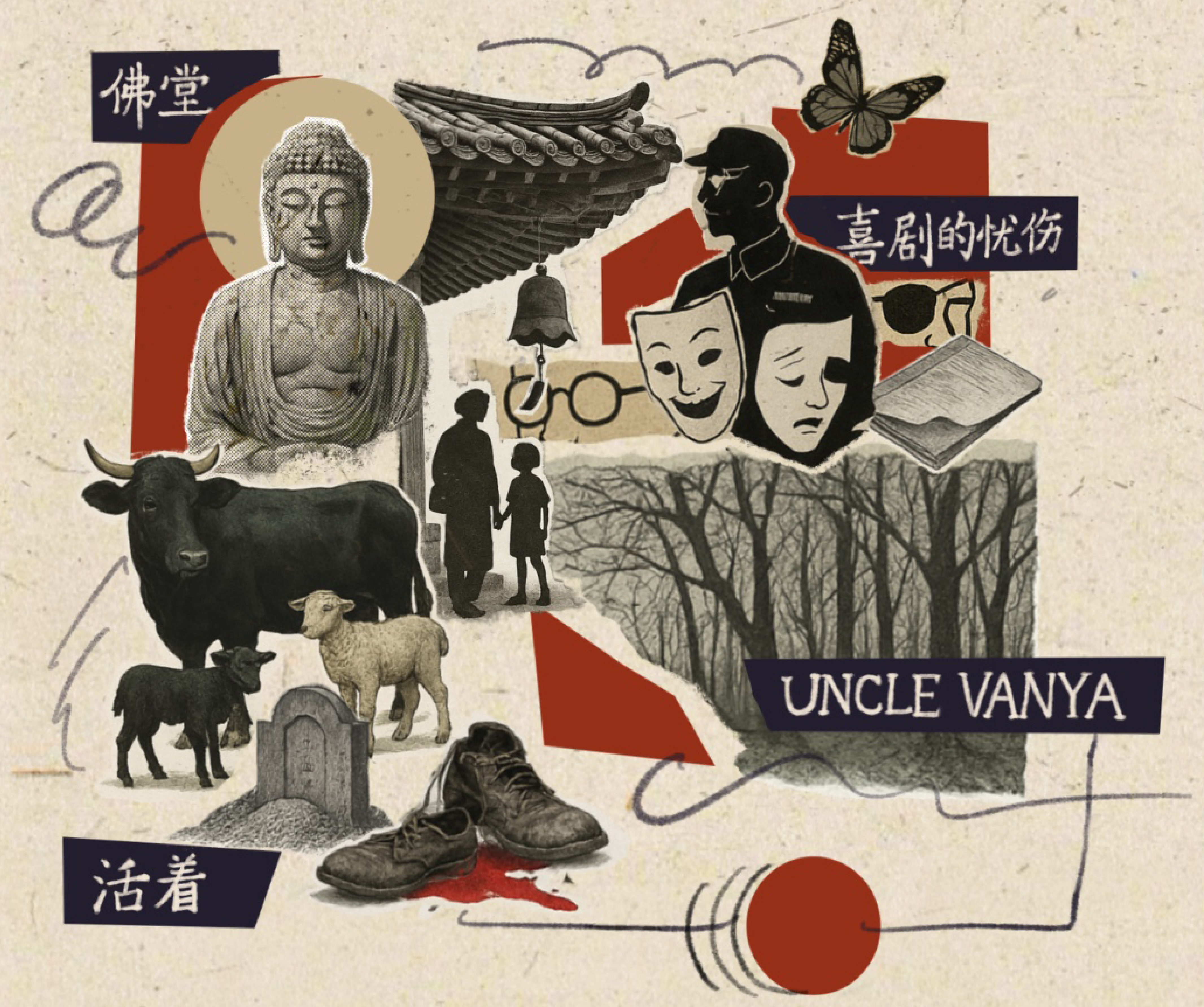
YUN THEATRE PRESENTS

# YUN'S LAB FINAL SHOWCASE



May 10-11, 2025
Co-produced by: Van Liu & Sihan Yang
Cherry Street Village

## About Yun Theatre

Yun Theatre is a bicultural, experimental theatre company dedicated to challenging norms and addressing social and political issues affecting marginalized communities. Our productions reflect the intersection of Chinese and American ideologies, aiming to spark dialogue and contribute to positive change and social justice.

We are committed to multilingualism in theatre, exploring how language impacts narrative and space. Celebrating the power of ensemble work, we emphasize collaboration and collective storytelling. Yun Theatre amplifies immigrant voices, humanizes individuals in a complex world, and celebrates creativity through theatre.

Our name is derived from the Chinese word 'yun,' which translates to 'cloud' in English and signifies 'speak' in classical Chinese. This symbolizes our commitment to creating theatre that speaks boldly and remains relevant.

**FIND OUT MORE ABOUT YUN at:** yun-theatre.com
@yuntheatre
@Yun Theatre

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# Notes from Co-Producers

## Van

发起Yun’s Lab的想法起源于一次漫不经心的聊天。

去年秋天我去纽约呆了一周，其间跟Christie (戏有云的艺术总监)看了几场剧，也聊了很多，其中就谈到我之前的剧场经验。和Christie不同的是，我并没有Theatre方面的学位，甚至没有系统性的学习。我绝大部分的经验和技能来自于在新加坡的那几年里在NUS每年做一个大型production的经历，期间我做过导演和演员，也参与过舞台和灯光的设计。即便自己能够在当时的团队中在很多方面帮上忙，但我总会觉得自己一直所缺失的系统性的学习是重要且必要的。

后来在CMU上学的时候参加了他们戏剧系的表演课，同一节课上，有一半的学生是本专业的，对于他们而言这节课是导演课；而另一半的学生是非本专业的，对于他们而言这节课是表演课。同一节课，同一个空间，大家需要一起合作完成演出，但却是在各自的位置和角度上各自学习不同的内容，这样的教学体验对我而言也是耳目一新的。

一边聊天一边散步的Christie问我，我们能不能做个类似的课程呢？我第一反应是胆怯和担忧。毕竟这样的课程不同于我们之前做的表演工作坊，一个周末的下午就几个小时的事；这会需要更长的时间投入，同时也会有更多的风险。会有人感兴趣吗？会有人愿意跟我们一起投入两三个月的时间在剧场的学习和制作上吗？在惴惴不安地筹备了几个月之后，我们第一届的Yun’s Lab就已经开始了。

剩下的就是大家眼前看到的，我们24位可爱又认真的学员，在学习准备两个多月后，为大家呈现的4个短剧。

谢谢学员们对我们的信任，谢谢Christie，谢谢参与到其中的各位导师，也谢谢你们，今天走进剧场的每一个观众。

The Yun’s Lab was incepted from a chance conversation.

Last fall, I spent a week in New York, during which I watched a few shows with Christie (the Artistic Director of Yun Theatre) and had many lovely chats. One of the topics we touched upon was my previous theatre experience. Unlike Christie, I do not have a formal degree in theatre, nor have I received systematic training. Most of my skills and experience stem from my years in Singapore, where I participated in KEVII Chinese Drama to deliver a Mandarin-speaking production at NUS every year. During that time, I took on roles as a director and actor, as well as contributed to stage and lighting design. Even though I was able to assist the team in various aspects, I often felt that my lack of structured learning was both significant and necessary.

Later, while studying at CMU, I enrolled in an acting class offered by the theatre department. In that class, half of the students were theatre majors for whom the class served as a directing course, while the other half were non-majors for whom it was an acting class. The same class, in the same space, brought together individuals learning distinct content from their own perspectives, yet working collaboratively on performances. This educational model was truly refreshing for me.

While strolling and chatting, Christie asked me whether we could create a similar course. My first reaction was one of hesitation and concern. Unlike the performance workshops we had previously held—typically just a few hours on a weekend afternoon—this endeavor would require a much longer commitment and come with greater risks. Would anyone be interested? Would people be willing to invest two to three months of their time in theatre learning and production with us?

After months of contemplation and doubt, the first Yun’s Lab finally took shape.

What you see before you now are our 24 talented and devoted participants who, after more than two months of rigorous preparation and study, are here to present four short plays. I extend my heartfelt gratitude to our participants for their unwavering trust, to Christie, to the mentors who guided us, and to each of you who have chosen to join us in the theatre today.

## Samantha

我最初来到西雅图是作为一名UW经济系的学生，在大学生活中接触到戏剧，逐渐从观众转变为幕后制作的一员。

我通过戏剧找到了一群志同道合的朋友，我们在剧组里共同创作，在生活中相互依靠。在这个异国他乡的土地上，戏剧带我到的Community尤为珍贵，戏剧帮助我看到了我们，尤其是Asian American共享的经历，我们的困境，挣扎，我们的相互支持，庆祝珍贵的瞬间。我在戏有云遇到了没比我年长很多却像长辈关心引导我的人，也在UW遇到比我小几年才华横溢热情可爱的人。

我加入Yun’s Lab，希望将戏剧带给我的喜悦分享给各位。第一次作为主导人制作一个项目，有很多不足，感谢大家的包容。希望大家能在Yun’s Lab有所收获，通过戏剧感受看到以及被看到。

I first came to Seattle as an economics student at UW. During sophomore year, I was introduced to theatre and gradually transitioned from an audience to a part of the production team.

I found my community through theatre. We create art together and support each other in our lives. In this land foreign to me, this community is especially precious. Theatre helped me see our shared experiences, particularly among Asian Americans — our hardships, struggles, mutual support, and the celebration of precious moments. At Yun Theatre, I met people who cared for and guided me like mentors. At UW, I also met younger peers who are incredibly talented, passionate, and full of warmth.

I joined Yun’s Lab with the hope of sharing this joy that theatre has brought me with all of you. This is my first time leading a project, and I know there are many shortcomings. So thank you all for your participation and support. I hope that through Yun’s Lab, you can gain something meaningful and experience both seeing and being seen through theatre.

# The Lab Team

## Mentors

**Christie Zhao**

Director & Producer

**Tianxing Yan**

Costume Design

**Zoe Ding**

Producer

**Albert Chen**

Set Design

**Van Liu**

Co-Producer of Yun’s Lab

**Renzi Li**

Sound Design

**Samantha Yang**

Stage Management & Light Design

Co-Producer of Yun’s Lab

## Volunteers

Jennifer
Xinyi Jiang
Lilah
Fernando Ugaz
Jiaxin(Jessie)Yang
Jen-Ai Clinton

# Trigger Warning / 内容警告

本演出包含可能引起部分观众不适或触发的内容，

包括但不限于：

暴力场景

粗俗语言

心理健康议题（如抑郁、焦虑）

性相关内容或暗示

强烈声响或闪烁灯光

请观众谨慎观看。

—

This performance contains themes and scenes that may be disturbing or triggering for some audiences, including but not limited to:

Depictions of violence

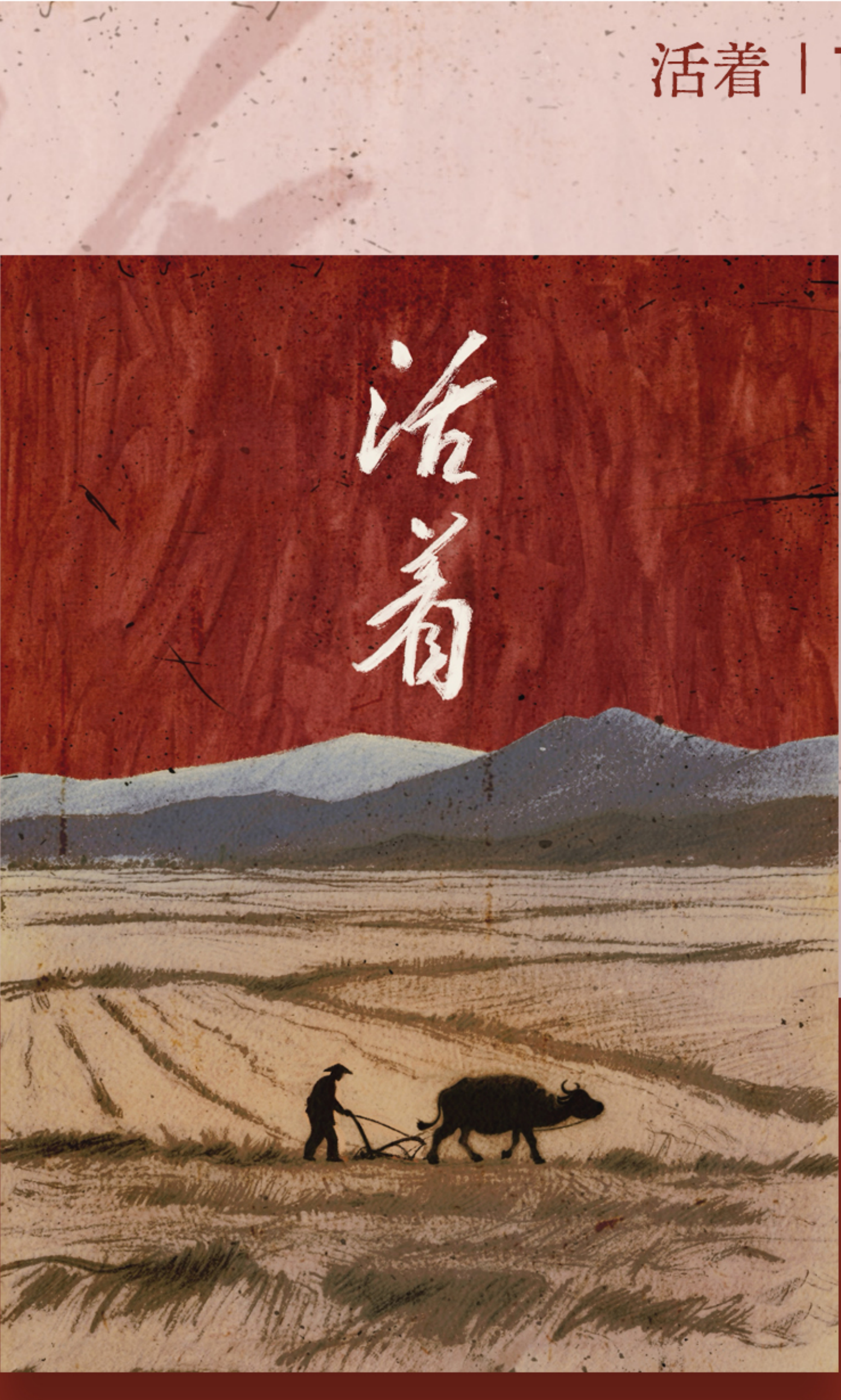
Strong language

Mental health topics (e.g., depression, anxiety)

Sexual content or references

Loud sounds or flashing lights

Viewer discretion is advised.



## 剧情简介 | Synopsis

改编自余华的同名小说，讲述了主人公福贵一生的悲欢离合与命运的无常。福贵年轻时因赌博失去了家产，陷入贫困与困境，但他并未放弃对生命的渴望。随着时间推移，他失去了亲人，承受了各种悲剧和苦难，但依然顽强地活了下来。剧中通过福贵一生的遭遇，探讨了人性的坚韧、命运的无情以及生活中面对苦难时的坚持与希望。

Adapted from Yu Hua’s novel of the same name, this work tells the story of Fugui and the joys, sorrows, and impermanence of his life. In his youth, Fugui lost his family fortune to gambling, plunging himself into poverty and hardship, yet he never gave up his desire to live. As time goes on, he endures the loss of loved ones and countless tragedies and hardships, but he continues to survive with resilience. Through Fugui’s life journey, the play explores the tenacity of human nature, the cruelty of fate, and the persistence and hope people hold onto in the face of suffering.

## Director’s Note

《活着》通过一个普通农民福贵在时代变革和生命重大事件中的挣扎与生存，体现了坚韧与责任的主题，表达了一个人如何在绝望与困境中坚守家庭和生活的希望。

每个人在不同的年龄段都会对这段故事有不同的体会和感悟。无论是年轻时的冲动与理想，还是年老时的悔悟与接受，剧中人物的内心挣扎和成长都在深刻反映着每个观众自己的生命历程。希望大家能在欣赏我们这部话剧的同时，从这个作品中获得新的思考，更加明确自己在生活中的选择与坚守。

“To Live” tells the story of Fugui, an ordinary farmer, as he struggles through sweeping historical changes and personal tragedies. Through his perseverance and sense of responsibility, the play explores how one holds on to hope and family even in the face of despair.

At different ages, each of us may connect with the story in different ways. Whether it’s the passion and idealism of youth, or the reflection and acceptance that come with age, the characters’ emotional journeys mirror our own. We hope that as you watch this performance, it brings you new reflections—and perhaps a clearer sense of what you choose to hold on to in your own life.

## PRODUCTION TEAM

### Coco Lee | Director | Light Designer

Coco是《活着》的导演和灯光设计学员。高中创办了微电影社并制作了两部微电影，参演了音乐剧《Annie》。大学期间，她参与了配音社并制作了一部原创作品，后来在华大五月戏剧社参演了《病人》和《夏洛特烦恼》。这次她希望能通过幕后制作的机会，拓展自己的经验。

Coco is the director and lighting design trainee for *To Live*. In high school, she founded a microfilm club, produced two microfilms, and performed in the musical *Annie*. She joined the voice dubbing club during university and worked on an original production. Later, she performed in *The Patient* and *Mr. Loser* with the Chinese Drama Club at UW. This time, she hopes to expand her experience by taking on a behind-the-scenes production role.

### Lei Yang | Producer

Lei是本次的Producer的学员。毕业Texas A&M 城市规划和 UW Data Science专业。大学期间创办了DC Volunteer 并参与制作了多部志愿者纪录片和筹款晚会。毕业后，长期担任德州奥斯汀Association of Young Professional Engineer 的 Vice President, 在此期间参与组织了多次Engineer of the Year 的演出汇报环节。Lei在本部戏的愿景是通过学习制作人的机会拓展自己对话剧的认知，尝试新的人生体验。

Lei is a production trainee. He holds a degree in Urban Planning from Texas A&M and a Master’s from the U of Washington. Lei founded the DC Volunteer, where he contributed to several volunteer documentaries and fundraising performances. After graduation, he served as VPof the Association of Young Professional Engineers, organizing performance segments for the annual Engineer of the Year. Lei hopes that working behind the scenes will deepen his knowledge in theater.

### Hazel Zhu | Stage Manager

Hazel Zhu 毕业于华盛顿大学电影研究与新闻双专业。自2023年开始参与戏有云的台前幕后工作，在本次Yun’s Lab中以舞监学员身份参与制作。她希望通过这次机会在戏剧中与不同的人建立链接，探索更多故事的可能性。

Hazel Zhu graduated from the University of Washington in Film Studies and Journalism. She has been involved in the on-stage and behind-the-scenes work of Yun’s Lab since 2023, and participated in the production as a choreographer in this Yun’s Lab. She hopes to establish connections with different people in the drama through this opportunity and explore more story possibilities.

### Susy Yang | Costume Designer

Susy Yang 本次以学员身份参与《活着》的服装设计工作。生活中，她热衷于跨领域探索，而戏剧正是她的兴趣之一。自 2023 年以来，她参与了多部话剧，担任演员、灯光、音效等多个角色。其中包括虾凑话剧社的《桂英复仇记》《机器人女友》，以及三个字话剧社的《微笑谋杀案》。

Susy Yang participated in the production of *To Live*, taking on the role of costume designer. In her life, she is passionate about exploring a variety of fields—drama being one of them. Since 2023, she has taken on multiple roles in stage productions, including acting, lighting, and sound design. Her credits include *桂英复仇记* and *机器人女友* with 虾凑话剧社, as well as *微笑谋杀案* with Three Word Drama Club.

### Jewel Zhu | Sound Designer

Jewel 特别特别的喜欢玩。

Jewel plays really really really hard!

### April Zhao | Set Designer

April毕业于加州的Claremont Colleges (Harvey Mudd College)，从大学开始参与学校的各种话剧社。April先后通过10部不同的production尝试过演员，导演，灯光，音效，舞监，以及其他的crew，其中包括《雷雨》，《夏洛特烦恼》的灯光，以及《病人》和《Brother Brother Brothers》的音效。这次，April通过set学员第一次尝试做props&set，体验一种十分不同的挑战 :)

April graduated from the Harvey Mudd College in Claremont, California, and has been participating in various theater projects since college. Through 10 very different productions, April has tried positions such as actor, director, sound and light designer, stage manager, and other crews, such as lighting design in *Thunderstrom* and *Mr. Loser*, and sound designer in *The Patient* and *Brother Brother Brothers*. This time, April joins the production as a prop and set designer and it’s proving to be a very different challenge in and of itself :)

## CAST

**Cheng Ma**

福贵（中年）

Fugui (middle age)

**Luna Wang**

家珍

Jiazhen

**Xiangyu Jia**

福贵（暮年）

Fugui (old age)

**Sunny Pei**

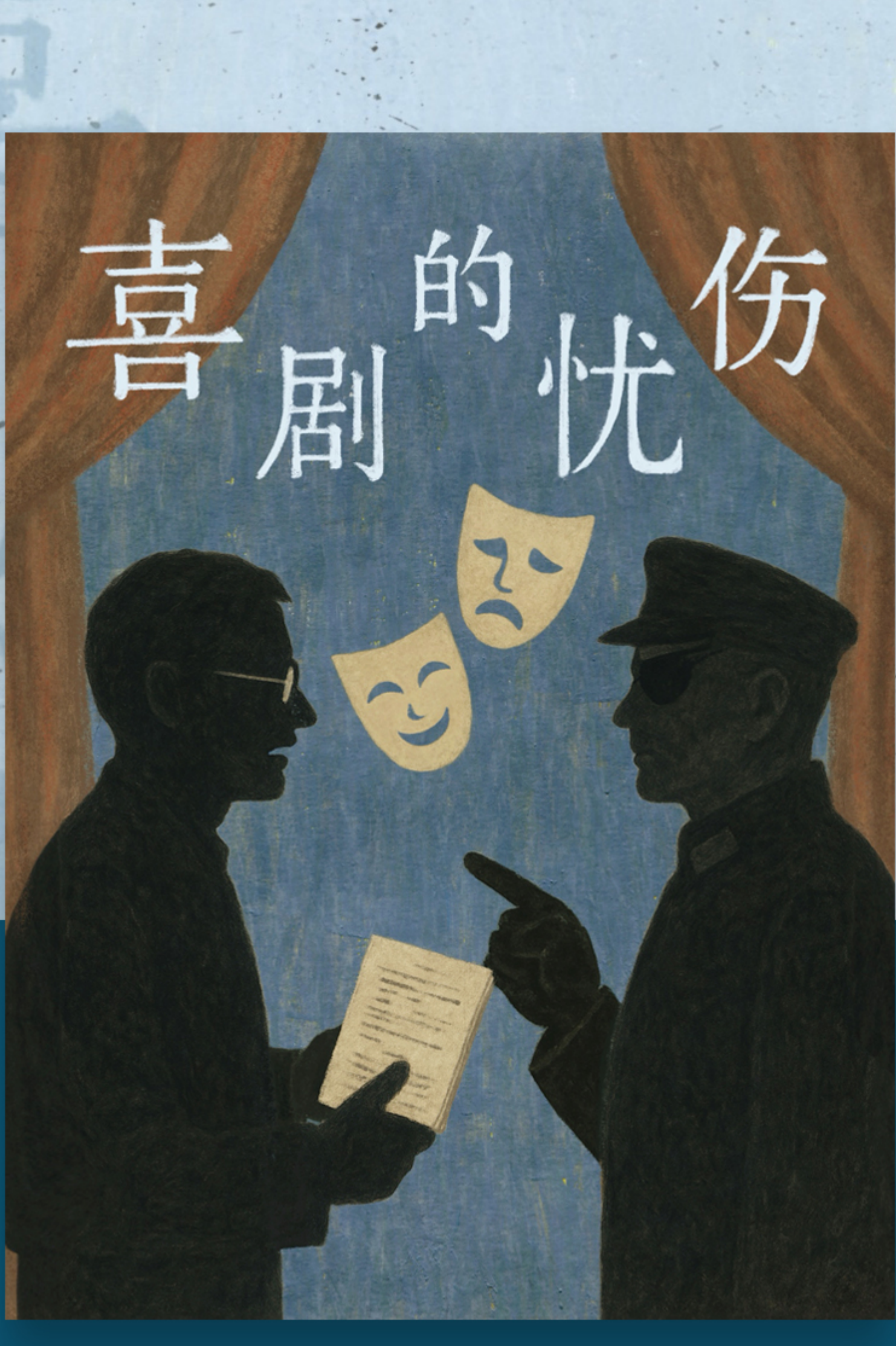
医生/生产队队长

Doctor/Production Team Leader

**小墨 Wilbur Wang**

有庆

Youqing



## 剧情简介 | Synopsis

这部作品最初由日本著名剧作家三谷幸喜创作，原名为《笑的大学》。故事背景设定在第二次世界大战期间，讲述了一个喜剧剧团的编剧提交新剧本以供政府审查的过程。剧情深入探讨了艺术表达与权威控制之间的紧张关系，突显了在压迫下创意的韧性。在中国的改编版本中，背景转移到抗日战争时期的中国，讲述了一个流亡的喜剧剧团编剧面对战争时期严苛审查的故事。

This work was originally created by the renowned Japanese playwright Kōki Mitani and was titled *University of Laughs (Warai no Daigaku)* in Japanese. Set during World War II, the story follows a comedy troupe’s playwright as he submits a new script for government censorship review. The plot delves into the tension between artistic expression and authoritarian control, highlighting the resilience of creativity under oppression. In the Chinese adaptation, the setting shifts to China during the War of Resistance against Japan, telling the story of an exiled comedy troupe’s playwright facing strict wartime censorship.

## Director’s Note

《喜剧的忧伤》让我们再次看到戏剧沉静、治愈甚至带来变革的力量。在一次啼笑皆非的剧本修改中，编剧和审查官逐渐摘去对抗的符号，成为共创者、戏中人乃至知己。戏剧让他们产生联结，让人看到他们坚硬外壳下柔软的内心。我愿意相信，戏剧也会让他们再度重逢。

“The Last Laugh” reminds us of the quiet, transformative power of theatre. In it, a playwright and a censor, divided by their "symbol" in the war, are brought together by the very act of rewriting a play. Like a tightly closed shell gradually opening, their humanity and tenderness are revealed. It is theatre that first brings them together, and I want to believe it will one day bring them back to each other again.

## PRODUCTION TEAM

### Hedy Li | Director

Hedy是一名戏剧爱好者。搬至西雅图后，Hedy开始活跃于戏剧制作工作，参与过《June is the First Fall》和《年轻人社死档案》等舞台剧的制作。《喜剧的忧伤》是她的首部导演作品。

Hedy is a theatre enthusiast. She started to be involved in theatre production after moving to Seattle. She was the production manager for *June is the First Fall* and a crew member for *Young People Social Death Archive. The Last Laugh* is the first theatre play performance she directs.

### Belle Cai | Producer

Belle从高中戏剧课开始便对戏剧制作充满热情。她曾自导自演完成高中戏剧汇报演出，并在电视台实习，积累了丰富的幕后经验。经过这些系统性的准备，Belle终于在西雅图迎来了自己首次以戏剧制作人身份参与演出的机会。

Belle developed a strong passion for theatre production starting from her high school drama classes. She directed and performed in her school’s showcase and interned at a television station, gaining solid behind-the-scenes experience. After these foundational steps, she finally had the opportunity to serve as a theatre producer for the first time in Seattle.

### Iris Chen | Stage Manager

Iris热爱表演艺术。她通过学校的戏剧活动开始参与戏剧制作，并逐渐走向幕后工作。《喜剧的忧伤》是她首次担任舞台监督的作品，她很高兴能在幕后支持整个团队。

Iris is passionate about performing arts. She began participating in theater productions through school activities and gradually stepped into backstage roles. The Last Laugh marks her debut as a stage manager, and she is thrilled to support the team behind the scenes.

### Dian Dian | Set Designer

典典，一个(屡败屡战地)致力于沟通与行动的人。出过几本个人文集，搞过十几年酷儿运动，这两年在组织新移民女工社群，也刚刚开始探索戏剧的魅力。在本剧担任舞台设计。

Dian Dian believes the meaning of life lies in taking action and building communication. They/she have published some collections of personal writings, been involved in queer activism for over a decade, and are currently engaged in labor organizing. Dian has begun to explore the magic of theater recently and serves as the set designer for this production.

### Ying Chen | Costume Designer

羊毛，一个毕业多年的服装设计人员离开服装行业很多年，因为更喜欢绘画和做各种奇奇怪怪的手工。很幸运，因为对舞台剧制作的好奇而学习到了舞台服装设计的新知识，也让自己的各种手艺有了用武之地。

I am Yangmao, a fashion designer who graduated many years ago and left the fashion industry for many years because I prefer painting and making all kinds of strange handicrafts. Fortunately, because of my curiosity about stage play production, I learned new knowledge about stage costume design, which also gave me a place to put my various skills to good use.

### ZZ Zhou | Light Designer

ZZ最初以舞者的身份走上舞台，长期的表演经历激发了她对舞台整体运作的兴趣。随着对舞台艺术理解的加深，她逐渐转向幕后，希望投身于舞台背后的创造与支持工作。她曾参与华大五月戏剧社《无人生还》等剧目的幕后制作，进一步领略到戏剧创作的魅力。本次为她第五次参与幕后工作，担任灯光设计。

ZZ began her journey on stage as a dancer, where years of performance sparked a deeper curiosity about how the entire production comes together. This interest led her to explore backstage work, driven by a desire to contribute to the creative and technical processes behind the scenes. She has worked on several productions with the UW CTC, including *And Then There Were None*, which deepened her appreciation for the art of theatre-making. This marks her fifth time working behind the scenes, serving as the lighting designer for this production.

### Lux Zhao | Sound Designer

Lux本是一名音乐剧爱好者，逐渐对各类戏剧产生兴趣。曾在学生剧团演过音乐剧，于台前放歌；在本剧中担任声音设计师，于幕后“放”歌。

Lux, originally a musical enthusiast, has gradually expanded his passion to embrace all forms of theatrical arts. Having performed in student musical productions where he lent his voice to the spotlight, he now crafts sonic landscapes from behind the scenes as the Sound Designer.

## CAST

**Van Liu**

编剧

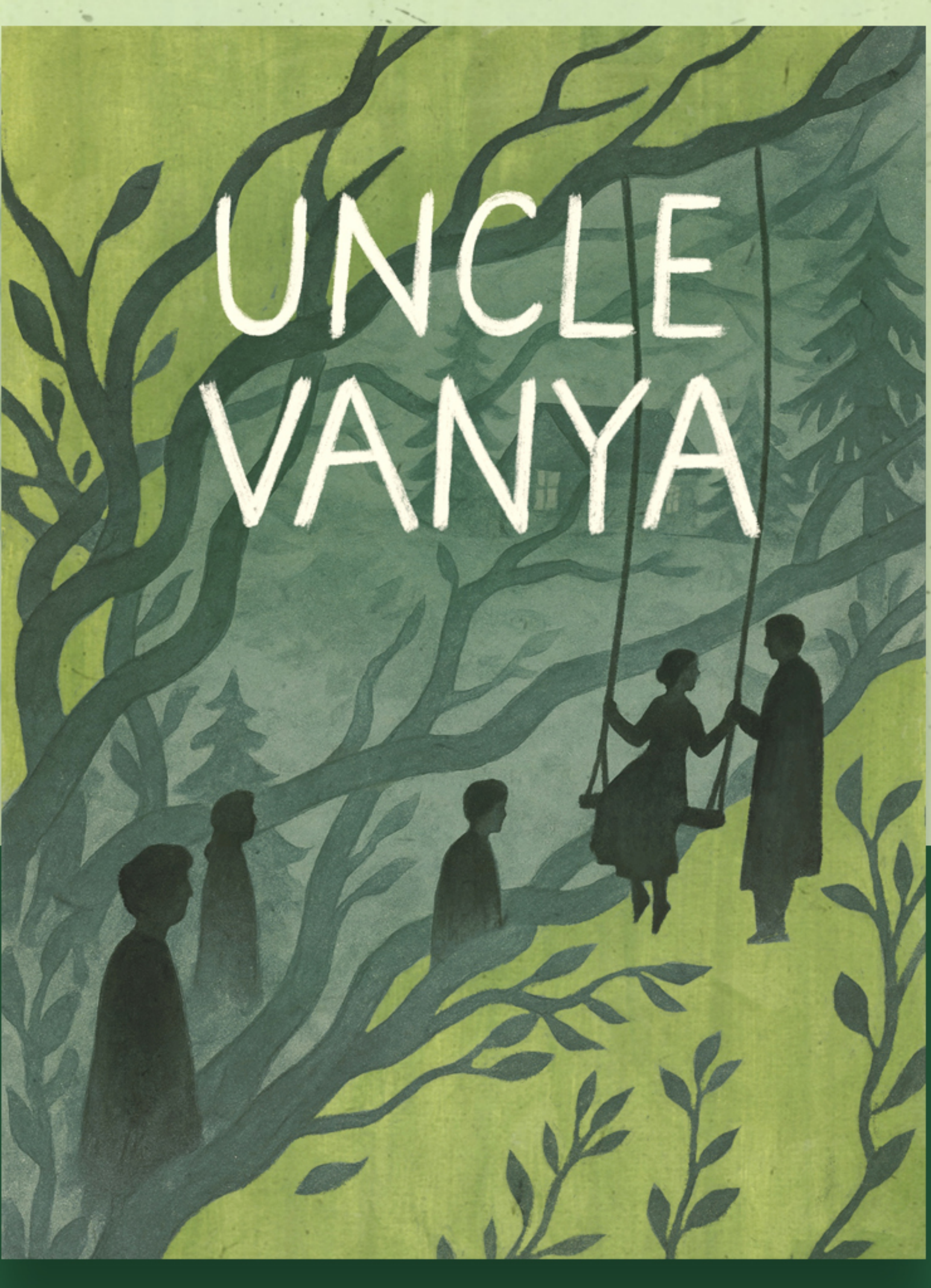
Playwright

**Zoe Ding**

审查官

Censorship Officer

万尼亚舅舅 | UNCLE VANYA



## 剧情简介 | Synopsis

该故事发生在俄罗斯的一个农庄。农庄主人、退休教授谢列勃里雅科夫带着年轻貌美的第二任妻子Yelena回到乡下居住，Yelena的到来也激起了农庄管理者Uncle Vanya和乡村医生Astrov内心的涟漪。视教授为偶像的Vanya二十五年来勤勤恳恳经营农庄，供养着教授妹夫，也将自己的青春与理想都寄托于教授身上，不料到头来他发现教授不过是自私自利的一介庸才，想要卖掉本属于女儿Sonia的土地换取现金，怒火中烧的Vanya险些开枪杀死教授。故事结尾为教授和妻子搬离农庄，Vanya回归和Sonia在农庄劳作的平淡日常生活。

The story takes place on a farm in Russia. The owner of the farm, a retired professor named Serebryakov, returns to the countryside with his young and beautiful second wife, Yelena. Yelena's arrival stirs the hearts of both Uncle Vanya, the farm's manager, and Astrov, the local doctor. Having admired the professor as an idol, Vanya has devotedly managed the estate for twenty-five years, supporting his brother-in-law and pinning his own youth and ideals on the professor. Yet in the end, Vanya comes to realize that the professor is nothing more than a selfish mediocrity, who now wants to sell the land that rightfully belongs to his daughter, Sonia, in exchange for cash. Enraged, Vanya nearly shoots the professor. The story concludes with the professor and his wife leaving the farm, while Vanya returns to his quiet, routine life of labor alongside Sonia.

## Director's Note

Two years ago when I first watched Drive My Car, I was fascinated by people speaking different languages as if they completely understood each other. As an international student, I spent years learning English, trying to find the right word to express myself correctly. I keep coming back to the thought of how they will never know how smart and funny I truly am when I speak my mother tongue. With this interpretation, I wanted to do an experiment, to create the “perfect world” where we free ourselves from the limitations of learned languages and feel most true to let language flow smoothly through. Dear audience, I wish you find friends that see you across the vast difference between words. Enjoy the show :)

## PRODUCTION TEAM

**Sihan (Samantha) Yang | Director | Stage Manager**

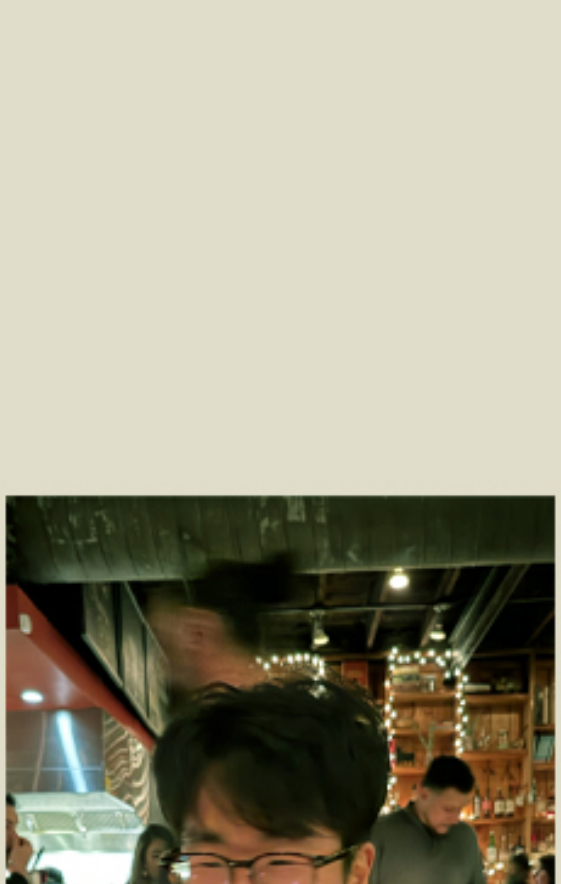
UW Drama栽培成熟的戏剧人。过去两年间参与过Annex，Dacha，UW，以及戏有云多部戏的幕后制作。Uncle Vanya是她的第一次导演经历，她很感谢剧组所有人一起圆这个幻想多年的梦！

UW Drama School Alumni. Her recent work includes Blue to Blue (Annex), Emma (Dacha), Airness (UW), June is the First Fall (Yun Theatre). Sihan is thrilled to see the stories coming to life. She's grateful for this opportunity to work with these amazing, loving cast and respected, creative production team.

**Rui Huang | Producer**

爱做白日梦的猫奴，热爱现场表演，正在努力逐步开拓进入西雅图充满活力的表演艺术圈。

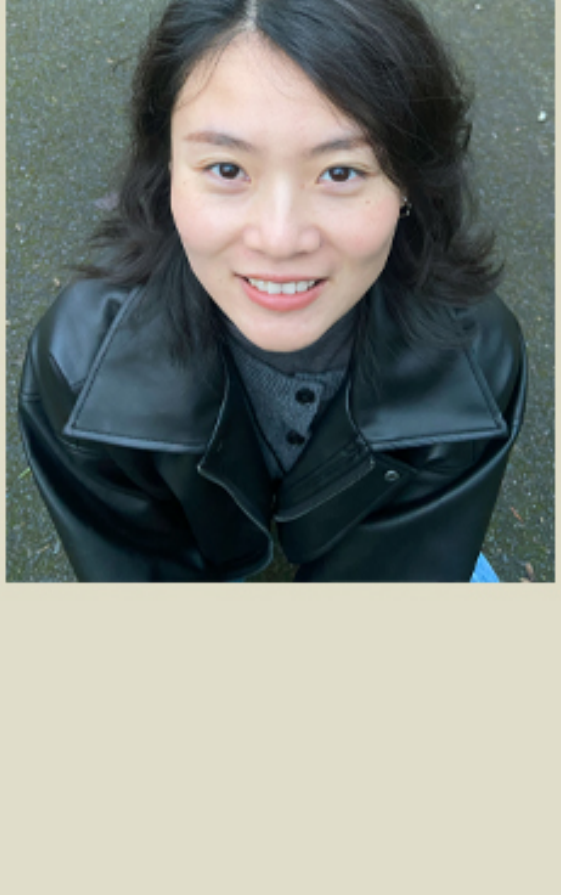
Daydreamer and cat lover with a passion for live performance. She is carving her path into Seattle's vibrant performing arts scene.



**Zoey Wang | Light & Sound Designer**

和橘猫泡芙居住在西雅图的理想主义者，爱好嗦粉。Zoey 对各种艺术形式和演出充满兴趣，常出没于各种live house、剧场、电影院。她期待在学习声光设计的同时获得理解艺术与世界的另一个视角。

An idealist living in Seattle with her orange cat, Puff. Zoey's comfort food is noodles. A lover of art and live performance, she can often be found in theaters and performance venues. She looks forward to gaining a new perspective on art and the world as she explores sound and lighting design.



**Yifan(Evan) Huang | Costume Designer**

今年夏天的愿望是看见野生黑熊和学会先锋攀。

My goals this summer are to see a wild black bear and learn how to lead climbing.

**Doris Zhu | Set Designer**

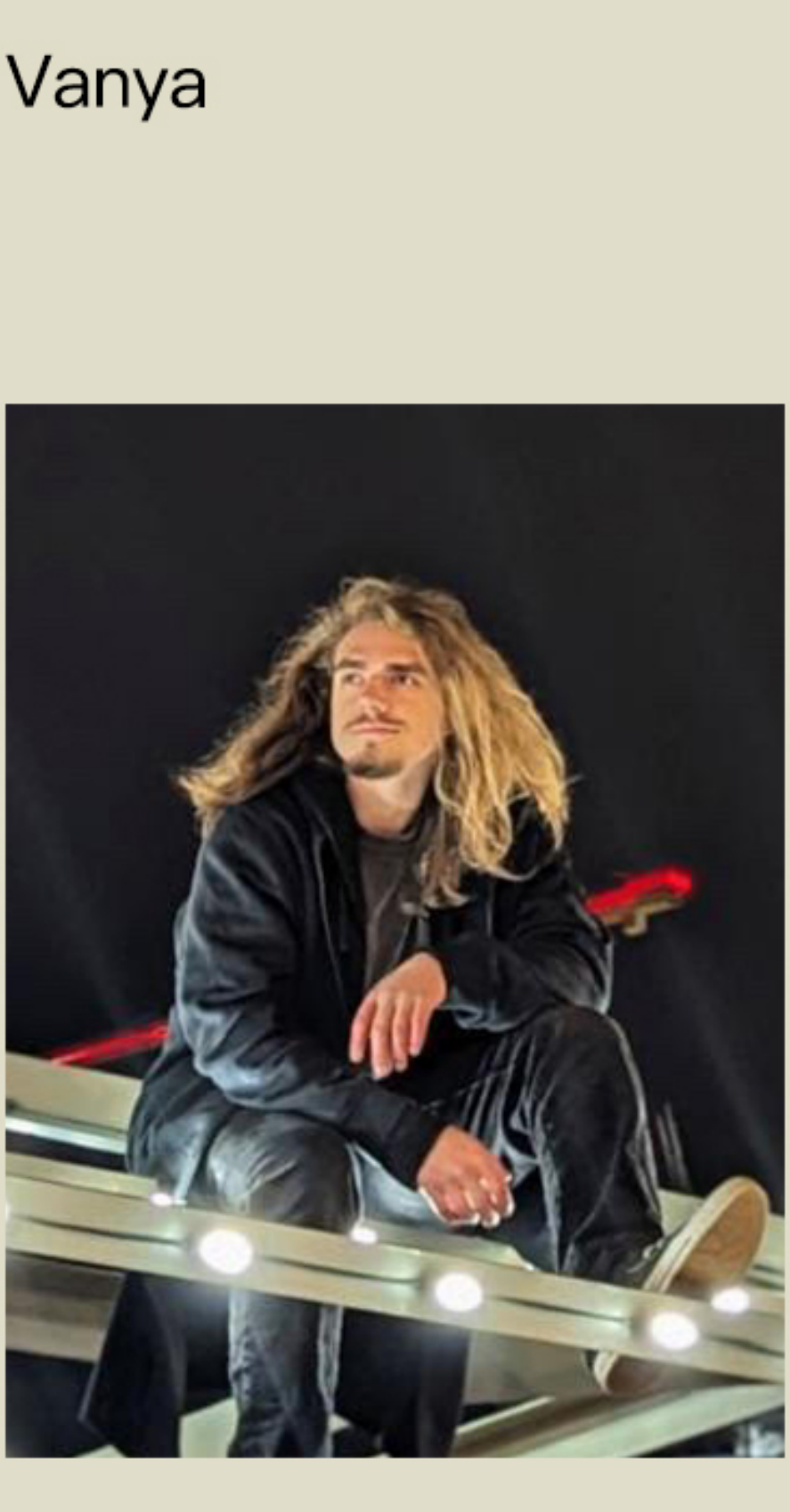
爱狗也爱做梦的剧场小白。探索生活，艺术和之间，希望未来可以更多参与到戏剧的制作。

Dog person, daydreamer, and theatre newbie trying to figure out life, art, and everything in between—one stage at a time. Falling for the magic of performance and hoping to keep going.

## CAST

**Eddy Xin**

Sonya



**Riko Kishitani**

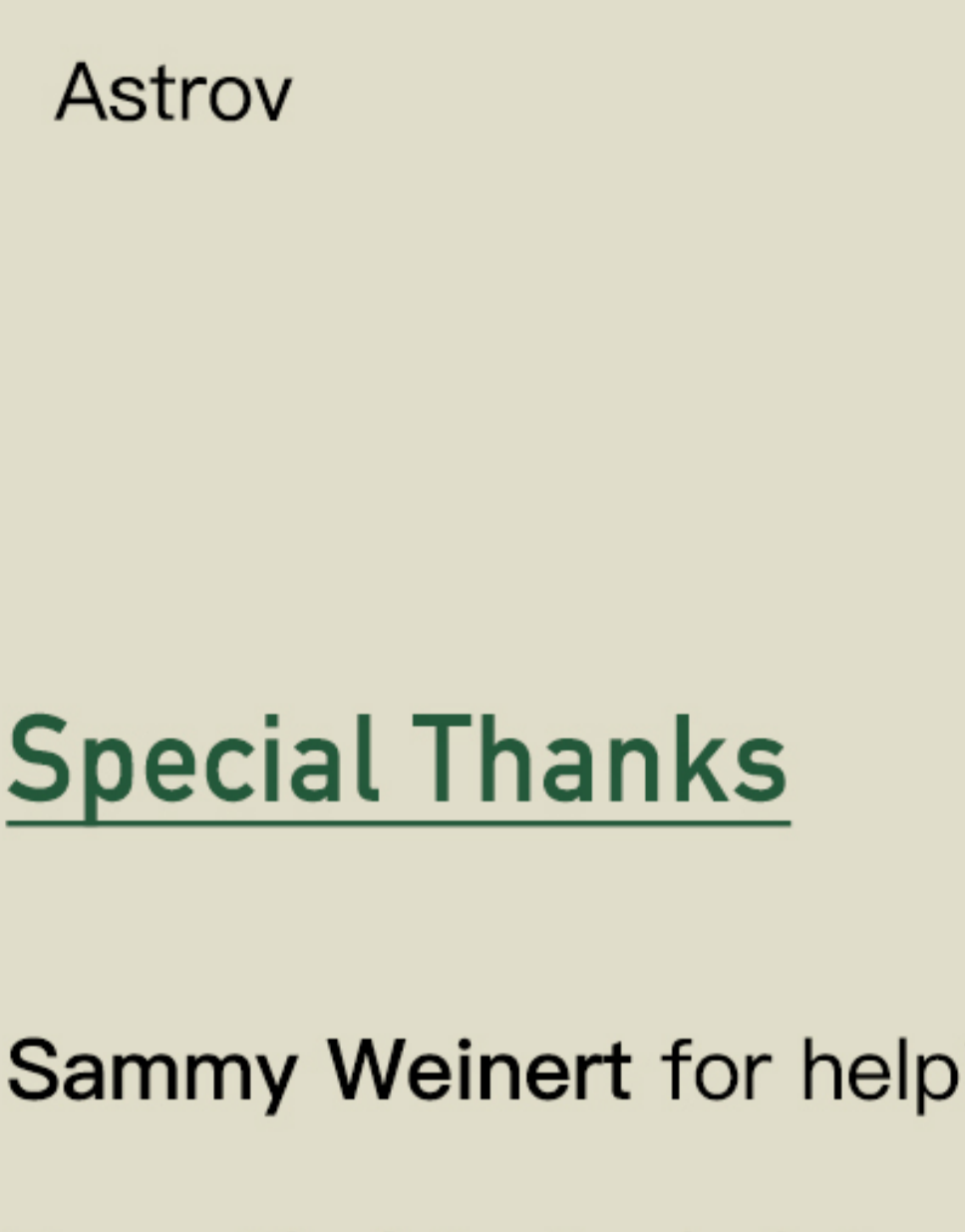
Vanya

**Jennifer Liu**

Yelena

**Evan Akolzin**

Prof. Alexander



**Ken Kavin**

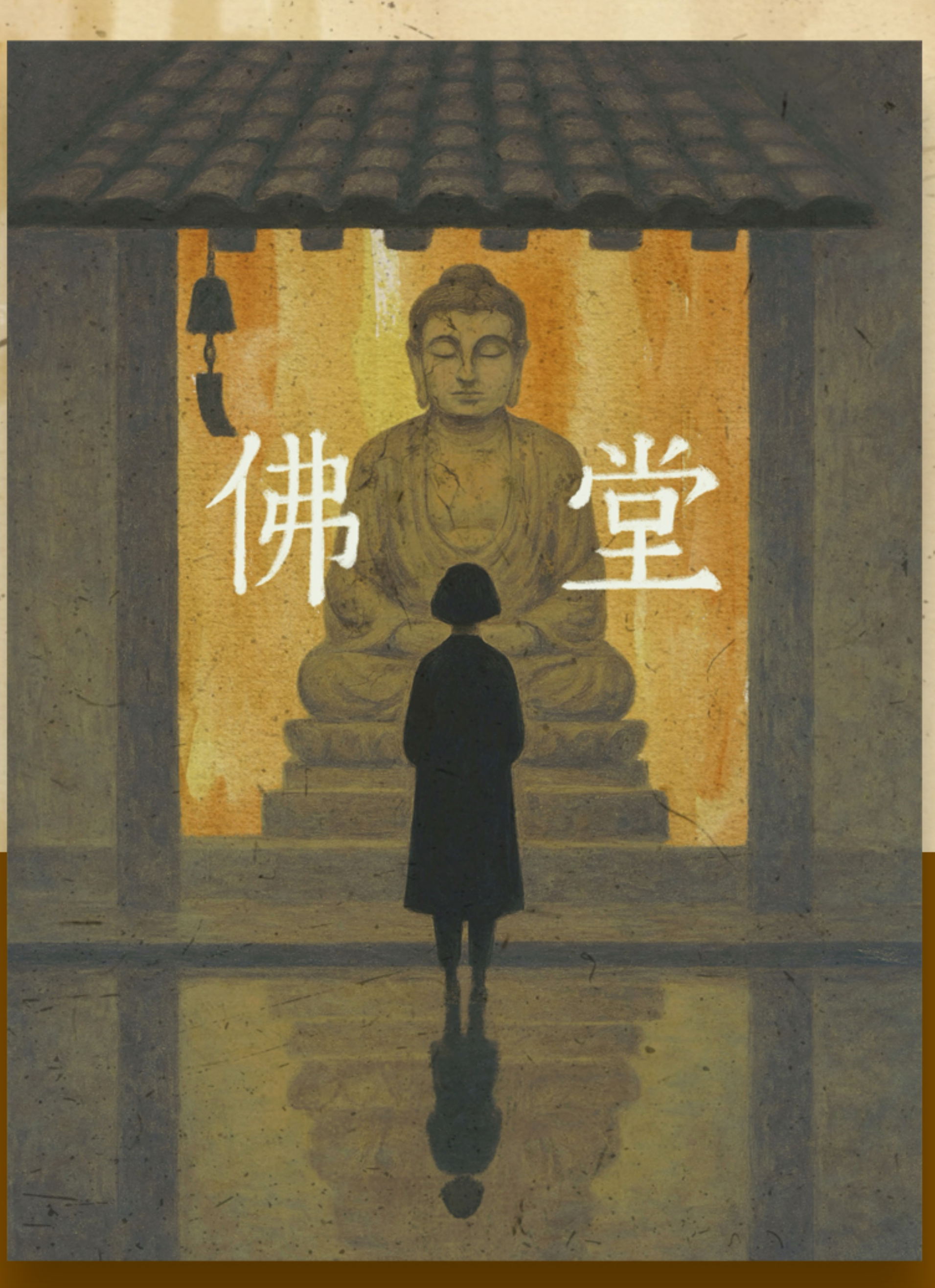
Astrov

## Special Thanks

**Sammy Weinert** for helping intimacy coordination

**Evan Akolzin** for helping fight choreography

**Ken Kavin** for assisting stage management



## 剧情简介 | Synopsis

从前一个小镇的佛堂里，往来香客络绎不绝。香客们大多想要佛祖实现他们世俗的愿望：金钱、权利、男丁后代，等等等等。
有位孩童却和芸芸众生们大不相同，这孩童想要些特别的东西，于是乎她踏上了属于自己的远行。在千辛万苦、千山万水的路途的最后，她倏忽明白这一切的意义和代价......

Once upon a time, in a small town’s Buddha hall, streams of pilgrims came and went without end. Most of them sought from the Buddha the fulfillment of worldly wishes: wealth, power, sons to carry on the family line, and so on.
But one child was entirely different from the rest. This child longed for something special, and so she set out on a journey of her own. After enduring countless hardships and crossing mountains and rivers, she suddenly came to understand the meaning and price of it all···

## Director’s Note

追寻与归属，自由与牵挂，或许是身在海外的我们一直想要探寻的话题。剧中的游子和孩童也和我们一样，有着想要探寻的远方。随着远行，故乡或许会消逝，但希望每个人都能找到自己心中的佛堂。

The search for belonging and freedom, and the tension between attachment and independence, are perhaps themes we have always sought to explore as people living abroad. The wanderer and the child in the play, like us, yearn for distant horizons. As the journey continues, the idea of home may fade, but we hope everyone can find their own Buddha Hall in their hearts.

## PRODUCTION TEAM

### Harvey Yang | Director

Harvey Yang 热衷于做很多无用的事和买很多无用的东西，因此经常遭到一只狗的霸凌。

Harvey Yang (he/him) is keen on doing a lot of useless things and buying a lot of useless things, so he is often bullied by a dog.

### Tina Deng | Producer

Tina Deng (邓雅婷) 来自中国广州，是《佛堂》的制作人与演员，这也是她首次踏上制作人的旅程。她曾出演过戏有云制作的《Passage》、Pork Filled Production和SIS Productions制作的24小时戏剧节《Instant Noodles》、及Frantic Assembly LA Create 2025的《It's Time···》。她还曾参与戏有云的创作工作，为《年轻人社死档案室》与《June is the First Fall》打造Lobby Design和Audience Experience。

Tina Deng(she/her) is from Guangzhou, China, and is the producer and one of the actors in *Buddha Hall*, a project that marks her first journey into producing. Previously she performed in *Passage* (Yun Theatre), 24-Hour Asian-American Play Festival *Instant Noodles* (Pork Filled Production & SIS Productions) *It’s Time···* (Frantic Assembly LA Create 2025). She also shaped audience experiences for *Young People Social Death Archive* (Yun Theatre) and *June is the First Fall* (Yun Theatre).

### Yuke Luo | Stage Manager | Costume Designer

Yuke（骆雨珂）穿梭于《佛堂》的台前幕后，她左手握紧时间的缰绳（Stage Manager），右手裁剪角色的灵魂（Costume Designer）。用分秒不差的调度串联起每一场戏，再用布料与色彩诉说未言的台词。幕起幕落间，既是冷静的指挥官，也是虔诚的造梦者。

Yuke Luo(she/her) moves between the spotlight and the shadows in *Buddha Hall* - left hand gripping time's reins (Stage Manager), right hand sculpting characters' souls (Costume Designer). With clockwork precision, she threads each scene together, while letting fabrics and colors voice unspoken lines. Between curtain rise and fall, she is both the composed conductor and the devout dreamweaver.

### Jennie Weng | Set Designer

Jennie将场景设计看作一个通过实践不断探索与思考的过程。在《佛堂》的创作中，TA专注于搭建一个服务于故事、又保留想象空间的舞台。相比确定的答案，TA更相信问题本身能引导出新的可能性。

Jennie Weng(they/them) thinks of set design as a way to explore ideas through making — testing, adjusting, and learning along the way. For *Buddha Hall*, they focused on creating a space that supports the story and leaves room for interpretation. Their process is quiet and curious, guided by questions more than answers.

### Dazhi Chen | Light Designer

Yao（陈大智）一个游走在代码和戏剧世界里的精神分裂患者。在《佛堂》中，他负责灯光设计。他愿化作一道光，照亮在这个世界的舞台。

Yao (Dazhi) Chen (He/Him) is a schizophrenic who wanders in the world of code and drama. In *Buddha Hall*, he is responsible for the lighting design. He wishes to become a ray of light to illuminate the stage of this world.

### Eddy Xin | Sound Designer

Eddy (辛九羲) (Any Pronouns) 很自豪能以设计和合作的方式来创造故事。在《佛堂》中，ta负责声音设计和作曲。她的才能和她的想象力一样丰富多彩, 她也总是乐于和大家一起亲临现场。

Eddy Xin (Any Pronouns) is proud to express creativity through design and collaboration. In *Buddha Hall*, they play the role of sound design and composition. Her talents are as diverse and colorful as her imagination, and she is always happy to just be there.

### Montse Garza | Movement Director

## CAST

**Lisa Zhang**

游子
Wanderer

**Tina Deng**

孩童
Child

# SPECIAL THANKS

Dunya Production

Cherry Street Village

Next Beauty Spa

Adem Hayyu

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Yun Theatre