

聊齋



Strange
Tales



ALBA | CHRUTHACHAIL



CONFUCIUS
INSTITUTE
FOR SCOTLAND



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WITH THANKS

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蒲
松
齡

Strange Tales

that asked to be told

要讲的聊斋故事

Twenty Years a Dream

连锁

Talking Pupils

瞳人语

The Painted Skin

画皮

The Big Sneeze

梁彦

Lotus Fragrance

莲香

The Little Mandarin

小官人

The Daoist Priest of Mount Lao

崂山道士

Magical Arts

妖术

These tales are adapted from
Strange Tales from a Chinese Studio
by Pu Songling (b. 1640 – d.1715)
in new translations by Ewan Macdonald

以上故事节选自蒲松龄（1640—1715）所
著，Ewan Macdonald新译《聊斋志异》。



About

Strange Tales

This production is the first British stage adaptation of a selection of *Strange Tales from a Chinese Studio*, a collection of around 500 classical Chinese stories by Pu Songling, first published in the mid-18th century. The tales comment on and warn of many aspects of and issues in their contemporary society, which are still highly relevant today, and many feature supernatural beings such as ghosts, demons and fox spirits. Since their publication they have become an iconic work in East Asian countries and have been adapted for film and television.

The Tales We're Telling

TWENTY YEARS A DREAM

A young scholar falls in love with a ghostly woman and has to fight a demon to save them both and bring her back to life.

TALKING PUPILS

A gentleman with a questionable reputation receives a punishment from the Gods when his pupils leave his eyes to see what he can no longer see.

PAINTED SKIN

A hideous fiend takes on a disguise to kill humans. One man whose heart has been ripped out is saved by his wife's sacrifice.

THE BIG SNEEZE

A man sneezes out three creatures who eat each other and end up permanently attached to him.

LOTUS FRAGRANCE

A woman, Sara, becomes involved in a love triangle with a ghost and a fox spirit which makes her gravely ill and her supernatural lovers must work together to save her life.

THE LITTLE MANDARIN

A procession of miniscule mandarins presents a gift to a surprised man.

THE DAOIST PRIEST OF MOUNT LAO

A man from Paisley journeys to a monastery to learn the skills of the immortals. He witnesses the moon goddess descend from the moon and learns to walk through walls. However when he returns home and tries to show off to his wife, he ends up humiliated.

MAGICAL ARTS

A corrupt fortune teller warns Jade of impending danger. Jade then has to battle three deadly creatures and ends up exposing the criminal fortune teller.

关于《聊斋》

本剧是首部改编自中国清代作家蒲松龄所著文言小说《聊斋志异》的英国舞台制作。《聊斋志异》出版于十八世纪中期，全书记录了将近五百篇传奇志怪故事，对当时的社会现状作出了评论和抨击，在当今社会也极具现实意义。《聊斋志异》中许多故事描述了神鬼狐妖一类超自然生物。《聊斋志异》是东亚国家重要的文化符号，书中许多故事改编为电视电影作品。

我们讲述的故事……

连锁

年轻书生与女鬼连锁一往情深，与恶魔缠斗，让挚爱重返人间。

瞳人语

为人轻佻的书生遭受天谴，瞳人离开眼球，眼盲反而心明。

画皮

魔鬼伪装少女杀人夺心，妻子无畏牺牲复活爱人。

梁彦

梁彦打喷嚏喷出三个互相吞食的怪物，一只竟然附在了他身上。

莲香

Sara深陷狐鬼三角恋病入膏肓，狐鬼不计前嫌拯救爱人。

小官人

小官人携仪仗队献上一份特别礼物。

崂山道士

来自Paisley的学徒远赴千里求道，目睹嫦娥下凡，学习穿墙之术。回家向夫人卖弄，法术却失灵了。

妖术

算卦人警告Jade大难将至。Jade打败三个怪物，却发现怪物都是邪恶算卦人的安排。

Come to these tales properly and they will make you strong and brave

When Pauline was looking for a new project, a ghost story combining folk tales, martial arts and the supernatural, a friend recommended a collection of Chinese tales, but couldn't remember the name of the book. She found *Strange Tales from a Chinese Studio* by Pu Songling. Turned out, that wasn't the book he meant. So in a way, these tales found her.

She was immediately attracted to their theatricality and bizarreness and how modern they felt, despite being written nearly 400 years ago. They really were unlike anything she'd read before.

Pauline and Ben first worked together twenty years ago on the Grid Iron show, *Monumental* and wanted to collaborate again after far too long. They set to work choosing which tales to include. That was not an easy task as there were almost 500 to choose from! Finally, they settled on 8, a lucky number in Chinese culture. Ben was particularly attracted by the thin membrane between life and death in the tales, that the dead can have relationships and even children with the living, and the tales' strong concern with the guiding spirits of the ancestors. This philosophy is moving, hopeful, and powerfully unlike the way we generally treat life and death in Scotland.

Bright Side Studios had created work with the late choreographer Janice Claxton and they imagined how exciting it would be to mix that technology with martial arts and so Cristina and Susanna joined the project. One by one other partners became involved including The Confucius Institute for Scotland and the Royal Shakespeare Company who, through their Chinese Classics Translation Project, provided new translations by Ewan Macdonald. Puppet Animation Scotland supported us to work with puppetry and illusion which brought Fergus Dunnet to the team. To bring the whole design world of the tales to life the mighty Karen Tennent came on board, joined by lighting designer James Johnson and composer Ruth Chan. And of course, wrapping their support all around us are our co-producers, the Traverse Theatre.

It has been a long, often surprising journey and finally, three years after first reading these tales, the team are thrilled to share tonight these beautiful, bizarre and very - *Strange Tales*.

Pauline Lockhart & Ben Harrison



当你真正“读懂”这些故事

它们就会让你变得坚强而勇敢

Pauline当时正在为一个新项目寻找素材，她想要一个集民间传说、武术和超自然力于一体的故事。一位朋友向她推荐了一本中国故事集，但却忘了书名。她于是找到了蒲松龄的《聊斋志异》，然而，这并不是朋友指的那本书。因此，从某种意义上说，是聊斋故事找到了她。

她立刻被这些故事的戏剧性、荒诞怪异，及其十足的现代感所吸引，尽管它们写于约400年前。它们真的给她带来了前所未有的阅读体验。

二十年前，Pauline和Ben首次合作推出了Grid Iron剧Monumental。很久以后，他们想再次合作，于是开始筛选故事。这可不是一个轻松的任务，因为要从近500个故事中来选！最后，他们选了8个故事（在中国文化中，“8”是个吉利的数字）。Ben尤其被那些故事中的“生死咫尺”之感所吸引——已故之人可以和在世的人谈情说爱乃至结婚生子，并且这些故事强烈关注来自先辈的启示。这一哲学令人动容，充满希望和力量，它和我们苏格兰人通常的生死观截然不同。

Bright Side工作室与已故的编舞Janice Claxton合作，他们设想将技术与武术相结合将产生令人兴奋的效果。Cristina和Susanna也加入了这个项目。随后，一个接一个的伙伴参与其中，包括苏格兰孔子学院和皇家莎士比亚剧团（RSC）。该剧团为此推出了中国经典翻译项目，由Ewan Macdonald创作新译本。苏格兰木偶动画公司（Puppet Animation Scotland）帮助我们制作木偶戏和幻想场景，并让Fergus Dunnet加入团队进行制作。为了将设计的整个故事世界栩栩如生地再现眼前，能力过人的Karen Tennent加入团队，随之而来的还有灯光设计师James Johnson和作曲人Ruth Chan。当然，将他们的支持汇聚起来的是我们的联合制作方Traverse剧院。

我们经历了一段漫长且意外不断的历程。最终，在邂逅这些故事的三年后，今晚，我们的团队很兴奋能在此分享这些美丽、荒诞、怪异的《聊斋志异》。

Pauline Lockhart 和 Ben Harrison



Tellers of Tales

CAST

Luna Dai	Storyteller
Pauline Lockhart	Storyteller
Robin Khor Yong Kuan	Storyteller
GRID IRON CREATIVE TEAM	
Pauline Lockart	Writer & Director
Ben Harrison	Director & Writer
Ewan Macdonald	Translations
Judith Doherty	Producer
Deborah Crewe	Finance & Development Manager
Yuyu Wang	Assistant Director
Karen Tennent	Set & Costume Designer
Susanna Murphy & Cristina Spiteri	Bright Side Studios, Video Design
Ruth Chan	Composer
James Johnson	Lighting Designer
Fergus Dunnet	Live Effects Designer
Richard Bell	Sound Designer
Philip Ho	Fight Advisor
Gemma Smith	Company Stage Manager
Lauren Desjardin	Deputy Stage Manager
Bekah Astles	Assistant Stage Manager
Sophie Ferguson	Costume Supervisor
Trish Kenny	Costume Assistant
Will Moore & Charlie Willis Osborne	Video Programmers
JB Scenery	Set Build
Charlotte Powell	Clout & Stori, Scenic Art
Joy Jin	Creative Community Advisor
Zhuoer Lin	Creative Community Advisor/ Calligraphy
Emillie Chen	Publicity Image
Graham Pearson	Publicity Image photography
Emma Quinn	Programme Design
Sui He & Lingwei Wu	Programme & Publicity Translation
Alison Pendlowski	Captioning
Jo Barrow	Audio Description

Placements

Jen Aust	Stage Management
Rachel Pryde	Technical

TRAVERSE THEATRE THE COMPANY

Sabino Acosta	Senior Chef
Laura Antone	Development Assistant
Dave Bailey	Lighting & Sound Technician
Fiona Campbell	Audience Experience Manager
Linda Crooks	Executive Producer & CEO
Megan Davies-Varnier	Deputy Box Office Manager
Joe Davis	Lighting & Sound Technician
Anna Docherty	Press & Media Officer
David Drummond	General Manager
Danielle Fentiman	Producer
Jenny Gilvear	Programme & Office Administrator
Ellen Gledhill	Development Manager
Mollie Hodgkinson	Administration Apprentice
Cecil Lane	Ticketing & Customer Service Officer
Kath Lowe	Front of House Manager
Tanya Macdonald	Ticketing & Customer Service Officer
Kevin McCallum	Head of Production
Ruth McEwan	Senior Producer
Lauren McLay	Marketing & Media Assistant
Suzanne Murray	Bar Café Manager
Victoria Murray	Head of Brand & Audience
Gareth Nicholls	Interim Artistic Director
Alice Pelan	Finance & Administration Assistant
Julie Pigott	Head of Finance & Operations
Pauleen Rafferty	Payroll & HR Manager
Sunniva Ramsay	Senior Producer, Creative Development
Anna Richardson	Ticketing & Customer Service Officer
Renny Robertson	Chief Electrician
Jonathan Rowett	Bar Café Senior Supervisor
Gary Staerck	Head of Stage
Kyriakos Vogiatzis	Marketing & Campaigns Officer
Eleanor White	Literary Associate

Associate Artists

Emma Callander, Rob Drummond, Gary McNair, Morna Pearson, Tim Price, Stef Smith

Traverse Theatre Board of Directors

Sir John Elvidge (Chair), Morag Ballantyne, Myriam Madden, Dave Moutrey, Rebecca O'Brien, Donna Reynolds, Christopher Wynn

说书人

演职人员

Luna Dai	叙事者
Pauline Lockhart	叙事者
Robin Khor Yong Kuan	叙事者
Grid Iron创作团队	
Pauline Lockart	编剧、导演
Ben Harrison	导演、编剧
Ewan Macdonald	翻译
Judith Doherty	制作人
Deborah Crewe	财务与开发经理
Yuyu Wang	副导演
Karen Tennent	布景与服装设计师
Susanna Murphy & Cristina Spiteri	Bright Side工作室视频设计

Ruth Chan	作曲人
James Johnson	灯光设计师
Fergus Dunnet	现场效果设计师
Richard Bell	音效设计师
Philip Ho	动作顾问
Gemma Smith	剧团舞台监督
Lauren Desjardin	舞台副监督
Bekah Astles	舞台监督助理
Sophie Ferguson	服装指导
Trish Kenny	服装助理
Will Moore & Charlie Willis Osborne	视频编辑
JB Scenery	布景师
Charlotte Powell	Cloot & Stori绘画

Joy Jin	创意社群顾问
Zhuoer Lin	创意社群顾问/书法作者
Emillie Chen	宣传图片
Graham Pearson	宣传图片拍摄
Emma Quinn	项目设计
Sui He & Lingwei Wu	项目及文宣翻译
Alison Pendlowski	字幕
Jo Barrow	音频描述

实习

Jen Aust	舞台管理
Rachel Pryde	技术

Traverse剧院

Sabino Acosta	高级厨师
Laura Antone	项目开发助理
Dave Bailey	灯光及音效师
Fiona Campbell	观众体验经理
Linda Crooks	执行制作人兼CEO
Megan Davies-Varnier	票房副经理
Joe Davis	灯光及音效师
Anna Docherty	新闻和媒体专员
David Drummond	总经理
Danielle Fentiman	制作人
Jenny Gilvear	项目及办公室管理员
Ellen Gledhill	项目开发经理
Mollie Hodkinson	行政见习员
Cecil Lane	票务及客户服务专员
Kath Lowe	前台经理
Tanya Macdonald	票务及客户服务专员
Kevin McCallum	制作总监
Ruth McEwan	高级制作人
Lauren McLay	营销及媒体助理
Suzanne Murray	吧台/咖啡厅经理
Victoria Murray	品牌及观众总监
Gareth Nicholls	临时艺术主管
Alice Pelan	财务及行政助理
Julie Pigott	财务及运营总监
Pauleen Rafferty	薪酬及人力资源经理
Sunniva Ramsay	高级制作人兼创意开发者
Anna Richardson	票务及客户服务专员
Renny Robertson	首席电工
Jonathan Rowett	吧台/咖啡厅高级主管
CR Smith	布景保管
Gary Staerck	舞台总监
Kyriakos Vogiatzis	营销及推广专员
Eleanor White	文员

联合艺术主创

Emma Callander, Rob Drummond, Gary McNair, Morna Pearson, Tim Price, Stef Smith

Traverse剧院董事会

Sir John Elvidge 爵士 (主席), Morag Ballantyne, Myriam Madden, Dave Moutrey, Rebecca O'Brien, Donna Reynolds, Christopher Wynn

Biographies

Luna Dai Storyteller

Luna was born and raised in China. She enjoys travelling and food. Her life goal as an actor is to challenge social perceptions of gender roles and Asian people. Training includes: East 15 Acting School (UK), SchoolCreative (Canada), and Stanislavsky Summer Course (US). Theatre credits include: Yi Di / Kam Fa, *From Shore to Shore* (UK Tour); Oberon, *A Midsummer Night's Dream* (Shakespeare's Globe, private showing); May, *Fen*, Herbert Pocket, *Great Expectations* (Corbett Theatre), Linda, *Neoptide* (Arcola Theatre), Old Nada, *I Am Yusuf and this is My Brother*, (Tristian Bates Theatre). Luna is excited to join the cast of *Strange Tales*.

Pauline Lockhart

Co-Writer/ Co-Director & Storyteller

Pauline is a co-founder of Wildfire Theatre. She has also worked with some of the UK's leading theatre companies including National Theatre Scotland, Manchester Royal Exchange, Grid Iron, Hampstead Theatre, West Yorkshire Playhouse, Improbable Theatre, Royal Lyceum Theatre Edinburgh, Stellar Quines, Suspect Culture, Tron Theatre, ThickSkin, Comunicado and Traverse Theatre. TV includes *Monarch of the Glen*, *Casualty*, *Holby City*, *How Not To Live Your Life* (BBC), *The Glass*, *Heartless*, *Case Histories* (ITV). Film includes *Strictly Sinatra*, *Gladiatress*. Awards: Best Supporting Actress - TMA Awards and Best Supporting Actress - Manchester Evening News Awards for *An Experiment with an Airpump*, Manchester Royal Exchange. Pauline is a 4th Degree Blackbelt in Tae Kwon Do. paulinelockhart.co.uk

Robin Khor Yong Kuan Storyteller

Robin Khor Yong Kuan is a London based Malaysian Chinese actor, theatre-maker and compère. Trained in the BA Acting CDT course at the Royal Central School of Speech and Drama. Robin has worked with internationally renowned touring theatre companies including Complicité and Told By An Idiot. Throughout his career, he has been invited to perform in Malaysia, Singapore, China, Japan, Taiwan, France, and the United Kingdom. Recent appearances include *The Magic Flute* (dir: Simon McBurney), *Let Me Play the Lion Too* (dir: Paul Hunter), *The Snow Queen* (dir: Michael Whitmore), *The Empress* (dir: Pooja Ghai), *War & War* (dir: Kirsty Housley).

Ben Harrison Co-Director/Co-Writer

Ben has been Co-Artistic Director of multi-award-winning Grid Iron since 1996 and has directed 29 of the company's productions. The company has won 31 awards for its work. Highlights for Grid Iron: *The Bloody Chamber*, *Gargantua*, *Decky Does A Bronco*, *Those Eyes, That Mouth*, *The Devil's Larder*, *Roam*, *Barflies*, *Crude*, *Jury Play*, *South Bend* and *The Brunch Club*. Ben was Associate Director of the Almeida Theatre London 2000-2002. From 2001-2004 he was a Fellow of NESTA, and Director of the Dutch company Muztheater 2004-2008. His show *Peter Pan* for 360 Entertainment was seen by more than a million www.benharrison.info

Ewan Macdonald Translations

Ewan is currently a Research Fellow at Peterhouse College, Cambridge, having previously studied at the University of Edinburgh before getting his PhD at SOAS University of London. His academic work focuses on the development of Chinese fiction and drama during the Ming and Qing dynasties (1368-1911). In addition to literature, Ewan has a keen interest in translation, and is particularly attracted by the challenge of communicating the vibrancy and diversity of pre-modern Chinese literature in translation for a modern audience.

Judith Doherty Producer

Judith is the Producer, Chief Executive and Co-Artistic Director of Grid Iron. She founded the company in 1995. Since 2000 she has been a member of the Board of Directors of the Edinburgh Festival Fringe Society and she has also sat on the boards of the Independent Theatre Council and NVA. She is a member of the Scottish Drama Training Network Management Team. Freelance work has included Edinburgh International Book Festival, Edinburgh Festival Fringe Society, Edinburgh International Festival, Unique Events and BBC Scotland. In 2003 Judith received the Jack Tinker Spirit of the Fringe Award for her services to the festival.



成员介绍

Luna Dai 叙事者

Luna在中国出生和长大，爱好旅行和美食。作为一名演员，她的人生目标是挑战社会对性别角色和亚洲人的成见。她曾先后就读过英国东15戏剧表演学校（East 15 Acting School）、加拿大创意工作室培训学校（SchoolCreative）和美国斯坦尼斯拉夫斯基暑期课程（Stanislavsky Summer Course）。其戏剧角色包括：Yi Di / Kam Fa《漂洋过海》（英国巡演）；Oberon《仲夏夜之梦》（莎士比亚环球剧院，私人演出）；May, Fen, Herbert Pocket《远大前程》（科贝特剧院）；Linda《尼普提得》（阿科拉剧院）；老年Nada《我是Yusuf，这是我的兄弟》（特里斯坦·贝茨剧院）。Luna很高兴能加入《聊斋志异》剧组。

Pauline Lockhart

联合编剧/联合导演兼叙事者

Pauline是野火剧院的联合创始人。她曾与一些英国顶级剧团合作，包括苏格兰国家剧院、曼彻斯特皇家交易所剧院、Grid Iron剧院、汉普斯特德剧院、西约克郡剧场、Improbable剧院、爱丁堡皇家兰心剧院、Stellar Quines剧院、猜想文化剧院、Tron剧院、ThickSkin剧院、Communicado剧院，以及Traverse剧院。她的电视作品包括：《幽谷之王》、《急诊室》、《霍尔比市》、《疯狂的生活》（BBC）；《玻璃》、《“无心”》、《尘封旧案》（ITV）。她的电影作品有《成名纽约》、《女角斗士》。Pauline曾斩获TMA奖最佳女配角、曼彻斯特晚报报奖最佳女配角（《气泵试验》，曼彻斯特皇家交易所剧院）。Pauline还是跆拳道黑带四段选手。

Robin Khor Yong Kuan

许勇宽 叙事者

许勇宽是一名活跃在伦敦的马来西亚华裔演员、戏剧制作人和主持人。他曾在英国皇家中央演讲和戏剧学院攻读表演CDD课程（本科），并曾与一些国际知名巡回演出剧团合作，其中包括Complicité剧团和“痴人妄语”剧团。在其整个职业生涯中，许勇宽曾受邀到以下各国及地区表演：马来西亚、新加坡、中国、日本、台湾、法国和英国。他近期参演的剧作有：《魔笛》（导演：Simon McBurney）、《狮子人人都能演》（导演：Paul Hunter）、《冰雪女王》（导演：Michael Whitmore）、《女皇》（导演：Pooja Ghai）、战与战（导演：Kirsty Housley）

Ben Harrison 联合导演/联合编剧

自1996年以来，Ben一直在屡获殊荣的Grid Iron担任联合艺术总监，并为该剧团监制了29部作品。Ben的付出为剧团赢得了31个奖项。Grid Iron亮点作品：《染血之室》、《巨人》（Gargantua）、《Decky荡秋千》、《那些眼睛，那张嘴》、《恶魔的储藏室》、《漫游》、《酒吧常客》、《原油》、《陪审团演出》、《南本德》、《早午餐俱乐部》。Ben于2000年-2002年在伦敦阿尔梅达剧院担任副导演；2001年-2004年系NESTA成员；2004年-2008年担任荷兰Muztheater剧团导演。他的作品《彼得·潘》（360 Entertainment出品）迄今已收获超过一百万的观看人次。
benharrison.info

Ewan Macdonald 翻译

Ewan现在是剑桥大学彼得学院的一名研究员。他曾在爱丁堡大学就读，之后在伦敦大学亚非学院获得博士学位。他的学术研究重点为明清时期（1368-1911）中国小说和戏剧的发展。除文学外，Ewan对翻译也有浓厚的兴趣，他尤其喜欢挑战该领域的翻译难关，为当今读者呈现前现代中国文学的活力和多样性。

Judith Doherty 制作人

Judith是Grid Iron的制作人、首席执行官和联合艺术总监。她于1995年创立了这个剧团。自2000年以来，她一直是爱丁堡边缘艺术节协会的董事会成员，同时也担任独立戏剧委员会和INVA的董事。她是苏格兰戏剧培训组织管理团队的成员。此外，她还兼为以下机构服务：爱丁堡国际图书节、爱丁堡边缘艺术节协会、爱丁堡国际艺术节、Unique Events、BBC苏格兰。2003年，Judith荣获边缘艺术节Jack Tinker精神奖，以表彰其对该艺术节的贡献。

Biographies

Deborah Crewe

Finance & Development Manager

Deborah has worked part time and full time with Grid Iron since 2003 although she has been closely involved with the company, as a member of the Board of Directors, since it began in 1995.

Yuyu Wang Assistant Director

Yuyu Wang is a London-based theatre maker and creative producer originally from China. She trained on the MFA Advanced Theatre Practice course at the Royal Central School of Speech and Drama. She is in the Young Agitators Programme at the Royal Court Theatre and the Emerging Producers Development Programme supported by the Edinburgh Festival Fringe Society and British Council. She is the artistic director of Cheeky Chin, a collective of theatre makers of East Asian descent. As a female-led company collaborating with international artists, they make innovative devised theatre performances of socio-political importance. Cheeky Chin is currently an associate company of Tamasha Theatre Company. cheekychin.org

Karen Tennent

Set & Costume Designer

Karen is a graduate of Edinburg College of Art. Her work has toured all over the UK and abroad. Recent designs include *Lost at Sea* (Perth Theatre); *First Snow* (National Theatre of Scotland/Theatre PAP Montreal); *We Are All Just Little Creatures* (Curious Seed/Lung Ha/Lyra); *Lots and Not Lots* (National Theatre of Scotland); *A Game of Death and Chance* (National Trust for Scotland); *Glory on Earth, The Illiad, Caucasian Chalk Circle* (Royal Lyceum Theatre); *Emma and Gill, Eddie and the Slumber Sisters, The Voice Thief, Lifeboat* (Catherine Wheels). Previous designs for Grid Iron include *Light Boxes* and *Dr Stirlingshire's Discovery* (Grid Iron/Lung Ha Theatre Company). Karen co-directed *Sonata for a Man and a Boy* (Greg Sinclair), winner of CATS Best Children's Theatre award. She also won CATS Best Design and was nominated for the New York Drama Desk Awards for Outstanding Design for *Hansel and Gretel* (Catherine Wheels).



Bright Side Studios Video Design

Cristina Spiteri and Susanna Murphy of Bright Side Studios connect the space between art and technology to create powerful human experiences. Together they create rich animated and interactive digital content and are established innovators in the creation of immersive environments. They have a passion for playing with illusion and visual wonderment to weave compelling stories that create emotional connections with their audience. brightsidestudios.co.uk

Ruth Chan Composer

Ruth is a renowned composer for theatre, film and television. Her music for television has been broadcast on BBC, ITV, Channel 4, Discovery Channel, National Geographic and many more. Theatre credits include: *Hedda Tesman* (Chichester Festival Theatre/Lowry); *Frankie and the Crow* (Unicorn Theatre); *Taming of the Shrew* (Royal Shakespeare Company); *Mountains: The Dreams of Lily Kwok* (Royal Exchange Manchester); *Snow in Midsummer* (Royal Shakespeare Company - nominated for The Stage Debut Award for Best Music); *Shangri-La* (Finborough Theatre). Other compositions include: *The Triumph of Time* (Thailand International Composition Festival, Pianoforte Foundation - Chicago); *Between Constellations* (Pittsburgh Opera Festival/ Grimeborn Festival); *Around China with a Movie Camera* (BFI Southbank, Flatpack Film Festival & South Bank Centre); *Piccadilly Revisited* (Royal Opera House, Hong Kong Arts Festival) and *Moon's Magnetism* (Rich Mix, Albany, Trafalgar Square). Ruth is currently creating a new orchestration of *Madame Butterfly* (Opera Up Close) due to premiere in 2020. ruthchan.com

James Johnson Lighting Designer

Having worked for the architects Norman Foster and Santiago Calatrava, James now specialises in design for environmental art and lighting installations and runs his own design consultancy getMADE. His work varies from large scale projects such as Visual Director for the NVA *Hinterland* event that took place in St Peter's Seminary, design for *Ghost Pelaton* for the Grand Départ of the Tour de France, kit design for *Speed of Light* (part of the 2014 Cultural Olympiad), to small intimate projects such as set design for the singer songwriter Kathryn Joseph. James has tutored at the Royal College of Art London and Glasgow School of Art and is a Fellow of the Royal Society of

成员介绍



Deborah Crewe 财务与开发经理

从2003年起, Deborah一直以兼职和全职的形式效力于Grid Iron。不过, 自1995年剧团成立以来, 她一直作为董事会成员密切参与剧团运作。

Yuyu Wang 副导演

Yuyu Wang来自中国, 如今是一名活跃在伦敦的戏剧制作人和创意制作人。她曾在皇家中央演讲和戏剧学院攻读高级戏剧实践硕士课程。她参与了皇家宫廷剧院的青年激励者计划, 以及(由爱丁堡边缘艺术节协会和英国文化协会支持的)新兴制作人发展计划。她是东亚裔戏剧制作人机构“厚颜”(Cheeky Chin)的艺术总监。这个由女性领导的机构与国际艺术家合作, 制作具有社会政治意义的、设计创新的戏剧表演。“厚颜”现为Tamasha剧院的一间联营机构。

Karen Tennent 布景与服装设计师

Karen毕业于爱丁堡艺术学院。她的作品曾在英国和国外巡演。她的近期设计作品包括:《海上迷失》(珀斯剧院/Morna Young);《第一场雪》(苏格兰国家剧院/蒙特利尔PAP剧院);《我们都只是渺小的生物》(“好奇种子”剧团/Lung Ha剧团/Lyra剧团);《很多, 不是很多》(Greg Sinclair/苏格兰国家剧院/FutureProof剧团);《死亡与机会的游戏》(苏格兰国家信托);《大地荣耀》、《伊利亚特》、《高加索灰阑记》(皇家兰心剧院);《Emma和Gill》、《Eddie和沉睡的姐妹》、《声音窃贼》、《救生艇》(Catherine Wheels剧团)。Karen曾为Grid Iron完成的设计作品有《灯箱》和《Stirlingshire博士的发现》(Grid Iron/Lung Ha剧团)。Karen还联合导演了《男人男孩奏鸣曲》(Greg Sinclair), 并因此斩获苏格兰戏剧评论奖(CATS)最佳儿童戏剧奖。此外, 她的作品《Hansel和Gretel》(Catherine Wheels剧团)还曾荣获CATS最佳设计奖, 以及纽约戏剧书桌奖杰出设计提名。

Bright Side工作室视频设计

Bright Side工作室的Cristina Spiteri和Susanna Murphy将艺术与技术连接起来, 创造出强烈的人类体验。他们携手创造了丰富的动画和互动数字内容, 并成为沉浸式环境创造领域公认的创新者。他们热衷于运用幻觉和视觉奇观来编织扣人心弦的故事, 以此与观众建立情感联系。

Ruth Chan 作曲人

Ruth是一位知名的戏剧、电影和电视作曲人。她的电视音乐已在BBC、ITV、第四频道、探索频道、国家地理频道等多个电视台播出。其戏剧作品包括:《Hedda Tesman》(奇切斯特节日剧院/Lowry);《Frankie和乌鸦》(独角兽剧院);《驯悍记》(皇家莎士比亚剧团);《山:莉莉·郭的梦想》(曼彻斯特皇家交易所剧院);《窦娥奇冤》(皇家莎士比亚剧团, 获“舞台处女作”奖最佳音乐提名);《香格里拉》(芬伯勒剧院)。Ruth的其他作曲还包括:《时间的胜利》(星座之间)(匹兹堡歌剧院/Grimeborn歌剧院);《电影眼漫游中国》(英国电影协会南岸剧场、“扁平电影节”和南岸中心);《唐人街繁华梦》(皇家歌剧院、香港艺术节);《月亮的吸引力》(Rich Mix影院、Albany影院, 特拉法加广场)。Ruth目前正在为《蝴蝶夫人》(Opera Up Close剧团)重新配乐, 新作计划于2020年首映。

James Johnson 灯光设计师

James曾为建筑师Norman Foster和Santiago Calatrava工作, 现在专门从事环境艺术和灯光装置设计, 并经营自己的设计咨询公司“getMADE”。他的作品涵盖广泛, 既有大型项目(如为圣彼得神学院的NVA Hinterland活动担任视觉导演;为环法自行车赛车队亮相仪式设计《珀洛东之魂》);为2014年文化奥林匹克节目《光速》设计套件), 也有小型私密项目(如为歌手兼词曲作者Kathryn Joseph做布景设计)。James一直在伦敦皇家艺术学院和格拉斯哥艺术学院任教, 如今是英国皇家艺术学会会士。

Biographies

Fergus Dunnet Live Effects Designer

Fergus is a collaborative artist who makes surprising and memorable visual work for a range of environments. Trained at the Glasgow School of Art, Fergus has experience in theatre and street performance design, puppet making, magic and illusion, games design, illustration and animation. Fergus works in collaboration with artists from other disciplines to create celebratory and unique visual experiences.

Richard Bell Sound Designer

Richard has worked on the following theatre productions as Sound Designer: *A Table Tennis Play* (Walrus Theatre); *Dead Equal* (Palmer & Hall Music); *The Ladykillers*, *Beauty And The Beast* (Theatre By The Lake); *Single Spies* (Theatre By The Lake, York Theatre Royal); *The Game Of Love And Chai* (Tara Arts); *The End of Hope* (Soho Theatre); *Dolphins And Sharks*, *Windows* (Finborough Theatre); *Hyem* (Theatre503), MA Directors' Festival 2017 (Orange Tree Theatre); *Birthday Suit* (Old Red Lion Theatre); *Wet Bread* (Sheer Drop). Other media as Sound Designer: *Zombies*, *Run!* Season 1&2 (*Six to Start*, Android/iPhone app) argyllrb.co.uk

Philip Ho Fight Advisor

Since a young age Philip Ho has been a fan of Kung Fu films, which inspired him to study martial arts in 1999. Training under Mr Mark Davies in Arbroath for eleven years, he earned his Black Belts in Tae Kwon Do and Korean Kickboxing. During this time, he attained his Brown Belt in Ju-Jitsu training under Sensei David McGregor for three years. After moving to Edinburgh, Philip has been continuing his Tae Kwon Do training under Mr Robin Coltman. He is now a 3rd Degree Blackbelt and assists in teaching at his local club in Leith.

Gemma Smith Company Stage Manager

This is Gemma's third production working with Grid Iron and the Traverse Theatre. Gemma can usually be found as CSM for the Traverse Theatre Company and has also been lucky enough to work with Red Bridge Arts, Lung Ha Theatre Company, Edinburgh International Children's Festival, Iron Oxide, Untitled Projects and the Brunton Theatre Company. Gemma works both in Scotland and internationally and is happy to be spending Christmas with these very *Strange Tales*.

Lauren Desjardins Deputy Stage Manager

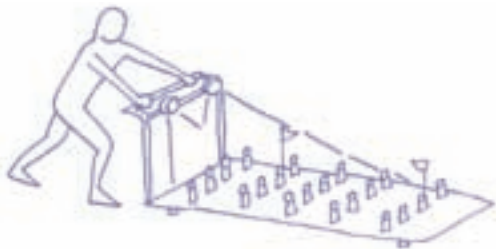
Lauren graduated from Edinburgh Stage Management School in 2016 after a course in stage management and production. Since graduating, Lauren has worked as a stage manager for various theatre companies in Scotland, including Catherine Wheels (*Pondlife*, *Lost at Sea*, *Emma and Gill*), National Theatre of Scotland (*We're Here Because We're Here*, *Lots and Not Lots*), and Curious Seed (Teenage Trilogy, Chalk About). Lauren also enjoys working at different festivals, including Abu Dhabi Science Festival and the Edinburgh Festival Fringe. Lauren is happy to be working on her fourth production with Grid Iron.

Bekah Astles Assistant Stage Manager

Bekah Astles is an assistant stage manager based in Edinburgh. This is her first production with Grid Iron and her third with the Traverse Theatre Company. Having started her theatre career in the realms of costume, Bekah has happily made the change to stage management and hopes to graduate with her Masters in Stage Management next year. In the meantime, however, she is having the most marvellous time getting up to mischief and making magic on *Strange Tales*.

Sophie Ferguson Costume Supervisor

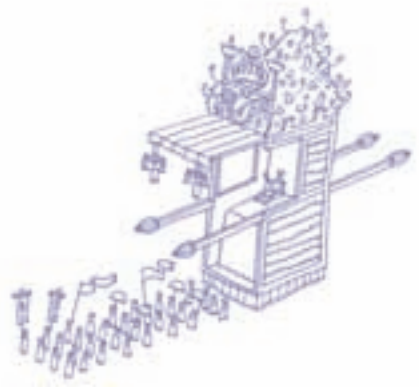
Sophie has costume supervised at the Traverse regularly since 2015, recent productions include *Mouthpiece*, *The Monstrous Heart*, *What Girls Are Made Of* and *Ulster American*. She costume supervised the Traverse/Grid Iron co-production *Jury Play* in 2017. Recent work with other companies includes: *Red Dust Road* and *THEM!* (National Theatre of Scotland) and *Dark Carnival* (Vanishing Point 2019). Sophie is also a visual artist and has recently completed a residency in Italy working on



成员介绍

Fergus Dunnet 现场效果设计师

Fergus是一位协作艺术家，他为各种环境制作令人惊叹和难忘的视觉作品。曾就读格拉斯哥艺术学院的Fergus在戏剧和街头表演设计、木偶制作、魔术和幻觉、游戏设计、插图和动画方面积累了丰富的经验。弗格斯与其他领域的艺术家合作，创造独特的节庆视觉体验。



Richard Bell 音效设计师

Richard曾担任以下戏剧作品的音效设计师：一场乒乓球赛（Walrus剧院）；完全平等（Palmer & Hall Music）；《女杀手》、《美女与野兽》（湖边剧院）；《单个间谍》（湖边剧院、约克皇家剧院）；《爱与茶的游戏》（Tara Arts剧院）；《希望的终结》（Soho剧院）；《海豚和鲨鱼》、《窗》（芬伯勒剧院）；《Hyem》（503剧院）、2017硕士导演节（橘子树剧院）；“生日礼服”（老红狮剧院）；《湿面包》（Sheer Drop剧院）。Richard还曾担任过以下媒体节目的音效设计师：《有僵尸，快跑！》第一、二季（Six to Start安卓/苹果手机应用）。
argyllrbc.co.uk

Philip Ho 动作顾问

Philip Ho从小就是功夫片的忠实影迷，这也激励了他从1999年开始习武。他在阿布罗斯师从Mark Davies先生十一年，拿到了跆拳道黑带。在此期间，他还师从David McGregor，学习了三年柔术，取得棕带。移居爱丁堡后，Philip一直在Robin Coltman先生的指导下继续练跆拳道。他现在已是黑带三段高手，在他位于利斯区的俱乐部协助教学。

Gemma Smith 剧团舞台经理

这是Gemma和Grid Iron及Traverse剧团合作的第三部作品。Gemma通常担任Traverse的剧团舞台经理（CSM），也很幸运地能与其他机构合作，如：红桥艺术剧团、Lung Ha剧团、爱丁堡国际儿童艺术节、氧化铁（Iron Oxide）剧团，“无名”项目和Brunton 剧团。Gemma在苏格兰和海外工作，她现在很高兴能和《聊斋志异》剧组共度美好时光。

Lauren Desjardins 舞台副经理

Lauren 2016年毕业于爱丁堡舞台管理学院，主修舞台管理和制作。自毕业后，她曾在苏格兰的多家剧团担任舞台经理，包括Catherine Wheels（《“池塘生活”》、《海上迷失》，《Emma和Gill》）、苏格兰国家剧院（《我们在此，因为在此》、《很多，不是很多》）和“好奇种子”剧团（《青少年三部曲》、《粉笔》）。Lauren也喜欢为各种艺术节工作，包括阿布扎比科技节和爱丁堡边缘艺术节。她很高兴能与Grid Iron四度合作。

Bekah Astles 舞台助理经理

Bekah Astles是一名活跃在爱丁堡的舞台助理经理。这是她首度与Grid Iron以及第三度与Traverse剧团合作。Bekah初涉戏剧界时从事的是服装工作，她很高兴能转做舞台管理，并希望明年能顺利完念舞台管理硕士课程，获得学位。不过，与此同时，她正在《聊斋志异》剧组乐此不疲地“使坏”，“变魔法”。

Sophie Ferguson 服装指导

自2015年以来，Sophie一直定期指导Traverse的服装工作，她最近的作品包括：《喉舌》、《怪异之心》、《女孩是什么》和《阿尔斯特美国人》。2017年，她为Traverse和Grid Iron联合出品的《陪审团演出》担任服装指导。她最近还参与了其他剧团的制作，包括：《红尘路》和《他们！》（苏格兰国家剧院，2019）和《黑色嘉年华》（Vanishing Point剧团，2019）。Sophie亦是一名视觉艺术家，她最近在意大利完成了一个常驻项目《我所有的母亲》。她希望在不久的将来，该项目能在苏格兰展出。



"Grid Iron is not just a Scottish national treasure but one of the companies that has shaped British theatre over the last 20 years" *The Guardian*

Grid Iron is an Edinburgh based new writing theatre company which specialises in creating site-specific and location theatre although they also produce work for the stage. In their 24 years, they have received 31 awards and a further 20 nominations covering all aspects of their work from acting, writing and use of music to stage management, design and technical expertise.

Their adventures have taken them to extraordinary places; from the slopes of Edinburgh Zoo to a massive oil-rig manufacturing shed in Dundee, a boat-builders island in a Norwegian fjord, to the former General Security building in Beirut, a working cancer hospital in Jordan, the old City Morgue in Cork, landside and airside at Edinburgh Airport and parks, housing estates, playgrounds and bars (for performances as well as recreation!) all over Scotland and Britain.

We have made co-productions with many partners including National Theatre of Scotland, Traverse Theatre, Dundee Rep Theatre, Almeida Theatre London, Lung Ha Theatre Company, Stellar Quines and Edinburgh International Book Festival and we have delivered two European Capital of Culture commissions (Cork 2005 and Stavanger 2008). We have performed 14 times at the Edinburgh Festival Fringe and twice at Edinburgh International Festival. We've also been part of Edinburgh International Science Festival, Imagineate and Edinburgh International Book Festival, our co-production with whom was supported by the Scottish Government's Edinburgh Festivals Expo Fund and was also part of Culture 2014, Glasgow's cultural celebration of the Commonwealth Games.

Board of Directors: **Rob Conner, Deborah Crewe, Graeme Davies, Judith Doherty, Ben Harrison, Chris Hunn and Neil Weir** (Chair)

**Find more information about Grid Iron at gridiron.org.uk
Follow us on Twitter @[gridirontheatre](https://twitter.com/gridirontheatre) or Facebook [gridirontheatre](https://www.facebook.com/gridirontheatre)**

Grid Iron Theatre Company is a Limited Company (SC161379) and a Scottish Charity (SC024185) with its Registered Office at 19 Rutland Square, Edinburgh EH1 2BB

A close-up photograph of human eyes, showing the irises and pupils, looking directly at the camera. The image is slightly blurred, creating a sense of depth and focus on the eyes.

“Grid Iron不仅是苏格兰的国宝，也是过去20年来塑造英国戏剧的剧团之一。” 《卫报》

Grid Iron是一家设于爱丁堡的新型创作剧团。我们致力于为特定场所和地址创作剧目，不过也制作舞台剧。在过往24年的经营中，我们共获得了31个奖项和另外20个提名，涵盖其从表演、编剧和配乐，到舞台管理、设计和专业技能等各方面的工作。

Grid Iron经历过不少“冒险之旅”，因此到过许多非凡之地：从爱丁堡动物园的山坡，到邓迪的一个大型石油钻塔制造工棚，挪威峡湾的一个船工岛，再到贝鲁特的综合安全大楼旧址、约旦的一间癌症医院、科克的旧城太平间、爱丁堡机场的陆侧和空侧，以及公园、住宅区、游乐场和酒吧（供表演和娱乐之用！）。我们的足迹遍布苏格兰乃至全英国。

Grid Iron与多个合作伙伴联合制作剧目，包括：苏格兰国家剧院、Traverse剧院、邓迪代表剧院、伦敦阿尔梅达剧院、Lung Ha剧团、Stellar Quines剧团和爱丁堡国际图书节。其已成功交付两个“欧洲文化之都”委托项目（2005年科克项目和2008年斯塔万格项目）。迄今为止，我们共计14次参演爱丁堡边缘艺术节，两次参演爱丁堡国际艺术节。我们还参与了爱丁堡国际科技节、幻想艺术节（Imaginate）和爱丁堡国际图书节（其联合制作获苏格兰政府的爱丁堡节日博览会基金的资金支持。此外，我们还曾参与2014年格拉斯哥英联邦运动会的文化庆祝活动。

董事会：Rob Conner、Deborah Crewe、Graeme Davies、Judith Doherty、Ben Harrison、Chris Hunn 和 Neil Weir（主席）

欲了解Grid Iron详情，请访问 gridiron.org.uk
欢迎关注我们的推特账号 [@gridiron.org.uk](https://twitter.com/gridiron.org.uk) 或Facebook [gridirontheatre](https://www.facebook.com/gridirontheatre)

Grid Iron剧团系一间有限公司（SC161379）和苏格兰慈善机构（SC024185）；注册办事处地址：19 Rutland Square, Edinburgh EH1 2BB



As Scotland's new writing theatre, the Traverse Theatre is a dynamic centre for performance, experience and discovery, often referred to as Edinburgh's 'beating heart of the Fringe' in August. Enabling people across society to access and engage with theatre is our fundamental mission.

Our year-round programme bursts with new stories and live performances that challenge, inform and entertain. We empower artists and audiences to make sense of the world today, providing a safe space to question, learn, empathise and - crucially - encounter different people and experiences. Conversation and the coming together of groups are central to a democratic society, and we champion equal expression and understanding.

We commission, produce and programme for existing and future audiences to offer new and exciting experiences for everyone, and our partnerships with other theatre companies and festivals enable us to present a wide range of innovative performances.

The Traverse would not exist without our over-arching passion for talent development and embracing the unexplored. We work with the newest and rawest talent - with an emphasis on the Scottish-based - nurturing it to become the art, artists and performances that can be seen on our stages through a variety of creative learning and literary programmes.

The timely, powerful stories that start life on our stages have global impact, resulting in dozens of tours, productions and translations. We are critically acclaimed and recognised the world over for our originality and artistic risk, which we hope will create some of the most talked-about plays, productions, directors, writers and actors for years to come.

**Find more information about the Traverse at traverse.co.uk
Follow us on Twitter @traversetheatre or Facebook [traversetheatre](https://www.facebook.com/traversetheatre)**

Traverse Theatre (Scotland) is a Limited Company (SC076037) and a Scottish Charity (SC002368) with its Registered Office at 10 Cambridge Street, Edinburgh EH1 2ED

作为一间位于苏格兰的新型创作剧院，Traverse已成为一个充满活力的表演、体验和探索中心，其常被称为八月爱丁堡“边缘节的跳动心脏”。让社会各界人士都有机会接触和参与戏剧是我们的根本使命。

我们的节目全年不断地推出具有挑战性、知识性和娱乐性的新故事和现场演出。我们赋予艺术家和观众理解当今世界的的能力，为他们提供一个安全空间，以自由提问、学习、感同身受，以及至关重要是，接触不同的人 and 经历。对话和多元汇聚是民主社会的核心，我们提倡平等表达和相互理解。

Traverse剧院为现有和未来观众邀约、制作和策划节目，给每个人带来全新的兴奋体验。我们亦与其他剧团和艺术节合作，这让我们能够呈现各种各样的创新表演。

Traverse的立足之本在于我们对人才培养的高度热忱和对未知的全力拥抱。我们与最新生、最具天赋的人才（尤其是苏格兰本土人才）合作，通过各种创造性的学习和文艺项目，打造舞台上熠熠生辉的艺术家、艺术作品和表演。

在我们的舞台上诞生的那些适时而有力的故事赢得了全球声誉，从而产生数十次巡演、制作和翻译。凭借独创性和艺术冒险精神，我们的作品在世界各地广受好评及认可。我们希望能未来几年里，利用这些优势推出大热的戏剧、制作、导演、剧作家和演员。

欲了解Traverse详情，请访问 traverse.co.uk

欢迎关注我们的推特账号 [@traversetheatre](https://twitter.com/traversetheatre)

Traverse剧院（苏格兰）系一间有限公司（SC076037）和苏格兰慈善机构（SC002368）；
注册办事处地址：10 Cambridge Street, Edinburgh EH1 2ED



**CONFUCIUS
INSTITUTE
FOR SCOTLAND**



The Confucius Institute for Scotland in the University of Edinburgh is a national centre to promote educational, economic, and cultural ties between Scotland and China.

Set up with Sino-Scottish Government backing and partnered with Fudan University in Shanghai, the centre was established under an initiative taken by Hanban - the Chinese Government department responsible for the promotion of Chinese language overseas.

The Confucius Institute for Scotland is one of more than 450 Confucius Institutes around the world. The key objectives for the Confucius Institute for Scotland are:

- to help develop effective Sino-Scottish business, cultural and academic links
- to offer an extensive programme of Chinese language training
- to act as a bridge between Scotland and China, aiding understanding and facilitating engagement
- to be a major point of reference for Sino-Scottish relations in the areas of education, business and culture
- to work with other stakeholders to develop greater awareness of China in Scotland

The Confucius Institute for Scotland also builds on existing links within the University of Edinburgh to various academic and cultural institutions in China. Its aims are to strengthen and expand these cultural and academic interactions as well as to explore and build new possibilities for exchange and collaboration.

Find more information about Confucius Institute for Scotland at confuciusinsitute.ac.uk. Follow us on Twitter @CI4Scotland

爱丁堡大学苏格兰孔子学院是一个旨在加强苏中教育、经济和文化联系的国家中心。

该中心是在中国国家汉办（负责对外汉语推广的政府部门）的倡议下成立，其获得了中苏双方政府的支持，并与上海的复旦大学保持合作。

苏格兰孔子学院是全球450多所孔子学院之一，其主要目标如下：

帮助建立中苏之间有效的商业、文化和学术联系

提供全面的汉语培训计划

充当苏格兰和中国之间的沟通桥梁，促进理解和交流

在教育、商业和文化领域成为中苏关系的主要参考点

与其他利益相关方合作，以提高苏格兰对中国的认识

苏格兰孔子学院亦巩固、增强爱丁堡大学与中国各学术文化机构的联系。其目标是加强和扩大上述文化和学术互动，并探索和创造新的交流合作机会。

欲了解苏格兰孔子学院详情，请访问 confucius.ac.uk

欢迎关注我们的推特账号 @CI4Scotland



Chinese Classics Translations Project

Through the project, the RSC is working with writers, translators, academics and theatre organisations in the UK and China as part of a cultural exchange to share classical Chinese stories written in English for today's audiences.

We are interested in stories written or performed before and during Shakespeare's lifetime. These stories are famous in China, but are not as well known in Western theatre. The aim of the project is to increase the knowledge and availability of these works for theatre-makers and today's audiences, celebrating the wealth of stories told in China over the centuries, which may well have influenced Shakespeare or his contemporaries. We're exploring and translating classical Chinese plays that were written or performed before and during the 16th and 17th centuries. These might be:

- Plays written during Shakespeare's lifetime (1564-1616)
- Plays written during the Ming dynasty, even if after Shakespeare's life
- Plays written before Shakespeare's lifetime - perhaps in the Yuan, Song or Tang Dynasty, but still available, performed or adapted in Shakespeare's lifetime
- Plays written later which show a strong connection to Shakespearean plots, or his era.

We have researched more than 45 classical Chinese titles nominated by academics, theatremakers, playwrights and translators across the world.

Working with translators and academics, we are creating detailed reports summarising the plot and context of a number of these titles, alongside up to ten full-length new translations in English. We look at a range of styles and translation practices for the stage and work closely with translators of the original classical texts.

The Chinese Classics Translation Project runs until 2023, when we will create a digital archive of information about these stories. We hope to publish a collection of translations and make some translations available for development by other theatre companies.

rsc.org.uk/china

皇家莎士比亚剧团中国经典戏剧翻译项目。

皇家莎士比亚剧团（RSC）正与中英两国的作者、译者、学者和剧团组织合作推进这一翻译项目。此项目以英文为载体，为当今观众呈现中国传统故事，以深化中英文化交流。

我们的翻译项目聚焦与莎士比亚同时期及其之前创作或表演的民间故事。这些故事在中国流传甚广，但在西方戏剧界却鲜为人知。我们希望借此机会增加西方戏剧工作者和当今观众对中国传统故事的认知和接触，展现数百年来中国故事的丰富多彩。这些故事或许曾影响过莎翁及其同时代作家。项目的选材及翻译对象为十六至十七世纪创作或搬演的中国传统戏剧作品，包括：

莎士比亚时期（1564 - 1616）创作的中国剧作

莎士比亚生平之外的明代剧作

莎士比亚出生之前（如唐、宋、元代）的中国剧作（但曾于莎士比亚时期得以流传、上演或改编）

创作于莎士比亚时期之后，但与莎剧剧情或意象脉脉相通的中国剧作。

项目组迄今为止收集并整理了由世界各地学者、戏剧制作人、剧作家及译者推荐的共计45条相关剧目。

当前，我们正携手各位译者及相关学者，为初选剧目编写详尽报告（含剧情梗概及背景），并计划完成约十部剧作的英文新译（全译本）。我们结合各种舞台风格及翻译实践，并与原作译者密切合作。

中国经典戏剧翻译项目计划开展至2023年。届时，我们将为项目成果建立电子数据库。此外，我们亦计划出版一套译本系列，并将部分译本分享给其他剧团使用。

rsc.org.uk/china



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TRAVERSE
THEATRE

Please help us reduce our waste by recycling this programme or by giving it back to our staff so it can be used again.

为节约资源保护环境，请主动回收节目单或交还给剧场工作人员，以便再次使用。