞戲劇公司)、《格蕾絲之書》(公共劇院)、《魅力四射：音樂劇》(百老匯、巡演、中心劇團、聯盟劇院)、《魔術 / 鳥》(百老匯)、《部落》(巴羅街劇院)及《真相：悲劇》(蘇豪話劇團、任製作設計)。他憑為《開羅島的背彈人》(葡萄園劇院)所作設計獲亨利·休斯獎、露斯·羅特獎及奧比獎，憑《33 段變奏曲》(百老匯、競技場劇院、拉霍亞劇院)再次獲得亨利·休斯獎。薩格與許多著名劇團及藝術家均有合作，如伍斯特劇團及羅俐·安德遜。

Sugg is a New York-based artist, designer and technical advisor. His work has been previously seen at Berkeley Rep in *Compulsion*. Some of his theatre designs include *The Accidental Trilogy* (St. Ann's Warehouse), *As You Like It* (the Shakespeare Theatre Company), *The Book of Grace* (The Public), *Bring It On: The Musical* (Broadway, tour, CTG and the Alliance Theatre), *Magic/Bird* (Broadway), *Tribes* (Barrow Street Theatre) and *The Truth: A Tragedy* (production design for Soho Rep). He earned a Henry Hewes Award, a Lucille Lortel Award and an Obie Award for his work on *The Slug Bearers of Kayrol Island* with Vineyard Theatre and earned another Hewes Award for *33 Variations* (Broadway, Arena Stage and La Jolla Playhouse). Sugg has also worked with many renowned companies and artists including The Wooster Group and Laurie Anderson.

段曉龍 Shawn Duan

投影設計
Projection Designer

段曉龍是常駐紐約的投影設計師及傳媒顧問，曾擔任百老匯版《中式英語》的錄像設計外百老匯及其他地方作品包括第二大道劇院《刺客》、米內塔巷劇院《公民露絲》、公共劇院《尼克博克》、交響空間《奇幻逆緣》、斯科伯演藝中心《最幸福的人》、河濱教堂劇院《快樂先生》、《阿爾·柏仙奴之夜》巡演、紐約市歌劇院的《紅伶》、北岸音樂劇場的《泰山》、艾布朗藝術中心的《湯米》及《呦加巴加巴》2011年巡演。他還為紐約及其他地區眾多戲劇、歌劇等活動任副設計師、技術顧問和程式設計師，合作劇院包括聯盟劇院、格芬劇院、古德曼劇院、肯尼迪藝術中心、紐約市歌劇院、公共劇院及溫斯皮爾歌劇院。

Duan is a New York-based projection designer and media consultant. He was the video designer for *Chinglish* on Broadway, and his regional and off-Broadway credits include *Assassins* at 2nd Avenue Theatre, *Citizen Ruth* at Minetta Lane Theatre, *Knickerbocker* at The Public, *The Curious Case of Benjamin Button* at Symphony Space, *Most Happy Fella* at Skirball Center for the Performing Arts, *Mr. Joy* at Riverside Church, the tour of *Al Pacino's One Night Only*, *Prima Donna* at New York City Opera, *Tarzan* at North Shore Music Theatre, *The Who's Tommy* at Abrons Art Center and the 2011 tour of *Yo Gabba Gabba! Live!* He has also served as a design associate, technical consultant and programmer for various theatrical, opera and event productions in New York and across the US including the Alliance, the Geffen Playhouse, the Goodman Theatre, the Kennedy Center, New York City Opera, The Public and the Winspear Opera House.

莊梅岩 Candace Chong

中文台詞翻譯
Mandarin Chinese Translator

莊梅岩曾獲香港藝術發展局年度最佳藝術家獎（戲劇），更憑《留守太平間》、《找個人和我

上火星》、《法吻》及《聖荷西謀殺案》四度獲得香港舞台劇獎最佳劇本獎。她的第一部原創歌劇《中山逸仙》於2011年10月由香港歌劇院首演，並將於2014年在美国聖達菲歌劇院作美洲首演。近期作品有2012年由香港藝術節委約及首演的《野豬》。

A recipient of the Best Artist Award (Drama) by the Hong Kong Arts Development Council and winner of four Hong Kong Drama Awards (Best Script) for *Alive in the Mortuary*, *Shall We Go to Mars*, *The French Kiss*, and *Murder in San Jose*. Her first commission as librettist, for the opera *Dr. Sun Yat-sen*, received its world premiere in October 2011 presented by Opera Hong Kong and will receive its American premiere in Santa Fe Opera in 2014. Her most recent play, *Wild Boar*, was commissioned by and premiered at the 2012 Hong Kong Arts Festival.

李正欣、司馬勤 Joanna C Lee, Ken Smith

文化顧問
Cultural Advisors

李正欣和司馬勤作為繆斯坊有限公司的聯合總監，為眾多藝術家和藝術機構與亞洲相關的項目提供廣泛支持，包括製作、翻譯、媒體服務等。其客戶包括卡內基音樂廳、肯尼迪藝術中心、紐約愛樂樂團、三藩市交響樂團、荷蘭藝術節、國際仁人家園、香港國際電影節及香港蘇富比拍賣行等。兩人曾為三藩市歌劇院《接骨師之女》（斯圖爾特·華萊士作曲、譚恩美作詞）擔任文化顧問，該劇是首部包括香港場景的西方歌劇。

As co-directors of Museworks Ltd, Lee and Smith offer wide-ranging support, from production to translation and media services, to artists and institutions seeking links to and from Asia. Clients include Carnegie Hall, Kennedy Center, the New York Philharmonic, the San Francisco Symphony, the Holland Festival, Habitat for Humanity, the Hong Kong International Film Festival, and Sotheby's HK. They served as consultants at San Francisco Opera for Stewart Wallace and Amy Tan's *The Bonesetter's Daughter*, which was the first Western opera ever set in Hong Kong.

米高·蘇恩可 Michael Suenkel

舞台監督
Stage Manager

蘇恩可在 1984/85 劇季以舞台管理實習生身份加入柏克萊劇院，至今已擔任劇院舞台監督近 19 年。除柏克萊劇院，他合作過的機構還有倫敦巴比肯中心、亨廷頓劇團、蒙特利爾嬉笑喜劇節、拉霍拉劇院、匹茲堡公共劇院、紐約公共劇院、第二舞台劇院及耶魯劇團。

Suenkel began his association with Berkeley Rep as the stage management intern for the 1984/1985 season and is now in his 19th year as production stage manager. He has also worked with the Barbican in London, the Huntington Theatre, the Juste Pour Rire Festival in Montreal, LJP, Pittsburgh Public Theater, The Public Theatre and Second Stage Theatres in New York, and Yale Repertory Theatre.

萊斯利·雷丁 Leslie M Radin

助理舞台監督
Assistant Stage Manager

雷丁與柏克萊劇院合作已有十年，過去作品包括《隔壁房間》、《伊尼西摩爾的中尉》、《流浪異鄉》、《枕頭怪客》和《羽翼中的秘密》。其他合作過的劇團包括中心話劇團、三藩市歌劇院的梅洛拉計劃、三藩市劇場及紐約新勝利劇院，曾隨柏克萊劇院的《布隆迪巴·長頸鹿》於新勝利劇院演出。

Radin is in her 10th season with Berkeley Rep. Her favorite past productions include *In the Next Room (or the vibrator play)*, *The Lieutenant of Inishmore*, *Passing Strange*, *The Pillowman*, and *The Secret in the Wings*. She has also worked with Center Rep, SF Opera's Merola Program, SF Playhouse, and the New Victory Theatre in New York, where she traveled with Berkeley Rep's production of *Brundibar/But the Giraffe*.

阮鶯 Oanh X Nguyen

助理導演
Assistant Director

阮鶯是加州錢斯劇院的創團藝術總監，還任加州南岸劇院助理製作人，專門負責劇院的另類系列「SCR 工作室」。他是劇院交流集團「新生代獎助金」和「卡明斯非白人年輕領袖獎」得主。曾為多個劇院導演劇目，如錢斯劇院、東西演員劇團、保羅·蓋蒂博物館、聖地亞哥舊環球劇場、塞格斯特羅姆演藝中心和加州南岸劇院。

Nguyen is the founding artistic director of Chance Theater. He also serves as producing associate at South Coast Repertory, spearheading Studio SCR: the alternative theatre presenting series. Nguyen is a recipient of TCG's New Generations Grant and the TCG Nathan Cummings Young Leaders of Color fellowship. He has directed at Chance Theater, East West Players, the J. Paul Getty Museum, the Old Globe, Segerstrom Center for the Arts, and South Coast Repertory.

羅德·萊蒙德 Rod Lemmond

副佈景設計
Associate Scenic Director

萊蒙德與大衛·柯林斯合作逾十年，在百餘部作品中任其首席副設計師。他的作品包括百老匯版《中式英語》、《橋梁與隧道》、《帕蒂·魯彭與曼迪·帕汀金之夜》、《隆巴迪》、《魔術 / 鳥》、《流浪異鄉》、《皮威秀》，以及即將公演的《安妮》、《戰慄遊戲》及《摩城之音》。萊蒙德畢業於紐約大學帝什藝術學院，獲藝術碩士學位。

Lemmond has worked with David Korins for over 10 years as lead associate on more than 100 projects. He worked on the Broadway production of *Chinglish*, as well as *Bridge & Tunnel*, *An Evening with Patti Lupone & Mandy Patinkin*, *Lombardi*, *Magic/Bird*, *Passing Strange*, and *The Pee-wee Herman Show*, plus upcoming productions of *Annie*, *Misery*, and *Motown*. Lemmond holds a Master of Fine Arts from New York University Tisch School of the Arts.

珍妮花·施里弗 Jennifer Schriever

執行燈光設計
Lighting Designer Re-creator

施里弗近期作品包括：約翰·雷吉扎莫《貧民窟小丑》（百老匯）、新世界舞台《給阿道夫的子彈》、紐約大會堂《沒有踏低噴飯的夜晚》、聯合廣場劇院《手偶秀》及蘇豪劇院《三疊紀公園》；歌劇作品包括即將在紐約大都會歌劇院上演的《蝙蝠》、俄羅斯馬林斯基劇院的《仲夏夜之夢》及英國國家歌劇團的《採珠人》。

Schriever's recent designs include John Leguizamo's *Ghetto Klown* on Broadway, *A Bullet for Adolf* at New World Stages, *An Evening Without Monty Python* at the Town Hall, *Stuffed and UnStrung* at Union Square, and *Triassic Park* at Soho Playhouse. Schriever's opera designs include an upcoming production of *Die Fledermaus* at the Met, plus *A Midsummer Night's Dream* at the Mariinsky Theatre in Russia and *The Pearl Fishers* at English National Opera in London.

南茜·帕瑪蒂爾 Nancy A Palmatier

副服裝設計
Associate Costume Designer

帕瑪蒂爾曾為眾多百老匯劇目擔任副服裝設計師，如《孟買夢》、《中式英語》、《紅男綠女》、《聖誕怪傑》、《國王與我》、《萊斯特》、《人生乘以三》及《新42街》等。她還曾為紐約市立大學皇后學院、匹茲堡大都會舞台劇團及羅克蘭歌劇院設計作品。

Palmatier has been an associate costume designer on Broadway for *Bombay Dreams*, *Chinglish*, *Guys and Dolls*, *How the Grinch Stole Christmas*, *The King and I*, *Lestat*, *Life x3*, *The New 42nd Street* and more. She has designed for Queens College, the Metro Stage Company in Pittsburgh, and Rockland Opera.

范文麗 Lily Fan

藝術及製作助理
Artistic Associate

范文麗是百老匯版《中式英語》原班聯合製作人之一，對與該作與柏克萊劇院的合作十分興奮。范文麗在香港生長，「中式英語」是她的母語。她對自己的家庭充滿感激，同時感謝編劇黃哲倫和導演雷·西爾弗曼。

Fan is one of the original co-producers of *Chinglish* on Broadway and is thrilled to be working with Berkeley Rep on this show. She was born and raised in Hong Kong, and Chinglish is her first language. She offers enormous gratitude to her family and much love to David Henry Hwang and Leigh Silverman.

除特別注明，場刊中譯：林青睿

Berkeley Repertory Theatre

Co-producer

Berkeley Repertory Theatre, now under the leadership of Artistic Director Tony Taccone and Managing Director Susan Medak, has grown from a storefront stage to an international presence in innovative theatre. With its core values of imagination and excellence, as well as its educated and adventurous audience, the nonprofit has provided a home for many emerging and established artists since 1968. In four decades, four million people have enjoyed more than 300 shows at Berkeley Rep. The company's shows have gone on to win five Tony Awards, seven Obie Awards, nine Drama Desk Awards, one Grammy Award, and many other honours. In recognition of its place on the national stage, Berkeley Rep received the Tony Award for Outstanding Regional Theatre in 1997. Its facilities – which include the 400-seat Thrust Stage, the 600-seat Roda Theatre, the Berkeley Rep School of Theatre, the Osher Studio, and a spacious new campus in West Berkeley – are at the heart of a renowned city.

South Coast Repertory

Co-producer

Tony Award winning South Coast Repertory (SCR), founded in Costa Mesa, California in 1964 by David Emmes and Martin Benson and now under the leadership of Artistic Director Marc Masterson and Managing Director Paula Tomei, is recognised as one of the leading professional theatres in the US. SCR is committed to theatre that illuminates the compelling personal and social issues of our time, not only on its stages but through its array of education and outreach programs. While its productions represent a balance of classic and modern theatre, SCR is known for its new-play development programme, which includes the largest commissioning programme for emerging and established writers and composers in the US. Each year, it showcases some of the nation's best new plays in the Pacific Playwrights Festival, which attracts theatre professionals from across the country. Of SCR's more than 460 productions, one-quarter have been world premieres, which were subsequently staged throughout America and around the world. SCR-developed works have garnered two Pulitzer Prizes and eight Pulitzer nominations, several Obie Awards and scores of major new-play awards.

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《蕭紅》三幕室內歌劇 <i>Heart of Coral</i> - A chamber opera after the life of Xiao Hong	作曲：陳慶恩 文本：意珩 導演：黎海寧 Music by Chan Hing-yan Libretto by Yan Yu Directed by Helen Lai		CHT	1-3/3	8:15pm
中國國家京劇院 — 老旦名劇選演 China National Peking Opera Company - The Artistry of <i>Lao Dan</i>			CHCH	7, 8/3	7:30pm
《粵歷油麻地 — 三代同台大戲》 In Yau Ma Tei - A Legacy of Cantonese Opera	龍貫天、阮兆輝、新劍郎、李奇峰與眾新晉演員		YMT	7-10/3 9, 10/3	7:30pm 2:15pm
《沙灘上的愛因斯坦》 <i>Einstein on the Beach</i>	羅伯特·威爾遜與菲力普·格拉斯四幕歌劇 An opera in four acts by Robert Wilson and Philip Glass		CCGT	8/3 9/3 10/3	6:30pm 6:30pm 2pm
中國國家京劇院《慈禧與德齡》 China National Peking Opera Company - <i>Empress Dowager Cixi and Princess Deling</i>	編劇：何冀平 導演：毛俊輝 By He Jiping Directed by Fredric Mao		APAL	9, 10/3	7:30pm
拿波里聖卡洛歌劇院《呷醋丈夫》 San Carlo Theatre, Naples - <i>Il Marito Disperato</i>	音樂：占瑪勞莎 Music: Domenico Cimarosa		APAL	15, 16/3	7:30pm
拿波里聖卡洛歌劇院《茶花女》 San Carlo Theatre, Naples - <i>La Traviata</i>	音樂：威爾第 Music: Giuseppe Verdi		CCGT	19, 21, 23/3	7:30pm

芝加哥交響樂團 Chicago Symphony Orchestra	指揮：馬捷爾 Conductor: Lorin Maazel		CCCH	28/1 29/1	8pm
幻想古提琴室樂團 Phantasm viol consort	高音古提琴 / 總監：羅倫斯·德雷福斯 Treble viol / Director: Laurence Dreyfus		APAA	22/2 23/2	8:15pm 4pm
香港中樂團「樂旅中國 VII」 Hong Kong Chinese Orchestra - Music about China VII	指揮：閻惠昌 Conductor: Yan Huichang		CHCH	23/2	8pm
布列頓百歲誕辰紀念音樂會 Die Konzertisten - The Britten 100 Project	演出 Featuring: Die Konzertisten 合唱團 指揮：米高·賴恩 Conductor: Michael Ryan		APAC NLG YLTA	23/2 26/2 16/3	8:15pm 7:30pm 7:30pm
羅浮宮音樂家古樂團 Les Musiciens du Louvre Grenoble	指揮：馬克·明柯夫斯基 Conductor: Marc Minkowski		CCCH	1/3	8pm
荷迪·薩巴爾《人的聲音》 Jordi Savall - <i>Les Voix Humaines</i>	古大提琴獨奏會 Viola da gamba recital		CHCH	2/3	8pm
艾班另一面 The Other Ebène	艾班另一面爵士六人組 The Other Ebène six-piece Jazz band		APAA	1/3	8:15pm
艾班四重奏 Quatuor Ebène			APAA	2/3	8:15pm
拉爾夫·拉特鋼琴獨奏會 Ralph van Raat Piano Recital			APAA	3/3	5pm
馬田·霍羅斯特單簧管獨奏會 Martin Fröst Clarinet Recital	鋼琴：約翰·霍羅斯特 with Johan Fröst, piano		APAA	4/3	8:15pm
朴星古鋼琴獨奏會 Piao Xingji Piano Recital			APAA	6/3	8:15pm
吳懷世與黃家正長笛鋼琴音樂會 Wilson Ng and KaJeng Wong Flute and Piano Recital			APAA	7/3	8:15pm
米凱·路迪《圖畫展覽會》 Mikhail Rudy - <i>Pictures at an Exhibition</i>	多媒體鋼琴獨奏會 Piano recital with animations		STA	9/3	8pm
雅絲敏·利維 Yasmin Levy	世界音樂演唱會 World music concert		CCCH	9/3	8:30pm
澳洲室樂團 Australian Chamber Orchestra	藝術總監：李察·托尼提 Artistic Director: Richard Tognetti		CHCH	14, 15/3	8:15pm
艾斯佩蘭薩·斯伯丁 Esperanza Spalding - <i>Radio Music Society</i>	爵士音樂會 Jazz music concert		CCCH	15, 16/3	8pm
澳洲室樂團《珊瑚礁》 Australian Chamber Orchestra - <i>The Reef</i>	多媒體音樂會 Chamber concert with film		CHCH	16/3	4:30pm 8:15pm

香港小交響樂團・笙弦 Hong Kong Sinfonietta		音樂總監 / 指揮：葉詠詩 Music Director / Conductor: Yip Wing-sie	CHCH	17/3	8pm	音樂 MUSIC
《我的第一個四季》 <i>My First Four Seasons</i>		親子音樂會 A narrated concert	NDA	20/3	8pm	
魯杜斯華夫斯基四重奏 Lutoslawski Quartet			APAA	21/3	8:15pm	
拿波里聖卡洛歌劇院《非凡威爾第》 San Carlo Theatre, Naples - <i>Viva Verdi</i>		指揮：羅拔圖・阿巴度 Conductor: Roberto Abbado	CCCH	22/3	8pm	
戈蘭・布列葛維奇與婚喪喜慶樂隊《吉卜賽香檳派對》 Goran Bregovic Wedding and Funeral Orchestra - <i>Champagne for Gypsies</i>			CCCH	23, 24/3	8pm	戲劇 THEATRE
英國國家劇團《一僕二主》 National Theatre of Great Britain - <i>One Man, Two Guvnors</i>		編劇：李察・賓 By Richard Bean	APAL	15-17, 19-23/2 16, 17, 23/2	7:30pm 2:30pm	
1927 劇團《怪誕城的動物與孩子》 1927 - <i>The Animals and Children Took to the Streets</i>		多媒體動畫音樂劇 A cinematic musical	CHT	21-24/2 23, 24/2	8:15pm 3pm	
11 圈《反斗先生》 Circle of Eleven - <i>LEO</i>		雜技獨腳戲 A one-man show combining circus and theatre	CCST	28/2-3/3 2/3	8:15pm 3pm	
《中式英語》 <i>Chinglish</i>		編劇：黃哲倫 導演：雷・西爾弗曼 By David Henry Hwang Directed by Leigh Silverman	APAL	1-6/3 2,3/3	8pm 3pm	
The TEAM《美國夢險號》 The TEAM - <i>Mission Drift</i>		音樂劇場 Musical theatre	CHT	6-9/3 9/3	8pm 3pm	
《爆・蛹》 <i>Blast</i>		編劇：王昊然 導演：陳曙曦 By Wang Haoran Directed by Chan Chu-hei	 CCST	8-11/3 9, 10/3	8pm 3pm	
洛桑劇院《戲偶人生》 Théâtre Vidy-Lausanne - <i>Hand Stories</i>		創作 / 設計 / 操偶：楊輝 Designed, created and performed by Yeung Fai	YMT	12-15/3	8pm	
《屠龍記》 <i>Smear</i>		編劇：黃詠詩 導演：李鎮洲 By Wong Wing-sze Directed by Lee Chun-chow	 CHT	14-17, 19-24/3 16, 23/3	8pm 3pm	
中國國家話劇院《青蛇》 National Theatre of China - <i>Green Snake</i>		改編 / 導演：田沁鑫 Adapted and directed by Tian Qinxin	 APAL	21-24/3 23, 24/3	8pm 3pm	
美國芭蕾舞劇院 American Ballet Theatre 藝術總監：凱文・麥肯齊 Artistic Director: Kevin McKenzie		精選舞薈 Dance Gala	CCGT	21-23/2	7:30pm	舞蹈 DANCE
《羅密歐與茱麗葉》 <i>Romeo and Juliet</i>		編舞：麥克美倫 Choreographer: Sir Kenneth MacMillan	CCGT	27, 28/2 1/3  2, 3/3 2, 3/3	7:30pm 7:30pm 2:30pm 7:45pm	
神氣舞團《信靠》 Compagnie La Baraka - <i>NYA</i>		編舞 / 藝術總監：阿布・拉格 Choreographer / Artistic Director: Abou Lagraa	APAD	22, 23/2 23/2	8pm 2pm	
優獸舞團《足跡》 Fabulous Beast - <i>Rian</i>		導演 / 編舞：Michael Keegan-Dolan Director / Choreographer: Michael Keegan-Dolan	KTТА	1, 2/3 3/3	8pm 3pm	
莫米克斯舞蹈奇藝坊《四季狂想曲》 MOMIX Dance Theater - <i>Bothanica</i>		藝術總監：摩斯・潘德頓 Artistic Director: Moses Pendleton	CCGT	12-15/3 16/3	7:30pm 2:30pm	
亞太舞蹈平台 V Asia Pacific Dance Platform V			KTTB	15-17/3	8:15pm	
香港賽馬會當代舞蹈平台系列 The Hong Kong Jockey Club Contemporary Dance Series			 CCST	21-24/3 23, 24/3	8:15pm 3pm	

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29/1	領導者的影響力 Leadership and Leverage	21/2	幻想古提琴室樂團古提琴大師班 Viol Masterclass with Phantasm
20/3	傳統與革新 Tradition and Transformation	2/3	艾班四重奏弦樂大師班 Quatuor Ebène Masterclass for Strings
歌劇 / 戲曲 OPERA / CHINESE OPERA		5/3	拉爾夫·拉特鋼琴大師班 Piano Masterclass by Ralph van Raat
粵歷油麻地 Opera Treasures of Yau Ma Tei		7/3	電影《被遺忘的天籟》 Film: <i>Ladino - 500 Years Young</i>
12/2012-3/2013	粵劇教育計劃 Cantonese Opera Education Project	戲劇 THEATRE	
3, 9, 10/3	「薪火代代傳」講座 Talks: Passing the Torch	世界劇場面面觀 Global Theatre	
8-10/3, 15-17/3	「藝遊油麻地」導賞團 Yau Ma Tei Cultural Walk	17/2	《一僕二主》演後談 Two Guvnors First Hand
10/3	粵劇髮飾工作坊 Accessorising Cantonese Opera	22/2	與 1927 劇團演後對話 Post-performance Dialogue with 1927
威爾第歌劇全方位 All About Verdi's Operas		23/2	《一僕二主》後台解碼 Behind the Scenes of a Smash Hit Comedy
1-3/2013	威爾第介紹講座及工作坊 Verdi Introductory Talk & Workshop	24/2	後台參觀怪誕城 The Animals and Children Backstage
13/3	石倚潔美聲大師班 Bel Canto with Yijie Shi	1/3	《反斗先生》幻像的藝術 The Art of Illusion
完全威爾第歌劇電影系列 Tutto Verdi Film Series		3/3	中式英語交流會 Exchanging the Chinglish
12/1	《奧貝爾托》 <i>Oberto, Conte di San Bonifacio</i>	7/3	《美國夢險號》演後談 Staging the American Dream
13/1	《阿依達》 <i>Aida</i>	10/3	《爆·蛹》演後談 Behind the Blast
19/1	《一日國王》 <i>Un giorno di regno</i>	16/3	《屠龍記》演後談 The Might of the Pen
20/1	《遊吟詩人》 <i>Il trovatore</i>	23/2	劇場與動畫工作坊 Integrating Performance and Animation Workshop
26/1	《弄臣》 <i>Rigoletto</i>	舞蹈 DANCE	
27/1	《倫巴第人在第一次十字軍中》 <i>I lombardi alla prima crociata</i>	舞蹈點滴 About Dance	
2/2	《假面舞會》 <i>Un ballo in maschera</i>	22/2, 1/3	與凱文·麥肯齊對話 Meet Kevin McKenzie
3/2	《法斯塔夫》 <i>Falstaff</i>	23, 24/2	美國芭蕾舞劇院大師班 American Ballet Theatre Masterclass
解構愛因斯坦 Decoding Einstein		2/3	《羅密歐與茱麗葉》後台之旅 Behind the Scenes at <i>Romeo & Juliet</i>
28/2	電影《菲力普·格拉斯——鏡中遊》 Film: <i>Philip Glass: Looking Glass</i>	16/3	舞蹈奇藝後台之旅 MOMIX Revealed
6/3	電影《絕對威爾遜》Film: <i>Absolute Wilson</i>	16/3	亞太舞蹈平台演後藝人談 Meet the Artists of the Asia Pacific Dance Platform
9/3	「藝術與技術的完美結合」講座 Restaging <i>Einstein on the Beach</i> : Artistic and Technical Theatre in Collaboration	17/3	「舞動的表象與空間」工作坊 Surface and Space of Movements Workshop
其他 Others		23, 24/3	與本地當代舞蹈家對話 The Hong Kong Jockey Club Contemporary Dance Series Post-performance Dialogue
23/2	蕭紅：她的人生與作品 Xiao Hong: Her Life and Her Work	駐節藝術家計劃 The Artists-in-Residence Project	
2/3	《蕭紅》創作分享 Heart of the Matter	10/2012-3/2013	舞入校園 Dance into Schools
10/3	京劇演前講座 Beijing Opera: a Pre-performance Talk	23/2	現代舞 x Hip Hop 示範講座 Contemporary Dance x Hip Hop Lecture Demonstration
10/3	京劇製作後台之旅 Backstage of a Beijing Opera	電視特備節目 FESTIVAL ON TV	
音樂 MUSIC		13, 20, 27, 28/1, 3, 4, 10/2	藝術節節目精選 Festival Programme Highlights
大師的藝術 Maestro's Art			
20/2	芭蕾舞指揮之道 Conducting for Dance		
13/3	Rousset 的巴羅克風格 Interpretation of Baroque		
13/3	托尼提小提琴大師班 Violin Masterclass by Richard Tognetti		



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The Hong Kong Arts Festival Society reserves the right to make changes to the above programmes.

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