

NEWSLETTER

Department of Foreign Languages & Applied Linguistics
National Taipei University
An Special Edition of the 2011 Annual Play

The Mousetrap

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Interviews

When it's over, it's over.

Li Shiang (李湘) talks about how much she has sacrificed and learned as the director of the upcoming annual play in an interview conducted by Felicia and Jessie (鍾依伶&劉思含)

Q: As the director of *The Mousetrap*, could you talk about your prior experience of directing a play?

A: I directed the mini-play in our sophomore year at FLAL, but it was really nothing compared with the annual play. For the mini-play, we only had to work for like a month then everything—including script, casting, rehearsals—was in order. For the annual play, it takes a whole year.

Q: But you think you have what it takes to be a good director?

A: At first, I wasn't really confident of being a director. Many people are better qualified than me. Some have more experience, while others have stronger personality as a leader. I have been learning since I was given this responsibility. I have to keep every group working, while maintaining the upbeat atmosphere and good relationship among us. I have learned a lot.

Q: Is it hard to strike a balance between being the director and keeping your normal life?

A: Anybody involved with the annual play has to give up a lot. For me, I have to do better with time management, so I could read the script, groom the acting crews, and make sure all group leaders are well on track. I mean, you just have to give up so much for the annual play. But a lot of people are contributing a lot of time and efforts on this. So it is not just me.

Q: Do you have any pressures, either mentally or physically?

A: Definitely, physical pressures—the actresses are prettier than me. No, I [am] just kidding. There're physical pressures. We have a lot of rehearsals, and sometimes we have to keep practicing till midnight, so it would be difficult to wake up early in the morning. I just have to adapt to it.

Q: What about the mental part?

A: Oh...I keep telling myself that this is important so you have to keep going, even though you've been faced with a lot of difficulties. You have to tell yourself that when it is over, it is over. But right now you just have to focus on it.

Q: Have you tried to release some of those pressures?

A: All the time. I tell a lot of my friends that this is such a great pressure for me. My friends are definitely helpful in this. I don't just keep it in myself. You have to find ways to let out your stress, and my friends have been very helpful.

Q: The setting of *The Mousetrap* is London in the late 1940s. Do you think using the British accent on the stage is a huge challenge for the actors?

A: Yes, it's a huge challenge. When we first adopted the script, we never thought about using the British accent. We figured it's a good script and the audience will be amazed if we perform well enough. But then one day Prof. Peter Chen came to see us, and commented that we didn't quite capture the atmosphere of the play because we were using the American accent. The author of the play is Agatha Christie, and she used a lot of English expressions in the script. But it is very hard, because none of our actors or actresses know about the British accent.

Q: A senior student has come and offer tutoring on physical development activities for the actors. Do you think it helps?

A: Yeah, it helps a lot. Ken Chung was the director and also a leading actor in last year's annual play *Wicked*. He comes back to see us and gives us trainings on physical development. Some of the actors and actresses actually didn't know each other that well before we started rehearsing, yet they sometimes need to have intimate interactions on the stage, like hugging each other. For them, it is difficult. So we need physical development trainings to help them feel comfortable when acting out their emotions.

The favorite part of the play is a well-kept secret

Sandy (侯柔瑋) shares her love and fear as a leading actress in *The Mousetrap* in an interview conducted by Yalun Tsai (蔡雅倫)

Q: You will be playing Mollie in *The Mousetrap*. What made you choose the role?

A: I didn't choose Mollie in the audition. I wanted to play Miss Casewell, but in the audition you had to try two roles. So I just took up Mollie without thinking a lot, and then then I heard that I was picked to play Mollie.

Q: How would you describe Mollie as a person?

A: She loves cooking (laugh). I think she's a warm person. She cares about others. She takes her business seriously, always hoping that everything's perfect in her guest house. But at the same time, she keeps some secrets in her heart.



Q: Do you think you and Mollie have a lot in common?

A: I didn't like her at first because she's so innocent that she doesn't seem that smart to me. She gets nervous easily, but I'm not that kind of person. I always try to be strong in the face of difficulties, while Mollie gets panic when things get out of control. But, I gradually got to know her better after analyzing the character, and I found some similarities between us. We both want to make things perfect, set high standards to ourselves, and do our best to make things go well. Also, she's so committed to her duties, to her work, and she's very easygoing.

Q: So how difficult has it been for you to act out the role?

A: In the beginning, I had difficulties interpreting this character because she's so delicate and always in need of others' support, but my showing was too self-assertive. But I've managed to overcome it now. Also, like most other actors, my voice is not loud enough as a stage player. When acting on the stage, your voice should be loud enough so everyone could hear you, but you can't just shout. You have to utter your lines loudly and clearly. After all, we're not professional actors, so sometimes our body movements are stiff and even awkward. We're working very hard on it.

Q: How do you prepare yourself before acting?

A: Before rehearsals, we do warm-up activities, and some of them are fun. We also do voice training, like singing music notes. That's the physical part. As for the mental part, we have to know the character very well by analyzing their personalities and backgrounds, so we know what they're thinking or if they have something to hide. The goal is to actually be that person on stage, so our acting will be natural as if it comes from our heart, not just the surface.

Q: Could you talk about your favorite part of the play?

A: My favorite part in the play will surely take the audience's breath away. I like it very much, but it's a secret now. If you come and see our play, you'll know what my favorite part is.

Q: OK, what about your second favorite part?

A: It's when Mollie has a quarrel with her husband. It's great when you can shout at someone and cry over something on the stage. The emotion is very powerful when I'm acting this part, which I enjoy a lot.

Q: You have a lot of interactions with other actors in the play. Which part is the most interesting for you so far?

A: I have many interactions with them because I'm the hostess of the guest house. I have to deal with every guest and the policeman and, of course, my husband. So I have many opportunities to talk to and interact with them.

I think they're all very interesting. Mrs. Boyle is annoying. I'll be irritated when she's picky, making things difficult for everyone, or scolding at me. Major Metcalf is nice. I feel easy getting along with him. Mr. Paravicini is a weird guy and he's disgusting, always trying to get close to me or touch me. I feel uncomfortable when he gets close to me.

Giles's the most difficult part, because I don't have a husband in my real life. So we don't really know how to act like a couple, husband and wife. Our interactions though, have to be intimate, which is a challenge for both of us. But fortunately, we're good friends, so it's also interesting.

Miss Casewell is unruffled, sometimes a little arrogant. But I'm not that afraid of her like I'm afraid of Mr. Paravicini, maybe because she's a female. Christopher Wren is my favorite counterpart in this play. He's cute and childlike. I'm relaxed when talking to him. Trotter makes me nervous. He keeps asking me questions, investigating and going all around my guest house, which makes me nervous.



Crazy protagonists are easier to impress the audience.

Daniel (戴禮淳), who plays Giles in The Mousetrap, talks about the roles and the players in an interview conducted by Johnny Huang (黃彬育)

Q: In your opinion, what is the most interesting part in the role of Giles?

A: Actually, I do not think there is any interesting part, because he is not an interesting person. He hardly has any sense of humor, and he turns off to almost everyone. However, I think he loves Mollie very much, always ready to jump out and protect everything related to his wife.

Q: So you think he is boring, but do you find anything you and Giles have in common?

A: We do have one thing in common. We both don't like others to misunderstand us, and if people don't trust what we said, we feel offended. But Giles is grumpy and jealous, but I don't think I am that kind of a person.

Q: You were originally picked to play Major Metcalf, but later you swapped your role and play Giles instead. Did you have difficulties switching the role?

A: It is very lucky that we exchanged our roles in early stages. At that time, we were still trying out different modes of acting and nothing was formed yet. And we did the swap before we had the performing drills, so everything was still pretty primitive back then. The only little difficulty is that I have to memorize Giles' lines, which are a lot more than Major Metcalf's.

Q: Which protagonist in the play do you like the best?

A: Paravicini. He is weird, speaks with strange Italian accent, and some of his body languages are so funny. I like that character, perhaps because it is Danny who plays the role. I like the way Danny performs Paravicini in *The Mousetrap*.



Q: Is there anything interesting when you rehearse?

A: There are a lot. We had some big laughs when actors uttered wrong lines or made awkward pronunciations. Jerry, who plays Christopher Wren, has created a few of those moments. Recently, we acted in Chinese just for fun, mimicking the melodramatic protagonists in contemporary Chinese novels, and that is very funny. Every time we feel tired during rehearsing, we act in Chinese for a breather, and that really amuses us.



Q: Sounds interesting! If you can choose another character to play, which would it be?

A: Christopher Wren. He is a crazy person, and a crazy person is always easier to act out. His emotional changes and body languages are bigger than other characters. A man going mad would easily give audience a clear impression. There are eight characters in our play, and leaving a clear impression onto the audience's mind is not an easy job.

It's fun to be a mean character on stage.

Tracy(蔡翠紋) talks about why she thinks she is the perfect person to play Mrs. Boyle in an interview conducted by Eva and Cathy(鄭閩文&江孟璇)

Q: What makes you want to play the role of Mrs. Boyle?

A: When we passed down the audition list, I had a look at the characters... Christopher, no, he is a man... only Mollie, Miss Casewell, and Mrs. Boyle. Well, I'm not that young and a nice woman like Mollie. I don't have any feeling about Casewell. So I auditioned for Mrs. Boyle because most of the time I played this kind of character, like Cinderella's step mother. I think it's easy for me.



Q: Are there any difficulties when you're preparing for this role?

A: Of course. At first I think it's easy, but actually it isn't because I have high pitch in my voice and I speak very fast, which is unlike an old woman. As you know, Mrs. Boyle is in her 60s, and I am much younger. So I need to change my acting on the stage to fit into this role.

Q: How do you go about imitating an old woman, then?

A: Peter told us it's about tone pitch and rate of speech. So I try to speak and walk slowly like an old woman. I look at my grandma to figure out what a sixty-year-old woman will be like.

Q: Do you find anything Mrs. Boyle and you have in common?

A: Yes. First of all, she is a very picky woman, habitually going, "I don't like this", "I don't like that." To be honest, I'm a picky girl too. Tell you a story. When I go to a restaurant and everyone finishes making the order. When the food is served, the waiter says, "OK... who ordered chicken noodle?" I will think he shouldn't ask because he should have memorized what customers ordered. It's quite similar between Mrs. Boyle and me because she always thinks things should have been taken care of in advance.

Q: What kind of a person do you think Mrs. Boyle is like in your mind?

A: Well, Mrs. Boyle is quite arrogant, but I'm not. I'm an easy-going type. She thinks she is highly educated. But even if you are, you shouldn't look down on others. You should be humble. She always carries herself the way as if she's better than others. And she always questions you, which is quite annoying.

Q: So Mrs. Boyle wouldn't be the kind of person you like in real life?

A: I... who will like that kind of person?

Q: But you said when it comes to acting, you always played the mean characters.

A: It's fun.

Q: There is another difference between you and Mrs. Boyle. The body shape. She is a fat woman, and you are so skinny. Have you ever considered putting on some extra weight for playing this role?

A: The director and other actors suggested that I should at least put on

another 20 kilograms. But it's practically impossible. And I don't want to look that fat. I think the costume team will put something inside my jacket to make me look fat.

Q: Do you practice your lines at home?

A: Yes. Not just words, but their meanings. Peter and the seniors always say that every line must have a purpose. We need to speak each line with some purpose, or words wouldn't have meanings. So when I am at home, I try to figure out the meanings behind the words, a way to communicate with other actors on the stage and the audience.

Q: With the annual play taking up so much of your energy, do you still have your private time?

A: We have rehearsals on Tuesdays and Sundays. On Sundays, it is from 3 o'clock to 10 or around midnight. It means almost the whole Sunday. I don't have much time to rest. My hometown is in Taichung. It means I have no time to go home either. But I think all this is worth it.

Like Christopher Wren, I ran away from things in life.

Jerry(蔡宗名) talks about his roles on and off the stage and where their paths have crossed in an interview conducted by Doris(李家寧)

Q: You have been "Christopher" for a while. What kind of person do you think Christopher is?

A: Christopher is a young man, very energetic, and a little childish. And he is also neurotic, which means he wants to make friends with everyone but, ironically, he also likes to protect himself very much.

Q: Do you think you and Christopher, in one way or another, are alike?

A: There are some commonalities. Sometimes I am a little childish, because I like to run away from things. In the play, Christopher runs away from his military life and pretty much his own past. And I ran away from something a few years ago. So I know the feeling of running away from things.

Q: To run away means to escape, right?

A: Yes, that means to escape from something he doesn't want to face with. That is the commonality between me and him.

Q: How important is the role of Christopher in *The Mousetrap*?

A: Christopher is a very, if not the most, suspicious role in this play. His age is almost the same as the murder, and he has very peculiar behaviors. He would do things normal men wouldn't do, so he may lead the audience to believe that he actually is the murderer. This is the most important part of his role in the play.

Q: So you think Christopher would confuse the audience?

A: Not to confuse the audience because everyone can be regarded as a suspect. It is just that most people may tend to think that he is the murderer.

Q: How do you prepare yourself to become "Christopher"?

A: When I first got the role, I started to read the script. The most important thing is to get to know the character. It is difficult. I have to know my role from the script by making friends with Christopher, and then I could become him. It is difficult since there is little information in the script. Sometimes I have to create that person in my imagination and pretend that I know him well. Two weeks ago, the director gave us an assignment, asking actors and



actresses to write an autobiography of the role we play. I reflected a lot of my own growing-up experience in it, because it fits well.

Here it goes. I am a little childish because my mom died when I was fifteen. I lived with my dad, who was upset and not caring about me. So I was depressed, thinking everything would be alright if my mom had not died. As a result, some part of me stopped growing. You know, it really hurt, and I became self-protective because I would not want to be hurt again. But at the same time, I wanted to make friends with everyone, because I have no one to talk to when I came home from school.

Q: Have you encountered with any bottlenecks when rehearsing your role in the play?

A: Every actor faces the same challenge that as we cannot only be an actor on the stage; we have to be the character we play. We cannot only do what the director tells us to. It is not acting. We have to be the characters. That means I have to be Christopher but not Jerry. I am not Jerry on the stage; I am Christopher. It is the most difficult part for all of us.

Q: Which scene impresses you most?

A: It is when the police accuse Christopher of being the murder. Christopher explodes with anger because he thinks that everyone is against him. Always! He thinks that nothing goes smoothly after his mother died. No one wants to befriend him and everyone is against him. He is hurt again. That is the scene I have to use all my energy to act out.

Imagine what a maniac killer may have been through in his childhood.

Jacky (何佳育) He talks about his unintended role of a maniac killer in an interview conducted by Georgiana and Eunice (莊惟婷 & 黃翊卿)

Q: In the audition, you tried the roles of Metcalf and Trotter. Did you intend to play a police officer from the beginning?

A: No, it isn't my intention. I chose Major Metcalf at first, because he has the least number of lines on the stage. However, some classmates told me that no one intended to audition for Trotter, so they suggested that I should give it a try. I didn't think the role suits me though, because he is a very talkative person. In the end, I was not chosen to play Major Metcalf, probably because someone else did much better in the audition to get that role.

Q: Which part of Trotter's role do you think is the most difficult to interpret?

A: For me, every part of it is very challenging. Trotter was abused in his childhood, and became a maniac when he grew up. I try to write down these stories, gather information about the character, and then try to imagine what Trotter may have experienced in his life when he was little. Writing short stories helps me to interpret the role better. After all, to be that person on the stage is the most challenging part. Also, for a few weeks we did wonder whether we should choose the British accent or not. Later, we found that this task is too heavy for everyone, so we decided not to try the British accent. We use "NTPU accent" instead. In this part, the professors helped us a lot. I personally learned a lot of pronunciation skills as well as accent.

Q: Have you searched for video clips from the internet to help you practice the role?

A: I found a few clips on YouTube, and I thought, "Wow, they are so good." However, I still have to imagine and create everything about the character by myself. I read the whole script again and again to know

more about the character. Consulting with Wikipedia may also be helpful.

Q: How much do you know about Trotter or his personalities now?

A: At the very beginning, I thought he was just a maniac, but later on I thought that he was actually very smart. The whole process of getting to know Trotter as a person is very complicated for me, because sometimes I can't really figure out what he was thinking at certain stage of his life. After I read the script three or four times over, I started to have sympathy with this character. And then, I know more about him.

Q: Anything you want to say to other actors?

A: The most important thing I've learned from the annual play is that I have to cooperate with other classmates. So, Jason, stop being so timid. You have to let it go. To others, I would like to say, let's work together happily. Let's have a good annual play.

I like to play pranks, seriously.

Danny (魏逸昀) talks about why he thinks the role of Paravicini suits him perfectly in an interview conducted by Daniel and Jerry (戴禮淳 & 蔡淙名)

Q: Let's start from the audition. How did you get to play Paravicini in the first place?

A: In the audition, I chose Paravicini, a weird guy, and Giles, the husband of the leading actress. I only chose the two roles just for fun. I think Paravicini is a very interesting guy and it suits me perfectly.

Q: Playing Giles will have some intimate interactions with the leading actress. Didn't you know that?

A: No, I didn't know that because the lines of the audition didn't include that part. I only know that recently.

Q: Do you like to play Giles now?

A: I think the actor who plays Giles is lucky. But, the role of Giles is hard to act out, so I still prefer Paravicini.

Q: Why didn't you try Trotter or Major Metcalf in the audition?

A: Trotter is sort of like the leading actor in this play, and he is also one of the most important characters. No doubt, the one who plays the role will be under so much pressure, and I don't like it at all. I am not that kind of person.

As for Major Metcalf, I don't see any fun in that character and his part in the play is a bit marginal to me. I prefer being an actor with some significance. So Paravicini is my best choice.

Q: Professor Peter Chen said that the actors must find commonalities between the characters and themselves. What commonalities have you found between Paravicini and you?

A: I found that both Paravicini and I like to play pranks. He is mysterious and seldom reveals his own information or feelings to others, but at the same time he enjoys making others confused and dumbfounded. That is the way he lives his life. I may not be so much a resemblance as Paravicini, but somehow I adore that kind of lifestyle.

Q: Who do you play pranks on in the play?

A: Mollie and Mrs. Boyle. I flirted with Mollie and scared Mrs. Boyle intentionally. I enjoyed that.



Q: Have you tried to imagine stories behind the script about the character you play, as suggested by Ken Chung, the senior who directed *Wicked* last year?

A: I don't think Paravicini has a sound family background. He doesn't know who his parents are and is brought up by his grandfather, who is also a thief. He stayed with his grandfather stealing all around Europe and that's why he acquired an exotic accent and intonation. It's like Charles Dickens' *Oliver Twist*. His grandfather, however, is a very optimistic person and so this has great influence on Paravicini's personalities. That is the story I have imagined.

Q: Did you reflect your own growing-up experience in the story you've imagined about Paravicini?

A: No, not at all. I am not a thief and I have a good family background.

Q: You were the person who actually introduced *The Mousetrap* to our class as a member of the script team. Which part of the script attracts you the most?

A: The murder part.

An ordinary role for an extraordinary play.

Summer(李思敏) talks about the character of Miss Casewell and the sad stories behind her in an interview conducted by Sandy(侯柔璋)

Q: You will be playing Miss Casewell in *The Mousetrap*. What makes you interested in auditioning the role in the first place?

A: I like the idea of playing a manly woman. Also, her lines are shorter than other female protagonists. I have many other things to attend to. For example, I have double majors, and I am the chairperson of the student union in our department. So, I don't think I can play a big role. The bottom line is, I like Casewell's characteristics.



Q: What kind of a person have you tried to portrait Miss Casewell in the play?

A: She is aloof, cold and very confident. She won't show her emotions.

Q: How do you interpret a role like this on the stage?

A: I won't use too many facial expressions. Instead, I will just use the verbal expressions, trying to speak the lines in different ways, and find the most appropriate way to interpret her characteristics.

Q: You think Miss Casewell is aloof and cold. Do you like that kind of person?

A: Not in the beginning, because she's cold and likes to say jokes which I don't think are funny. Sometimes her jokes may even insult others. So I don't like her at first. But then after I read the scripts and try to know what's behind her background and story, I find that her childhood is a misery. No wonder she becomes a cold and aloof woman. I have sympathy for her.

Q: Are there any similarities between you and Miss Casewell?

A: I think we are both independent. Miss Casewell is very independent. She is used to being on her own, and she lives abroad by herself. I usually do things on my own too. I don't easily ask for help from others.

Q: Then what's the biggest challenge for you to act out the role?

A: Since Miss Casewell is aloof and cold, I can't use many facial expressions or exaggerated voices. I can just try to figure out what's

inside her lines and speak like Miss Casewell naturally. I mean, she's a business woman, so she doesn't speak in a high pitch or in a dramatic way. She's a little bit flatter than other characters, so it's hard to perform.

Q: Who's your favorite character in this play?

A: Paravicini, because he's very funny. Every time he shows up on the stage, everyone can't stop laughing. He brings laughter in this play.

Q: What makes this play marvelous—the script, actors, costumes, stage properties, or something else?

A: I think the script is wonderful. It's not a big story. Everything happens in a guest house, and everybody just talks to each other. Nothing seems like a big deal at first, but in the end you'll find, wow, that's really something! The script leads you one step after another and tells you the story.

As to the acting part, we are not professionals, but we are working really hard. I'm really proud of being a part of our play. Also, the stage properties are good. I'm also the stage designer, so I'm very confident of our design. I also like the age setting in the British vintage style. I like the costumes too. I think our costumes are beautiful.

Using words to carry inner feelings is a challenge.

Jason(王程緯) shares some of his plights and delights as a middle-aged, undercover police in an interview conducted by Vicky(陳雅琦)

Q: Could you first talk a little about your character, Major Metcalf?

A: He is a steady old man with a kind heart. He is always friendly, willing to help others, like bringing woods into their house to warm up the house.

Q: So, is it a suitable role for you to play?

A: Metcalf is a quiet person, while I can be very talkative sometimes. But the way we deal with matters is similar. I have a stable personality, because I can always calm down and try to figure out ways to solve problems. And as a person, I am always willing to help my friends, like taking them somewhere to buy something or picking them up from the station, just like Major Metcalf.

Q: Metcalf is supposed to be a middle-aged person. Do you have difficulties assimilating the role on the stage?

A: Major Metcalf is always thinking about something, always has something in his mind. Young people aren't like that. But sometimes my manners resemble an old man, I think. Metcalf is older than me by about thirty years, but I don't think I have difficulties acting an old man because sometimes I talk like an old man, walk like an old man, or even look like an old man. Actually, I have learned to walk and talk like a retired soldier by watching video clips. I also see movies to observe how actors interact with one other. I try to imitate old people talking in real life. It isn't that easy in the beginning.

Q: Is there anything in the rehearsals you think is a challenge for you?



A: The director and other actors don't think that I act naturally. When I read the lines, walk, or position myself on the stage, I don't seem to fit in. Sometimes they don't know what I am trying to express by the way I read my lines or the way I walk. Maybe I am too nervous during the rehearsals. Another thing is my intonation. I don't know how to express my feelings through the way I speak. My words simply don't carry my inner feelings very well. It's all about acting out the feelings.

Q: Is it because of the pressures from acting?

A: Maybe. Acting an older person isn't that difficult, even though some part of Major Metcalf's personalities still need to be discovered.

Q: Is there anything interesting in the rehearsals?

A: Oh, there are a lot. We like to play games with each other; we're just like children. We also talk about movies and music while we're not rehearsing. Jacky, who plays Trotter, sometimes uses my lines to make fun of me. Sometimes we act out an improvised version in Chinese, which is quite interesting. While we do that, we switch roles so everyone has an opportunity to be in others' position, with different interpretations of their lines. We enjoy doing that.

Q: How do you like your role of Major Metcalf in the play?

A: I like to play Metcalf because he is a steady old man, always observing other people. From this character, I learn how to observe other people. This is a new experience for me. And another thing is I get to know how old people get along with younger people because most of the protagonists in the play are much younger, like Christopher, Giles, and Molly.

Q: Do you think this experience brings some changes in your life?

A: It gives me the chance to get along with people I am not familiar with. I was not so acquainted with some of the acting crews before we started this. This is the first time for me to work with some of them. This experience also helps me manage my time better, which is important. I have a part-time job and I am a member of the volleyball team. I have to manage my time well, or I may mess it up.

Q: So, after this experience, do you think you enjoy acting?

A: Oh, I found that being an actor is far more difficult than I thought. I always thought it is easy to act out on the stage, but now I know it is different. Acting naturally is a challenge. It is difficult.

Q: Each character in the play has distinct personalities or voices. Have you intended to differentiate their voices through the choice of words or expressions in translation?

A: Take Mrs. Boyle for example. She was a judge before, so we will use more formal tones to make her a stern woman. Another one is Paravicini. He is a little bit crazy, so when we are translating his lines, we will use various grammar or sentence structures which are awkward to make him as crazy a person as possible.-

Q: What will you do if your group members have arguments about translation of certain passages?

A: I have to say that's when I need to be a "dictator". Paris Lin, who led the translation team last year, told me that if there are different opinions, the leader will have to make decisions or else the discussion will never end. I have to judge which version of translation is better.



Different voices may be lost in translation for different roles.

Wysteria (張婉儀) talks about the challenges and achievements of her translation team in an interview conducted by Miranda and Sharon (林慧愉 & 游欣樺)

Q: When you were elected as the leader of the translation team for the annual play, how did you feel?

A: At first, I was shocked, because I don't think I am good at being a leader. I always forget things. It's hard for me to catch up with every detail in every day. Luckily, my group members are all very supportive. That eases off my pressure.



Q: There must be a lot of pressures?

A: Not now, but in the beginning, yes. I need to put up the schedule for everyone, like how many pages do we need to translate every week, and I need to have meetings with other team leaders. So much stuff to focus on. At first, I don't think I can do well, but I get over it.

Q: Did you have any difficulties when translating the script?

A: Honestly, we have a lot of problems, because there are terms we have never come across before. We did a lot of researches trying to figure out what they mean. But still, there are still things we couldn't figure out.

Q: Just curious about how your team translates the whole script?

A: Usually we have meetings twice a week. We get together to discuss the script when we meet. Before coming to our meetings, each member will be assigned different pages to work on, and then the draft will be reviewed and commented by two members in our team. If there are different opinions, we will talk about them in our meetings.

