

Love AFFAIR

梦之旅 奇幻

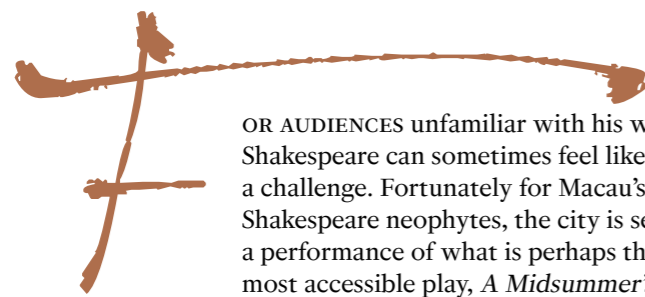
Ethan McSweeney's delightful, free-spirited production of *A Midsummer Night's Dream* breathes new life into one of the Bard's best-loved plays, writes **Richard Lord**
搬上舞台次数最多的经典著作之一《仲夏夜之梦》，在导演伊凡·麦斯威尼的演绎下注入新气息，**Richard Lord**报导



Sarah Topham as Titania, Dion Johnstone as Oberon and cast in Shakespeare Theatre Company's 2015 production of *A Midsummer Night's Dream*.
莎士比亚剧院公司2015年制作的《仲夏夜之梦》，由Sarah Topham饰演Titania，Dion Johnstone饰演Oberon



Topman as Titania, Mawell Balay as the Changeling Boy, Johnstone as Oberon and cast. Right: Ethan McSweeney.
Topman饰演Titania · Mawell Balay演绎Changeling Boy · Johnstone担演Oberon及其他舞台演员。右：伊凡·麦斯威尼



FOR AUDIENCES unfamiliar with his work, Shakespeare can sometimes feel like a challenge. Fortunately for Macau's Shakespeare neophytes, the city is set to host a performance of what is perhaps the Bard's most accessible play, *A Midsummer's Night Dream*. A riotous comic love story, it notionally tells the tale of the wedding of Theseus, Duke of Athens to the Amazonia Queen Hippolyta, but is actually a phantasmagorical grab-bag featuring four intersecting plots, a comical group of labourers who put on a play within a play, and regular supernatural interventions from a group of fairies.

"My analogy is that the play is like a three-ring circus," says Ethan McSweeney, director of the forthcoming Macau production. "There is the world of the court and the lovers; the world of the so-called mechanicals, ie labourers, striving

对于不熟悉莎士比亚的人来说，要弄懂他的作品有一定难度。然而随着莎翁最易读的作品《仲夏夜之梦》在澳门上演，初次接触这位剧作家作品的观众，亦可借此机会亲身领略大师的卓越才华。《仲夏夜之梦》以丰富的想像力讲述一部狂欢喜剧：雅典公爵忒修斯与亚马逊女王希波吕忒的婚礼在即，无意中却穿插进了四个人的爱情故事，一群在剧中排练另一部戏的滑稽织工，加上仙子们以超能力作怪，最终演变成了一场错综复杂的闹剧。

对这部在澳门上演的戏剧，导演伊凡·麦斯威尼说：“我把这部戏比作三环相扣的杂技，分别是宫廷和恋人们、所谓的技工，也就是排练业余戏剧的织工，当然还有仙子们。在我们创作的版本里，仙子们可以在大吊灯上飞舞，恋人们可以在泥巴里打架，技工们偶尔会唱唱歌。”

to put on an amateur play; and of course the world of the fairies. The rules of the world we are creating onstage permit fairies to swing on chandeliers, lovers to have a mud-fight, and mechanicals to occasionally sing show tunes."

The Macau production, at the Grand Auditorium of the Macao Cultural Centre on April 30 and May 1, is the work of the Shakespeare Theatre Company, based in Washington, DC, which has recently staged the play twice in the US, first in 2013 and then again last year. Featuring most of the cast from the 2015 production, it's one of several performances at the 27th Macao Arts Festival festival that mark the 400th anniversary of the deaths of two of the greatest dramatists in history, William Shakespeare and Tang Xianzu.

McSweeney says he was immediately interested when he was approached by the festival, asking if he would be interested in bringing a Shakespeare production to Macau, and quickly decided that his version of *A Midsummer's Night Dream* was the most appropriate. It wasn't entirely ready to be shipped to Macau, however; the first thing he and the organisers did next, says McSweeney, was "set to work ironing out the details of how to send a production not originally designed to tour on a trip to the other side of the world. We've made a few changes in scenic design that will enable us to get set up quickly in the venue in order to meet a festival timetable. The essentials of the production, however, remain very much the same: the setting is an abandoned theatre space that transforms into the woods, and then back into a theatre at the palace."

McSweeney has extensive experience with the Shakespeare Theatre Company, starting his career as assistant director there, and directing productions of *The Tempest*, *The Merchant of Venice*, *Much Ado About Nothing*, *Love's Labours Lost*, *Romeo and Juliet*, *Julius Caesar* and *Twelfth Night*. He has impeccable credentials when it comes to interpreting other classics of Western literature, having also directed productions of works by, among others, Aeschylus, Euripides, George Bernard Shaw, Tennessee Williams and Arthur Miller.



Johnstone as Oberon and Adam Green as Puck.
Johnstone饰演Oberon · Adam Green饰演Puck

此剧于4月30日和5月1日在澳门文化中心综合剧院上演的戏剧，由来自华盛顿的莎士比亚剧院公司制作，曾分别于2013年和去年上演。这次澳门版以2015年的演出阵容为骨干，为第27届澳门艺术节的演出剧目之一，纪念同时期的两位剧作家威廉·莎士比亚和汤显祖逝世400周年而呈献。

麦斯威尼表示，当初艺术节向他征询是否有兴趣将莎士比亚的戏剧带到澳门时，他当即表示合作的意愿，并马上想到最合适的剧目就是由他执导的《仲夏夜之梦》。然而，将所有场景制作运到澳门并不实际，接下来他和主办方要解决的问题“就是如何将当初并非为了世界巡演而搭建的庞大制作运到地球的另一端。为了迎合艺术节的时间安排，我们对场景设计作了一些改动，以便能尽快完成搭建。但是整个制作的主体基本没变：开始是一个废弃的剧院，之后切换到森林，之后再返回皇宫里的一个剧院。”

麦斯威尼在莎士比亚剧院公司的工作经历广泛丰富，从助理导演开始，他曾经执导过的莎翁剧目包括《暴风雨》、《威尼斯商人》、《无事生非》、《爱的徒劳》、《罗密欧与朱丽叶》、《凯撒大帝》和《第十二夜》。对于诠释西方其他经典文学著作，他也能够得心应手，并执导过包括埃斯库罗斯、欧里庇得斯、萧伯纳、田纳西·威廉姆斯及亚瑟·米勒在内的名家作品。

麦斯威尼的事业遍及百老汇及外百老汇、整个美国，甚至远至欧洲，例如他在都柏林执导过威廉姆斯的《欲望号街车》及奥斯卡·王尔德的《理想丈夫》，而那里则是王尔德的出生地（麦斯威尼本人也有一半爱尔兰血统）；在加拿大制作了吉尔伯特和沙利文的《潘赞斯海盗》及克里斯托夫·汉普顿的《危险关系》，并参加了“斯特拉福德节”。然而这一次，却是他第一次涉足亚洲。



He has worked both on and off Broadway, as well as all over the US and further afield, directing Williams' *A Streetcar Named Desire* and Oscar Wilde's *An Ideal Husband* in the city of the latter's author's birth, Dublin (McSweeney is Irish-American himself); and Gilbert and Sullivan's *The Pirates of Penzance* and Christopher Hampton's *Dangerous Liaisons* at the Stratford Festival in Canada. This, however, will be his first experience of working in Asia.

"I am particularly excited that Macau will mark my continental debut," he says. "I was in Macau a few days before the Lunar New Year on a preliminary site visit to see the theatre and meet the technical directors, and it was wonderful to once again discover that while we sometimes have different vocabulary, there is indeed an international language of theatre-making."

Indeed, McSweeney has a particularly positive view of working overseas, as a beneficial process of learning and cultural exchange—one in which, he says, superficial problems of language can easily be overcome. "Having been raised in a diplomatic family and grown up in Washington, DC, I have always felt that art has an important role to play in bringing both people and peoples together. One of the wonderful things about working outside one's home country is that you learn that there are many different and yet equally viable ways to achieve the same goals. And that education can go

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“我相信偉大的藝術都有一種共通性，語言僅僅是其中一種表現形式”

他表示：“我很高兴将在澳门进行我的亚洲首场演出。春节前几天我初步看了下剧院的场地，跟技术总监碰了面。再次让我感到高兴的是，虽然我们语言不同，但在戏剧制作方面有很多国际共通语言。”

事实上，麦斯威尼对海外工作的态度很正面，视之为一个学习和文化交流的过程。他表示，表面上的语言问题可以很容易解决。“对于一个在华盛顿的外交官家庭长大的人来说，我一直认为艺术是拉近人与人或种族之间距离的重要方式。在另一个国家工作有一个很有意思的事

Green as Puck. Right: this striking rendition of A Midsummer Night's Dream is presented in commemoration of the 400th anniversary of William Shakespeare's death. Green饰演Puck。右：纪念莎士比亚逝世400周年而呈现的《仲夏夜之梦》



Members of the cast in A Midsummer Night's Dream. 《仲夏夜之梦》一众演员



in both directions, as sometimes an outsider can bring a new perspective that illuminates a solution.

"Really the language differences—not barriers—play out in two ways: one is communicating with the crew and the other is communicating with the audience. With the crew I know we will have a shared familiarity with the stage as our foundation. With the audience, I think the main thing will be for me to concentrate as an artist on telling a clear story. I believe in the universality of great art, and that words are only one form of communication. Shakespeare himself wrote for a diverse Elizabethan audience."

As the play that most often successfully introduces people to Shakespeare's work—the sort of Shakespearean gateway drug—*A Midsummer's Night Dream* comes with a particular sense of responsibility for a director, says McSweeney.

"*Dream* was one of my first, formative theatre experiences as a young person and it started me on a lifelong love of the Bard. When I directed this particular production in 2013, I also knew it was going to be my nephew's first real play—he was four and a half at the time—and so a part of me created the show with him and other young audiences in mind. When we remounted the show in Washington last summer, my

情，你会发现实现同一个目标有很多种不同的方法，却同样行之有效。我们的教育可以形成两个极端，有时一个局外人却可以用一个全新的视角来解决问题。”

“事实上，语言上的差别（不是障碍）会出现在两种沟通过程：一是与工作人员，二是与观众。跟工作人员沟通时我明白我们之间对舞台剧会有一些共同的认识；在跟观众沟通的过程中，作为一名艺术家，最重要的是集中精力把故事讲清楚。我相信伟大的艺术都有一种共通性，语言仅仅是其中一种表现形式。莎士比亚作品的观众就包括了伊丽莎白时期的不同人群。”

麦斯威尼还表示，作为人们了解莎士比亚作品的最佳途径，或者可以称之为爱上莎翁作品的第一本读物，《仲夏夜之梦》的导演往往肩负着特殊的使命。

“《仲夏夜之梦》是早期让我对戏剧产生兴趣的几部作品之一，从那时起我便深深爱上了这位作家。2013年我开始执导这部作品时，我就计划让我的侄子演出他人生的第一个角色，那时他才四岁半，我在脑海里想像了一下他和其他小观众一起演出的情景。去年夏天这部戏在华盛顿筹



Tom Alan Robbins as Nick Bottom, Herschel Sparber as Tom Snout and Avery Clark as Francis Flutein.
Tom Alan Robbins饰演Nick Bottom · Herschel Sparber饰演Tom Snout · Avery Clark饰演Francis Flutein

nephew auditioned and was cast to play the Changeling Boy, so he had a whole other first experience. That's a role that will now be played by a local boy in Macau, and I am eager to have a member of the community in our production and create another important first for a young performer."

McSweeney has clearly been bitten by the Asia bug, and says he hopes to come back here soon. "I am very much hoping that Macau will only be the beginning of more work in Asia, where there is seems to be a great appetite to experience Western-style theatre, and where I have a deep desire to spend more time. One of the great privileges of what I do is the opportunity to live and work in different environments and I can already tell you that I felt an immediate excitement and affinity for working with the festival staff." ❶

备时，我的侄子参加了试镜，并获选饰演那个被争抢的小男孩，这也成就了他第一次完整的舞台经历。在澳门上演时，这个角色会由一位本地儿童扮演，我很期待看到一位本地的小演员在这部戏里完成他至关重要的第一次表演。”

麦斯威尼显然已经深深迷上了亚洲，他表示期待尽快再来。“我非常希望继澳门这场首演后能在亚洲开展更多工作，这里的人对西方戏剧兴趣浓厚，真想多待一段时间。这种工作有个很大的好处就是可以在不同的环境中生活和工作。我可以告诉你，与艺术节的工作人员合作时，立即发现找到同好，这种感觉让人兴奋。” ❶



EDITOR'S PICKS 编辑精选

Other highlights of the 27th Macao Arts Festival
第27届澳门艺术节精彩看点



KRAPP'S LAST TAPE 《最后的录音带》
MACAO CULTURAL CENTRE SMALL AUDITORIUM
澳门文化中心小剧院

MAY 21-22 | 5月21至22日

This production of Samuel Beckett's one-act classic of alienation and disappointment, featuring an old man looking back over his life, will be a particularly intense experience for American actor-director Robert Wilson: not only does he star in the one-man performance, but he is also its director and set designer.

萨缪尔·贝克特的经典独幕剧，诠释疏离与沮丧，讲述一位老人回顾自己一生的故事。对美国演员兼导演罗伯特·威尔逊来说，这次演出可谓全情投入，他不仅是这出单人剧的主演，同时也担任了导演和舞台设计。



COPPI 《双·对》

SANDS THEATER

澳门金沙剧场

MAY 27-28 | 5月27至28日

This unclassifiable performance, from Portugese musicians Manuela Azevedo and Hélder Gonçalves and director Victor Hugo Pontes, is set in a tennis court, and features dance and music inspired by the work of David Byrne, Gilberto Gil, Sonny & Cher and others. 葡萄牙音乐家曼努埃拉·阿泽维多和埃尔德·贡萨尔维斯及导演维克多·胡戈·庞特斯的匠心独具之作。这是一场在网球场内上演的舞蹈及音乐表演，演奏的是大卫·伯恩、沙治奥·哥迪奥、索尼和雪儿及其他音乐家的作品。



EXCERPTS FROM THE PEONY PAVILION

越剧《牡丹亭》

MANDARIN'S HOUSE 郑家大屋

MAY 14 | 5月14日

This year marks four centuries since the death not only of Shakespeare, but also of one of China's greatest ever dramatists, Tang Xianzu. Excerpts from his masterpiece *The Peony Pavilion*, the story of the romance between Du Liniang and Liu Mengmei, are performed here as Yue opera, the second most popular form of Chinese opera, renowned for its sweet, elegant melodies.

今年不仅是莎士比亚，也是中国最伟大的剧作家之一汤显祖逝世400周年。作为中国第二大戏曲类别，越剧以其优美细腻的旋律而著称，是次国内知名越剧团携同汤显祖的经典名作《牡丹亭》登陆澳门，演绎杜丽娘和柳梦梅的动人爱情故事。



IMAGES: LUCIE JANSCH; MACAO ARTS FESTIVAL; VICTOR HUGO PONTES; SCOTT SUCHIMAN; EMMANUEL VALETTE

OBSESSION 《迷恋》

MACAO CULTURAL CENTRE GRAND AUDITORIUM

澳门文化中心综合剧院

MAY 20 | 5月20日

The work of Japanese choreographer Saburo Teshigawara, performed as a duet with Rihoko Sato, this challenging story of unconscious drives, love and death is inspired by Luis Buñuel's seminal 1929 surrealist film *Un Chien Andalou*.

日本舞蹈家勅使川原三郎与佐东利穗子合作的双人舞作品，讲述了一个关于痴迷妄想、爱与死亡的故事，寓意发人深省，创作灵感来自于路易斯·布努艾尔1929年的超现实主义电影短片《一条名叫安达鲁的狗》。