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香港藝術節
Hong Kong
Arts Festival
3/2-7/3/2004



ENGLISHTOURINGTHEATRE
英國巡迴劇團

ROMEO & JULIET

羅密歐與茱麗葉

TIME



4 – 10.2.2004

香港演藝學院歌劇院

Hong Kong Academy for Performing Arts Lyric Theatre

英國巡迴劇團

English Touring Theatre

羅密歐與茱麗葉

Romeo & Juliet

原著 莎士比亞

William Shakespeare *Original Script*

改編 史蒂芬·恩汶及米高·克朗寧

Stephen Unwin and Michael Cronin *Editors*

演出長約 2 小時 50 分鐘，包括一節 20 分鐘中場休息

*Running time: approximately 2 hours and 50 minutes,
including a 20 minute interval*

為了讓大家對這次演出留下美好印象，請切記在節目開始前關掉手錶、無綫電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and PAGERS.

Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.

創作人員 | Creative Team

導演	<i>Director</i>
史蒂芬·恩汶	Stephen Unwin
副導演	<i>Associate Director</i>
添·史達	Tim Stark
佈景設計	<i>Set Designer</i>
莎拉·柏克斯	Sara Perks
服裝設計	<i>Costume Designer</i>
馬克·鮑曼	Mark Bouman
燈光設計	<i>Lighting Designer</i>
馬爾科姆·利佩	Malcolm Rippeth
原創音樂	<i>Original Music</i>
奧利·霍士	Olly Fox
編舞	<i>Choreographer</i>
珍·吉遜	Jane Gibson
動作指導	<i>Fight Director</i>
泰利·京	Terry King
助理服裝設計	<i>Assistant Costume Designer</i>
米亞·法羅德奎斯特	Mia Flodquist
教育工作坊導師	<i>Education Workshop Leader</i>
奇雲·盧恩特利	Kevin Rowntree
選角指導	<i>Casting Director</i>
森姆·鍾斯	Sam Jones

Thank you Partners

謝謝拍檔

TIME



Your support and sponsorship has made possible the Festival attraction *Romeo & Juliet* from the **English Touring Theatre**.

With grateful thanks from the Hong Kong Arts Festival.

We wish you and your guests a very enjoyable evening.

多謝您們的贊助及支持，使**英國巡迴劇團**
《**羅密歐與茱麗葉**》得以順利在香港藝術節演出。

希望您們有一個愉快的晚上。



製作人員 | Production Team

製作監督 西門·寇蒂斯	<i>Head of Production</i> Simon Curtis
舞台監督 安娜貝爾·英格拉姆	<i>Company Stage Manager</i> Annabel Ingram
副舞台監督 塔瑪拉·阿伯查理	<i>Deputy Stage Manager</i> Tamara Albachari
助理舞台監督 羅拉·迪倫	<i>Assistant Stage Manager</i> Laura Dillon
巡迴演出技術人員 艾美莉·奧利華	<i>Tour Technician</i> Emily Oliver
服裝及假髮管理 蘇珊娜·思拉什	<i>Wardrobe and Wig Manager</i> Susannah Thrush
攝影 史蒂芬·沃恩	<i>Photographer</i> Stephen Vaughan
佈景製作 牛津劇場工作室	<i>Set built and painted by</i> Oxford Theatre Workshop
服裝製作 斯滕·沃爾梅勒 希拉莉·韋莉	<i>Costumes made by</i> Sten Vollmuller Hilary Wili
髮型設計 祖安娜·泰萊 「假髮服務」	<i>Wigs and Hair designed by</i> Joanna Taylor The Wig Service
特別鳴謝 利弗·費巴治 薩拉托加·特朗克	<i>Grateful thanks to</i> Lever Fabergé Saratoga Trunk
香港演出監製 芭芭拉·馬菲斯	<i>Producer for performances in Hong Kong</i> Barbara Matthews

大師班 Masterclass

8.2.2004 (日Sun) 下午2:00 - 4:00 pm

香港藝術中心麥高利小劇場 Hong Kong Arts Centre McAulay Studio

工作坊 Workshops

6-10.2.2004 詳情請參閱藝術節加料節目小冊子及藝術節網站

For details, please refer to Festival Plus Booklet and Festival website

演員 (出場序) | **Cast (in order of appearance)**

賓沃里奧	<i>Benvolio</i>
比比·巴德拉瑪	Pepe Balderrama
狄巴特	<i>Tybalt</i>
羅拔·史泰斯	Robert Styles
卡布雷	<i>Capulet</i>
哥林·麥高馬克	Colin McCormack
卡布雷夫人	<i>Lady Capulet</i>
安娜·法蘭歌蓮妮	Anna Francolini
蒙塔古	<i>Montague</i>
李察·艾弗利	Richard Avery
蒙塔古夫人	<i>Lady Montague</i>
伊塔·奧拜恩	Ita O'Brien
維羅納公爵	<i>Prince Escalus</i>
湯姆·馬歇爾	Tom Marshall
羅密歐	<i>Romeo</i>
愛德華·曉士	Edward Hughes
柏里斯	<i>Paris</i>
鄧迪·奧巴	Tundé Oba
彼得	<i>Peter</i>
湯瑪士·尼斯特立普	Thomas Nelstrop
護士	<i>Nurse</i>
蘇珊·波莉特	Susan Porrett
茱麗葉	<i>Juliet</i>
戴維絲·格蕾	Davies Grey
麥丘提奧	<i>Mercutio</i>
費格賓利	O T Fagbenle
勞倫斯長老	<i>Friar Laurence</i>
米高·克朗寧	Michael Cronin
巴爾費澤	<i>Balthasar</i>
奧利華·活特	Oliver Wood

其他角色皆由劇團演員出演

All other parts played by members of the company

本製作2003年9月8日於
約克皇家劇場首演

This production of *Romeo & Juliet* was first performed on the 8 September 2003 at York Theatre Royal.

羅密歐與茱麗葉

第一幕

迷戀羅莎蓮（從未出場）的羅密歐，周日晚上跑到卡布雷府邸參加舞會，意圖一睹芳容。在那裏他邂逅了茱麗葉，便把羅莎蓮拋諸腦後，與她墮入愛河。然而，在此幕尾段，兩人終於發現了對方身份，茱麗葉是卡布雷家族之女，而羅密歐則來自蒙塔古家。這兩個家族份屬世仇，他們本來是不會有相見的機會。

第二幕

然而，羅密歐與茱麗葉已燃點的愛火迅速蔓延；當天晚上，兩人於著名的陽台場景上交換盟誓，翌日下午更在勞倫斯長老的證婚下，秘密結為夫婦。



第三幕

悲劇由是展開：由於羅密歐是卡布雷舞會的不速之客，卡布雷家的狄巴特特意不可輕輕放過羅密歐。就在爭吵和打鬥的過程中，羅密歐好友麥丘提奧被狄巴特所殺，羅密歐奮起復仇，手刃狄巴特。於是，維羅納公爵下令將羅密歐驅逐出境。

— 中場休息二十分鐘 —

勞倫斯長老勸告羅密歐離開維羅納，到鄰近城市曼杜亞暫避，靜候機會宣布他和茱

麗葉的婚訊。於是，羅密歐在星期一與茱麗葉度過依依不捨的一夜後，黯然離開。茱麗葉因愛郎離去而表現的哀愁，令她父母誤解為與狄巴特之死有關，為了紓解其悲痛，乃安排下星期四為她舉行婚禮，讓她下嫁前來求婚的帕里斯伯爵。茱麗葉斷然拒婚，但被其父威脅，表示若果堅拒婚事，便不再認她作女兒。

第四幕

甫開場，茱麗葉請教勞倫斯長老。他建議她在出嫁前一晚喝下藥酒，好讓她在當天早上假死，被抬入家族的墓穴後，羅密歐便可趕到那裏待她甦醒，然後把她救走。茱麗葉同意計劃並告知父親答允婚事，令他大喜過望，竟把婚期提早至星期三。與此同時，勞倫斯長老寫信予羅密歐，告知計劃，並叮囑他從曼杜亞回來。

然而，這封信並沒有交到羅密歐手上，當他從僕人那裏得知茱麗葉已香消玉殞，悲慟之下，趕到卡布雷家墓，在茱麗葉身旁喝下毒藥殉情。茱麗葉醒來後，發現愛郎的屍體，便在悲傷中自刎，魂歸天國。

勞倫斯長老最後向大家道出因由，卡布雷家和蒙塔古家各自喪失了他們的繼承人，乃化干戈為玉帛，重修舊好。



Romeo & Juliet

Act I

Romeo, infatuated by Rosaline (whom we never meet), goes to the party given by Lord Capulet on Sunday evening in order to see her. There he meets Juliet and, forgetting Rosaline, falls in love with her.

However, the Act ends with the lovers discovering each other's identity. They now have to face the fact that, as Juliet is a Capulet and Romeo a Montague, they belong to feuding families who would never let them see each other.

Act II

The course of their love nevertheless moves quickly.

That night, in the famous balcony scene, they exchange vows, and the following afternoon they are married secretly by Friar Laurence.

Act III

The tragic counter-movement begins.

Romeo had not been invited to Lord Capulet's party, and the Capulet Tybalt is determined not to let this intrusion pass unpunished. In the quarrel and fight that follows in the first scene of Act III, Romeo's friend Mercutio is killed by Tybalt and Romeo avenges his friend's death by killing Tybalt. For this, Romeo is banished from Verona by Prince Escalus.

– 20 minute interval –

The Friar advises Romeo to leave Verona and live in the nearby city of Mantua until there is an opportunity to proclaim his marriage to Juliet publicly. So, after spending Monday night with Juliet, Romeo leaves. Juliet's parents mistake her sorrow at Romeo's leaving for grief of her dead cousin, Tybalt, and think to overcome it by insisting that on the next Thursday she should marry her suitor, Count Paris. This Juliet refuses to do, and her father threatens never to see her again if she persists in this disobedience.

Act IV

At the beginning of the Act, Juliet seeks the advice of Friar Laurence. He suggests that the night before her marriage she should take a potion which will make her appear dead on her wedding morning. She would then be placed in the family vault, from which he and Romeo could rescue her when she awakens.

Juliet agrees to the plan, and so submits to her father who, overjoyed at this change of heart, brings the wedding day forward one day to Wednesday. The Friar meanwhile writes to Romeo to tell him of the scheme and bids him return from Mantua.

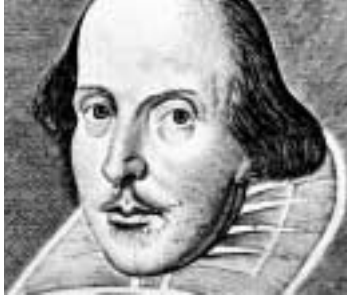
However, this letter is never delivered. Instead, Romeo is told by his servant that Juliet is really dead and on hearing the news, Romeo returns to the Capulet vault, where Juliet lies, to poison himself. When Juliet wakes up in the vault, and sees Romeo's body, she stabs herself in her grief.

The deaths of both their heirs, explained by Friar Laurence in a summary of the plot, reconcile the Capulet and Montague families.

莎士比亞 (1564-1616)

William Shakespeare (1564-1616)

威廉·莎士比亞 1564年4月23日於埃文河畔的斯特拉特福出生，1582年與大他八年的安妮·哈法威爾結為夫妻，1588年遷居倫敦，藉着當演員和編劇踏上成功之途。1594年，莎士比亞加入張伯倫爵士演員工會，工會後來因取得英皇詹姆士一世的贊助，易名為英皇御前演員工會。1596年，莎士比亞已成為倫敦執牛耳的編劇，三十五歲更投資環球劇院，並經常粉墨登場，1612年退出倫敦的生活圈子，1616年於家鄉斯特拉特福逝世。



莎士比亞甚少撰寫原創故事，而約於1595年完成，被視為代表作之一的《羅密歐與茱麗葉》，乃根據亞瑟·布魯克的意大利古老故事《羅密歐與茱麗葉的悲劇歷史》改編。

當時，意大利家族間長久不斷的仇殺和敵對，令意大利城市惡名昭著。英女皇伊利莎伯一世本着專制君主的一貫作風，對這些仇殺紛爭感到厭惡，嘗試予以制止。莎士比亞的《羅密歐與茱麗葉》也可算是對女皇發動的反家族衝突運動的回應。

William Shakespeare was born on the 23 April 1564, in Stratford-upon-Avon. In 1582 he married Anne Hathaway and by 1588 he had moved to London, attaining success as an actor and playwright. In 1594 he became a charter member of a group of actors known as the Lord Chamberlain's Men, later changing their name to the King's Men when they won the sponsorship of King James I. By 1596 Shakespeare was recognised as the leading London playwright and at the age of 35 he invested money in the Globe Theatre, where he was also a member of the acting troupe. Shakespeare retired from London life around 1612 and died at Stratford in 1616.

Shakespeare wrote almost no original plots and *Romeo and Juliet*, considered one of his lyrical masterpieces, written around 1595 is based on an old Italian tale by Arthur Brooke, *The Tragical History of Romeus and Juliet*.

At the time Italian cities were infamous for their long-lasting and deadly feuds between prominent families. Elizabeth I, like most absolute monarchs, abhorred duelling and feuding and tried to suppress it. Shakespeare's *Romeo and Juliet* is in part his contribution to her "just say no" campaign against such conflicts.

新酒瓶不舊

要把早已家喻戶曉的莎劇再現舞台，怎會不難？英國巡迴劇團藝術總監史蒂芬·恩汶本身深愛巴茲·盧曼的電影版本。他說：「某天，我聽到一位十一歲女孩說，她的心儀電影便是這一部，而且天天翻看錄影帶聽莎翁寫的對白。哎，我想，朝這個方向走該是對的。」

文：拜倫·盧根

事實上，重新演繹經典作品是恩汶的拿手好戲，恩汶的理論非常簡單：「在伊利莎伯一世年代，演出時間很短。有研究說，他們才用上兩個半小時便演畢《哈姆雷特》，也即是說，他們的表演風格快速流暢，不慍不火，對白說起來如哈姆雷特所謂的『琅琅上口』。」這正是恩汶的英國巡迴劇團致力建立的風格。

要達至此風格要求，恩汶力求簡潔，把製作濃縮至極點：「我跟設計師說，換景時間不能多於兩秒。」就算對莎翁也不留情面，他說：「這些劇本是四百年前寫下的，有叫人費解的地方，實所難免，於是，你只可以乾脆把它們刪掉。」他不認為改動是對大師不敬，並深信：「我所做的，其實是給觀眾一次機會，讓他們新鮮地、清楚地細聽自己能夠理解的事情。」

這點很膾合恩汶的劇場理念。他相信莎士比亞的作品可以，也應該讓更廣大的觀眾欣賞，愈多人欣賞愈好。一如其名，英國巡迴劇團帶著莎劇及其他古典名作巡迴英國及世界演出，打破界限，擴闊既定的觀眾群絡。

儘管如此，恩汶並沒有作出太花巧的改動，他不想在觀眾及劇本之間硬生生地加入什麼。在維斯康堤電影的啟發下，恩汶把背景改為戰後的意大利。他認為，當時的意大利社會動盪，內亂頻繁，人民怒火不斷，正合該劇。不過，他道：「我無心考

究四十年代的意大利如何如何，我關心的是如何做好這齣戲。」

恩汶認為演好這個劇的重點，在於要有真實的社會背景，「它要有真實的人物，真實的僕人，各個階級活現眼前。然後，你便會明白，這段浪漫愛情的精華原來植根在充滿妥協的現實政治世界裏。假使你能掌握以下兩種素質：高雅的愛情及困蹇的現實，想你已很接近這部深刻而美麗的悲劇。」

恩汶希望以一個整全的手法，為《羅密歐與茱麗葉》平反，推翻傳統認為劇本太幼稚的指控。「成熟的觀眾，需要以成年人的目光，來欣賞這叫做年輕浪漫愛情的漂亮東西。這個劇提醒我們，年輕浪漫愛情美麗如斯，卻轉眼消逝。」

「正是浪漫愛情不能長青，構成了《羅密歐與茱麗葉》的悲劇性質，也部份構成了它的冷酷和困蹇，而劇中勞動階層和較年長的角色，則為故事帶來相對性，增加了觀賞趣味，也令成年觀眾覺得，『這真的很美，很美，但，天呀，它不是最終消失嗎？』是的，我們都有過這種感覺——我便肯定有過——像這樣：『哎，這種感覺，我也曾有過，只是，為何彷彿已是很久以前的事呢？』」

全文原載於《閱藝2003》 中譯：俞若玫

Breathing New Life into a Familiar Tale

Stephen Unwin, artistic director of English Touring Theatre, is a fan of Baz Luhrmann's *Romeo + Juliet*. "When I heard an 11-year-old girl the other day saying it was her favourite film", he says, "and there she is listening to Shakespeare on video every day, I thought, well, that's a step in the right direction."

By Brian Logan

Is it possible to stage a fresh, surprising *Romeo and Juliet*? It was the most over-familiar of all Shakespeare plays, even before Baz Luhrmann made his dazzling film, which seemed to challenge theatre directors: make it as sexy as this! Stephen Unwin, artistic director of English Touring Theatre (ETT), is a fan of the movie. "When I heard an 11-year-old girl the other day saying it was her favourite film", he says, "and there she is listening to Shakespeare on video every day, I thought, well, that's a step in the right direction."

But making the classics fresh is Unwin's stock-in-trade. His theory of doing Shakespeare is based on a very simple premise. "In Elizabethan theatre, they did these plays incredibly fast. There are reports of performances of *Hamlet* that took only two-and-a-half hours. That's to do with a style of acting which is fast and not indulgent and speaks the speech 'trippingly on the tongue', as Hamlet puts it." That's the style Unwin's ETT aims for.

To achieve it, Unwin pares back the production to its essentials. "I say to my designer, no scene change must last more than two seconds." Even Shakespeare isn't spared. "These plays are written 400 years ago", says Unwin, "and there are inevitably passages that are simply incomprehensible. So you have to cut." There's nothing disrespectful about this. Unwin's passionate belief is that "what you're doing is giving an audience a chance to actually hear, freshly and clearly, the stuff that they will understand."

This gets to the nub of Unwin's philosophy. He believes that Shakespeare can be, and should be, enjoyed by as broad an audience as possible. ETT, as the name suggests, takes Shakespeare and the classics way beyond a metropolitan audience — to parts of England and the world where the usual assumptions break down.

Correspondingly, Unwin isn't giving *Romeo and Juliet* a tricky makeover. He wouldn't do anything, he says, to intrude between the



© Stephen Vaughan

audience and the play. Inspired by the films of Visconti, Unwin settled for postwar Italy. It was a time, he says, of appropriately volatile social change and intergenerational agitation. But “I don’t want to write an essay about 1940s Italy”, he says. “It’s about the play.”

“With *Romeo and Juliet*”, says Unwin, “it’s important that you have a social world that’s realistic — with real people, real servants, the whole class range in that play. And that you then understand that this jewel of romantic love is set in the mud of a realistic, compromised political world. If you catch both of those qualities — the high romance and the tough realism — I think you get close to a very powerful, very beautiful tragedy.”

It’s a holistic approach to the play, which Unwin believes can pre-empt the traditional charge against *Romeo and Juliet*, which is that it’s childish.

“The grown-up audience needs to see this pretty thing called romantic young love through adults’ eyes. Because the play reminds us that young love is very beautiful but that it lasts the blink of an eye.”

“That’s part of why *Romeo and Juliet* is a tragedy, because romantic love doesn’t last forever. And that’s part of the play’s shrewdness and toughness. The older people in the play, and the working class characters — indeed the whole social world of the play — bring a relativity to it, which makes it interesting. And which makes an adult audience go, ‘that’s very, very beautiful, but by God it goes, doesn’t it?’ That feeling we all have — well, I certainly do — of, ‘gosh I remember those feelings, but don’t they seem a long time ago?’”

The full version of this article first appeared in FestMag 2003

史蒂芬·恩汶介紹英國巡迴劇團

英國巡迴劇團於十年前成立，致力在英國普及戲劇藝術。在過去十年，我們巡迴演出了三十多齣劇作，以小心構思、忠於原著和尊重觀眾稱著。我們贏得了十八項主要獎項，在倫敦演出十一齣劇作，並跟全國好些最有才華和最有地位的藝術家合作。

我們大部份的製作都是經典重演，成功演出包括亞倫·甘明的《哈姆雷特》、基利·亨特演出的《皆大歡喜》、得獎製作如亞歷山德拉·基比思演出的易卜生名作《海達蓋，博勒》、《亨利四世》、蒂莫西·韋斯特與愛瑪·根妮菲演出的《大建築師》、戴安娜·奎克及丹尼爾·伊雲斯演出的《群鬼》以及在老維克劇院大受歡迎，蒂莫西·韋斯特演出的《李爾王》。

我們另外兩齣製作——喬納森·夏維的《魯比街寂寞的心俱樂部》和《豪沙比山》，世界首演時也大獲迴響，而彼得·基爾的得獎大作《約克寫實主義者》，在皇家劇院上演時，門票沽售一空，並得以轉到倫敦西區公演。

我們一心一意去做的，乃本着熱情的信念，相信高水平戲劇並非精英的專利，而所有人都希望看到，也有資格看到最好的製作。我們自許以普及高水平戲劇的責任，這也是我們在舞台演出之餘，也致力在巡迴演出期間舉辦教育工作坊的原因。

Stephen Unwin talks about the English Touring Theatre

English Touring Theatre was set up 10 years ago with the aim of bringing quality theatre to as many people as possible throughout the UK. In our first 10 years we have toured over 30 productions, and gained a reputation for work which is carefully conceived, true to the play and respects its audience. We have won 18 major awards, taken 11 productions into London, and worked with some of the most talented and respected artists in Britain.

Most of our work has been classical revivals. Our successes include Alan Cumming's *Hamlet*, Kelly Hunter in *As You Like It*, our award winning production of *Hedda Gabler* with Alexandra Gilbreath, both parts of Shakespeare's *Henry IV*, Timothy West and Emma Cunniffe in *The Master Builder*,

Diana Quick and Daniel Evans in *Ghosts* and Timothy West in *King Lear*, which was a tremendous hit at The Old Vic. We enjoyed considerable success with the world premieres of Jonathan Harvey's *Rupert Street Lonely Hearts Club* and *Hushabye Mountain*, and our production of Peter Gill's award winning *The York Realist* enjoyed a sold out run at the Royal Court and transferred to the West End.

At the heart of everything we do is the passionately held belief that quality theatre does not have to be elitist, and that people everywhere expect and deserve the best. We are committed to making our work as accessible as possible, and this is why in addition to the work on stage we also provide a first class Education Programme to accompany our tours.



李察·艾弗利 Richard Avery

蒙塔古 *Montague*

劇場：《國王與我》(倫敦柏拉迪昂劇院)；《愛德華二世》、《李察三世》、《特洛伊羅斯與克瑞西達》以及《對話》(皇家莎士比亞劇團)；《傳譯》、《熊/建議》、《縱火者》和《仲夏夜之夢》(慈查斯特藝術節劇院)；《小罌粟》、《凱撒大帝》和《馬克白》(小維克劇院)

電視：《土著之回歸》、《法案》、《艾瑪達爾》、《備份》、《金賽》、《普洛蘭斯》、《反擊》、《監護人》、《自我目的》、《加冕街》、《荷利約克斯》、《疑惑》

Theatre: *The King and I* at the London Palladium; *Edward II*, *Richard III*, *Troilus and Cressida* and *Conversations* for the Royal Shakespeare Company; *Translations*, *The Bear/The Proposal*, *The Fireraisers* and *A Midsummer Night's Dream* at Chichester Festival Theatre; *Small Poppies*, *Julius Caesar* and *Macbeth* at the Young Vic.

Television: *The Return of the Native*, *The Bill*, *Emmerdale*, *Back-up*, *Kinsey*, *Plotlands*, *Knockback*, *Minder*, *Own Goal*, *Coronation Street*, *Hollyoaks* and *Suspicion*.



比比·巴德拉瑪 Pepe Balderrama

賓沃里奧 *Benvolio*

劇場：《貓頭鷹與波斯貓》(巴士利燈房劇院，Couch Potato製作)；《馬克白》和《哈姆雷特》(布魯斯貝利劇院)；《歡喜冤家》(藝術劇場公演，國家青年劇團製作)；《奧底帕斯王》(布魯斯貝利劇院公演，國家青年劇團製作)；2002年莎士比亞全球大會威廉普爾藝術節

電視：《惡》

電影：《戀事抽格》

電台：《咱們是水》

Theatre: *The Owl and the Pussycat* for Couch Potato Productions at the Lamproom Theatre, Barnsley; *Macbeth* and *Hamlet* at the Bloomsbury Theatre; *Odd Couple* for National Youth Theatre at the Arts Theatre; *Oedipus the King* for National Youth Theatre at the Bloomsbury Theatre. Pepe also took part in the William Poel Festival 2002 at Shakespeare's Globe.

Television: *The Vice*.

Film: *Extracts of a Love Affair*.

Radio: *We Are Water*.



米高·克朗寧 Michael Cronin

勞倫斯長老及劇本改編 *Friar Laurence and co-editor*

英國巡迴劇團：《李爾王》、《群鬼》、《空愛一場》、《櫻桃園》、《大建築師》、《唐璜》、《馴悍記》

其他劇場：《空桌》(皇家劇院)；《哈姆雷特》和《格魯·祖奧》(小維克劇院)；《古堡藏龍》、《李察二世》、《亨利四世》上、下集、《亨利五世》、《亨利六世》、《李察三世》、《科利奧蘭納》及《冬天的故事》(英國莎士比亞劇團)、《我的諸子》(牛津劇團)

電視：《福迪旅舍》、《居里夫人》、《加蘭治山》、《星光午夜》、《入侵》、《微型革命》、《波羅恩探案秘錄：史泰斯神秘事件》、《湯姆·鍾斯》、《卡斯達布烈治市長》

電影：《萬世救主》、《橋王之王》、《亥時出世》、《我的寶貝》、《耶利米》、《RKO 281》、《發現天國》

電視台編劇：《偷火》、《真相欠奉》

其他：首本小說《與日對抗》獲提名安吉斯獎

For ETT: *King Lear, Ghosts, Love's Labour's Lost, The Cherry Orchard, The Master Builder, Don Juan and The Taming of the Shrew.*

Theatre: *An Empty Desk* at Royal Court; *Hamlet and Gloop* at the Young Vic; *The Prisoner of Zenda, Richard II, Henry IV Parts I and II, Henry V, Henry VI, Richard III, Coriolanus* and *The Winter's Tale* for the English Shakespeare Company; *All My Sons* for Oxford Stage Company.

Television: *Fawlty Towers, Marie Curie, Grange Hill, Midnight at the Starlight, Invasion, Tiny Revolution, Poirot: The Mysterious Affair at Styles, Tom Jones* and *The Mayor of Casterbridge.*

Film: *Jesus of Nazareth, Hopscotch, The Hour of the Pig, For My Baby, Jeremiah, RKO 281* and *The Discovery of Heaven.*

Playwright and others: He has written *Stealing the Fire* and *No Final Truth* for television and his first novel *Against the Day* was short-listed for the Angus Book Award.



費格賓利 O T Fagbenle

麥丘提奧 *Mercutio*

劇場：《墮落》(皇家劇院)；《聖誕頌》(哈美史密斯劇院)；《壞小孩》(英國國際藝術機構製作)；《阿拉丁》及《我的如意郎君》(東倫敦斯特拉特福皇家劇院)；《白人》(曼徹斯特皇家交易劇團)

電視：《彷彿》、《鍾情420秒》、《東區人》

電影：《罌粟花》

Theatre: *Fallout* at the Royal Court; *A Christmas Carol* at the Lyric Theatre Hammersmith; *Ragamuffin* for UK Arts International; *Aladdin* and *My Mister Right* at the Theatre Royal Stratford East and *Les Blancs* at the Royal Exchange Theatre, Manchester.

Television: *As If; 420 Seconds of Love* and *EastEnders.*

Film: *Poppies.*



安娜·法蘭歌蓮妮 Anna Francolini

卡布雷夫人 *Lady Capulet*

劇場：《祖仔民謠》(拜里特維劇院)；《夜半忌談》(倫敦蘇豪劇院)；《黛絲度過難關》(哈美史密斯劇院)；《馬哈勒的轉變》(艾特域治劇院)；《快樂的踑躑》及《公司》(當瑪倉庫劇團)；《暴風雨》(A&BC劇團)；《仲夏夜之夢》(牛津劇團)；《總是如沐愛河》及《大都會卡巴雷特》(皇家國家劇院)

電視：《老老實實容易過》、《唐姆·祖利》、《喬納森·克里克》、《公司》

電影：《穀倉》、《最後一幕》、《鬥氣歌劇院》、《Z大風暴》

Theatre: *The Ballad of Little Jo* at the Bridewell Theatre; *Things You Shouldn't Say Past Midnight* at the Soho Theatre; *Daisy Pulls It Off* at the Lyric Theatre Hammersmith; *Mahler's Conversion* at the Aldwych Theatre; *Merrily We Roll Along* and *Company* at the Donmar Warehouse; *The Tempest* for A&BC Theatre Company; *A Midsummer Night's Dream* for Oxford Stage Company; *Almost Like Being in Love* and *Metropolis Kabaret* at the National Theatre.

Television: *Down to Earth*, *This is Dom Joly*, *Jonathan Creek* and *Company*.

Film: *The Barn*, *The Final Curtain*, *Topsy Turvy* and *Z*.



戴維絲·格蕾 Davies Grey

茱麗葉 *Juliet*

格蕾於E15戲劇學校研讀戲劇。

劇場：《羅密歐與茱麗葉》(黑貓劇場)

戲劇工作坊：英格蘭及海外多個戲劇工作坊導師·英國巡迴劇團《羅密歐與茱麗葉》工作坊協力

Trained at E15 Acting School.

Theatre: *Romeo and Juliet* with the Black Cat Theatre Company.

As workshop leader: drama workshops in England and overseas. Helped to devise and facilitate workshops for this production of *Romeo and Juliet*.



愛德華·曉士 Edward Hughes

羅密歐 *Romeo*

劇場：《小狐狸》(當瑪倉庫劇團)；《尋找太陽》(皇家國家劇院)；《坎迪達》(斯卡伯格史蒂芬·約瑟夫劇團)；《青樓遺恨》(小維克劇院)；《危險關係》(巡迴演出)

電視：《寶劍皇后》、《塊肉餘生記》

Theatre: *The Little Foxes* for the Donmar Warehouse; *Finding the Sun* for the National Theatre; *Candida* for the Stephen Joseph, Scarborough; *'Tis Pity She's a Whore* for the Young Vic and *Les Liaisons Dangereuses* on tour.

Television: *Queen of Swords* and *David Copperfield*.



湯姆·馬歇爾 Tom Marshall

維羅納公爵 *Prince Escalus*

劇場：《維也納森林故事》、《艾蒙特》、《路瑟》、《安提岡妮》與《保存威尼斯》(皇家國家劇院)；《立約季節》、《卡拉蒂·比利回家記》(皇家劇院)；《曼德拉克》、《斯納普》、《殭屍情慾》、《你最後看見褲子是哪時》(倫敦西區)

電視：《樓上樓下》、《唔該阿蛇》、《大哥大醫生》、《世界盡頭》、《犀利茱麗亞》、《盲目公義》、《天堂俱樂部》、《生意》、《夢幻組合》

電影：《多可愛的戰爭》、《迷湯女郎》、《蝶戀花》、《殺手之月》及《七月盛宴》

Theatre: *Tales from the Vienna Woods*, *Edmond*, *Luther*, *Antigone* and *Venice Preserved* at the National Theatre; *Bond Season* and *Karate Billy Comes Home* at the Royal Court; *Mandrake*, *Snap*, *Passion Of Dracula* and *When Did You Last See Your Trousers?* in the West End.

Television: *Upstairs, Downstairs*, *Please Sir*, *Doctor At Large*, *World's End*, *Juliet Bravo*, *Blind Justice*, *Paradise Club*, *The Biz* and *Dream Team*.

Film: *Oh! What A Lovely War*, *There's A Girl In My Soup*, *Revenge*, *Killer's Moon* and *Feast Of July*.



哥林·麥高馬克 Colin McCormack

卡布雷 Capulet

劇場：皇家莎士比亞劇團製作，包括《馬克白》、《暴風雨》、《亂世情緣》、《發條橙》、《各位小孩晚安》及《馴悍記》；《道路》、《雪萊》、《女人小心女人》及《田裏三隻快樂的小鳥》(皇家劇院)；《解密》(倫敦西區)；《玩偶之家》(葉士域治)

電視：《摩士探案》、《界內界外》、《敲門》、《零點接觸》、《豪客》

電影：《年輕訪客》、《向東殺向西殺》、《讓他吃一記》

Theatre: Many productions for the Royal Shakespeare Company including *Macbeth*, *The Tempest*, *Restoration*, *A Clockwork Orange*, *Goodnight Children Everywhere* and *The Taming of the Shrew*; *Road*, *Shirley*, *Women Beware Women* and *Three Birds Alighting on a Field* for the Royal Court; *Breaking the Code* in the West End and *A Doll's House* in Ipswich.

Television: *Inspector Morse*, *Between the Lines*, *The Knock*, *A Touch of Frost* and *Spender*.

Film: *The Young Visitors*, *Murder East Murder West* and *Let Him Have It*.



湯瑪士·尼斯特立普 Thomas Nelstrop

彼得 Peter

尼斯特立普於羅斯布魯福學院接受戲劇訓練。

劇場：《哈丁再見》(新維克工作坊)

電視：《欲望之箭》

Trained at Rose Bruford College.

Theatre: *Goodbye Gilbert Harding* at New Vic Workshop.

Television: *Arrows of Desire*.



鄧迪·奧巴 Tundé Oba

柏里斯 Paris

劇場：《萬神殿》(小維克劇院)；《秘密行動》(AKT劇團製作)；《亞門角》(三輪劇院及諾定咸劇院)；《舞會樂聲》(諾定咸劇院)；《暴風雨》(皇帝之首劇院)；《兩更相聚》(伯明翰話劇團)

電視：《大夫》、《法案》、《寶劍皇后》、《死得人多》、《捉賊敢死隊》、《梅麗莎》、《豁出去》、《壞孩子》、《藍與黑》

電影：《黑糖情緣》、《好人死晒？》、《令你守寡》

Theatre: *Pantheon of the Gods* at the Young Vic; *Covert Operations* for AKT Theatre Company; *Amen Corner* at the Tricycle Theatre and the Nottingham Playhouse; *Sounds in Session* at the Nottingham Playhouse; *The Tempest* at the King's Head Theatre and *When Two Shifts Meet* at the Birmingham Repertory Theatre.

Television: *Doctors*, *The Bill*, *Queen of Swords*, *Casualty*, *Thief Takers*, *Melissa*, *Beyond Fear*, *Bad Boys* and *Black and Blue*.

Film: *Brown Sugar*, *Where Have the Good Men Gone* and *Widow Maker*.



伊塔·奧拜恩 Ita O'Brien

蒙太古夫人 *Lady Montague*

英國巡迴劇團：《李爾王》

其他劇場：《三隻小鳥》(格治劇院)；《100》(阿哥拉劇院)；《特洛伊的女人們》(車頓咸人人劇院)；《阿帕奇的最後重遇》；《仲夏夜之夢》(布里斯托威特基夫劇院)；《馬沙》(拜里特維劇院)；《半力也聰明》(布里斯托新維克劇院)、《中式耳語》(運河咖啡室劇院)

電視：《謀殺遊戲》、《四十》、《大夫》、《999》、《2.4個孩子》、《艾利略之家》、《掉下死驢》、《圓桌武士與綠騎士》

For ETT: *King Lear*.

Theatre: *The Three Birds* at the Gate Theatre; *100* at Arcola; *The Trojan Women* at the Everyman Theatre, Cheltenham; *The Last Apache Reunion* for Show of Strength; *A Midsummer Night's Dream* at the Redgrave Theatre, Bristol; *Massa* at the Bridewell Theatre; *Too Clever By Half* at the New Vic Theatre, Bristol and *Chinese Whispers* at Canal Café Theatre.

Television: *The Murder Game*, *40*, *Doctors*, *999*, *2point4 Children*, *The House of Elliot*, *Drop the Dead Donkey* and *Gawain and The Green Knight*.



蘇珊·波莉特 Susan Porrett

護士 *Nurse*

劇場：《當下歡笑》和《花粉熱》(巡迴演出)；《倫敦王八》及《母親節》(皇家劇院)；《雙城記》和《塊肉餘生記》(葉士域治劇團)；皇家莎士比亞劇團製作，包括《馬克白》和《成功的藝術》；皇家國家劇院製作《鄉居一年》及《庸人自擾》

電視：《福伊爾戰爭》、《仲夏夜推理劇場：死亡與夢》、《波羅思探案秘錄：三樓單位》、《樓上樓下》、《格蘭治山》

電影：《私家活動》、《羅林森大宅的亨利爵士》、《恐龍失蹤記》

Theatre: *Present Laughter* and *Hay Fever* on tour; *London Cuckolds* and *Mother's Day* at the Royal Court; *Tale of Two Cities* and *David Copperfield* for the Greenwich Theatre and many productions at the Royal Shakespeare Company including *Macbeth* and *The Art of Success*, and many productions at the National Theatre including *A Month in the Country* and *Much Ado About Nothing*.

Television: *Foyle's War*, *Midsomer Murders: Death and Dreams*, *Poirot: The Third Floor Flat*, *Upstairs, Downstairs* and *Grange Hill*.

Film: *A Private Function*, *Sir Henry at Rawlinson End* and *One of Our Dinosaurs is Missing*.



羅拔·史泰斯 Robert Styles

狄巴特 Tybalt

英國巡迴劇團：《李爾王》

其他劇場：《舞會時間》(巴堤西亞藝術中心)；《原罪》(謝菲爾德巖峻劇院)；《我的愛國者》；《柳樹風聲》；《世紀罪行》和《聖誕頌》(伯明翰話劇團)；《仲夏夜之夢》、《十二夜》和《浮誇者之夢》(麗晶公園露天劇院)

電視：《東區人》、《臭蟲》、《麻煩份子》、《鱷魚獵物》

電影：《行刺王上》、《哈姆雷特》

電台：《占姆·戴維斯》

For ETT: *King Lear*.

Theatre: *Party Time* at the Battersea Arts Centre; *Original Sin* at the Crucible Theatre, Sheffield; *A Patriot for Me*; *The Wind in the Willows*; *Crime of the Century* and *A Christmas Carol* at the Birmingham Repertory Theatre; *A Midsummer Night's Dream*, *Twelfth Night* and *The Swaggerer* at the Open Air Theatre, Regent's Park.

Television: *EastEnders*, *Bugs*, *Trouble Makers* and *Crocodile Snap*.

Film: *To Kill a King* and *Hamlet*.

Radio: *Jim Davis*.



奧利華·活特 Oliver Wood

巴爾費澤 Balthasar

活特於皇家威爾斯學院接受音樂和戲劇訓練。

劇場：《地下酒吧》(莎文劇院)；《哈姆雷特》(瑪甘公園)；《白羊》(意大利富切西奧)；《瑪麗蓮》(白金漢宮、艾塞特諾夫葛治劇院及康瓦爾米納克劇院)；《神秘喜劇》(千禧圓頂劇場)

Trained at Royal Welsh College of Music and Drama.

Theatre: *Speakeasy* at the Sherman Theatre; *Hamlet* at Margam Park; *Ram* in Fuceccio, Italy; *The Merlyn* at Buckingham Palace, Northcott Theatre, Exeter and the Minack Theatre, Cornwall and *Mystery Bouffe* at the Millennium Dome.

史蒂芬·恩汶

導演及劇本改編

1993年創立英國巡迴劇團，出任藝術總監。

英國巡迴劇團：《天使加百利》、《李爾王》、《群鬼》、《空愛一場》、《櫻桃園》、《大建築師》、《唐璜》、《馴悍記》、《艱辛歲月》、《海鷗》、《亨利四世》上、下集、《海達·蓋博勒》、《太太學校》、《皆大歡喜》、《The Beaux Stratagem》、《玩偶之家》、《哈姆雷特》及《仲夏夜之夢》

其他劇場：於高堤諾為皇家國家劇院工作室擔任駐院總監作品包括《愛情獎券》、《塔索》和《約克郡的悲劇》；《漫漫長路》(皇家國家劇院)；《卡拉蒂·比利回家記》；《男人對男人》及《征服南極》(皇家劇院，英國首演)以及愛丁堡崔拉沃斯劇院多部作品

歐洲劇場：《請君入甕》、《錯誤的喜劇》(格拉茨)；《水壺破了》(安特衛普)；《馬克白》(波鴻及紐斯)

歌劇：阿美爾達音樂節、第三台、「八十」歌劇院、英國國家歌劇院及加爾辛頓歌劇製作

著作：《莎士比亞導讀》、《二十世紀戲劇導讀》、《你想當劇場導演？》

史蒂芬·恩汶為2003年森姆·華拿馬加獎得主之一。

Stephen Unwin

Director and co-editor

Founding Artistic Director English Touring Theatre 1993.

For ETT: *John Gabriel Borkman, King Lear, Ghosts, Love's Labour's Lost, The Cherry Orchard, The Master Builder, Don Juan, The Taming of the Shrew, A Difficult Age, The Seagull, Henry IV Parts I and II, Hedda Gabler, The School for Wives, As You Like It, The Beaux' Stratagem, A Doll's House, Hamlet and A Midsummer Night's Dream.*

Theatre: *The Lottery of Love, Torquato Tasso and A Yorkshire Tragedy* at the Cottesloe for the National Theatre Studio as Resident Director; *The Long Way Round* for the National Theatre; *Karate Billy Comes Home*; British premieres of *Man to Man* and *The Conquest of the South Pole* for the Royal Court and many productions for the Traverse Theatre, Edinburgh.

Theatre in Europe: *Measure for Measure* and *The Comedy of Errors*, Graz; *The Broken Jug*, Antwerp and *Macbeth*, Bochum and Neuss.

Opera: Productions for the Almeida Music Festival, Radio Three, Opera 80, English National Opera and Garsington Opera.

Writing: *A Pocket Guide to Shakespeare's Plays, A Pocket Guide to Twentieth Century Drama* and *So you want to be a Theatre Director?*

Stephen was Joint Winner of the Sam Wanamaker Award 2003.

添·史達

副導演

英國巡迴劇團：《跌入書中的男孩》和《李爾王》(副導演)

其他劇場：《木筏與夢想》(皇家交易劇團製作)；《李爾王》(皇家國家劇院工作室)；《頭》(拜里特維劇院)；《轟炸人民》與《停止廣播》(聖哲麥劇院)；《打交道》(切爾西中心)；《酒吧》(聯合導演)及其他為皇家國家劇院「改革」戲劇節擔任副導演的作品。

除了參與皇家劇院的《掌上壓》，添·史達另有當舞台、電影及電視演員的經驗。

莎拉·柏克斯

佈景設計

英國巡迴劇團：《天使加百利》和《李爾王》(助理佈景設計)

其他劇場：《高加索灰闌記》和《私家生活》(科爾切斯特)；《羅密歐與茱麗葉》(埃克塞特)；《飛機骨頭》(布里斯托老維克劇院)；《法蘭基與湯美》(哈美史密斯劇院)；《聯合街》和《失落的版圖》(普利茅斯)；《外國佬》(巴提西亞藝術中心)；《古玩店》；(南沃克劇院)和《俏積克與太空狐》；《卡門》(葛林德伯歌劇院)(助理佈景設計)；《弄臣》(高文花園)及《阿爾辛娜》(英格蘭國家歌劇院)

獎項：約翰·艾弗利戲劇設計獎、英國廣播公司視覺設計獎(布里斯托威特基夫劇院《仲夏夜之夢》)

Tim Stark

Associate Director

For ETT: *The Boy Who Fell into the Book* and *King Lear* (Assistant Director).

Theatre: includes *Rafts and Dreams* for the Royal Exchange, *Lear* for the National Theatre Studio, *Heads* at the Bridewell Theatre, *Bombing People* and *Signing Off* at Jermyn St Theatre and *Dealt With* at the Chelsea Centre, co-direction of *Le Pub* and several other productions as Assistant Director for the National Theatre Transformations Season. He assisted on *Push Up* at the Royal Court and has worked as an actor on stage, film and television.

Sara Perks

Set Designer

For ETT: as Associate Designer: *John Gabriel Borkman* and *King Lear*.

Theatre: includes *Caucasian Chalk Circle* and *Private Lives* in Colchester; *Romeo and Juliet* in Exeter; *Aeroplane Bones* at the Bristol Old Vic; *Frankie & Tommy* at the Lyric Theatre Hammersmith; *Union Street* and *The Lost Domain* at Plymouth; *Gringos* at the Battersea Arts Centre; *The Old Curiosity Shop* at the Southwark Playhouse and *Saucy Jack and the Space Vixens*. Design Assistant for *Carmen* at Glyndebourne; *Rigoletto* at Covent Garden and *Alcina* for the English National Opera.

Awards: The John Elvery Theatre Design Award and a BBC Vision Design Award for *A Midsummer Night's Dream* at the Redgrave Theatre, Bristol.

馬克·鮑曼

服裝設計

英國巡迴劇團：《天使加百利》、《李爾王》、《空愛一場》及為其他作品擔任副服裝設計

其他劇場：（副服裝設計）《萬事成空》（皇家國家劇院）；《華倫夫人的專業》（斯特蘭德劇院）；《少奶奶的扇子》（希瑪克特皇家劇院）

歌劇：《克里特王》（葛林德伯歌劇院）；《唐·喬凡尼》和《費加洛的婚禮》（加仙頓）；《瑪儂·萊斯科》、《普契尼三部曲》和《吉亞桑尼》（美國斯博里托藝術節）；《托斯卡》、《卡門》及《波希米亞人》（賀蘭公園）

電視：《有請蘭尼·亨利》、《笑一笑，鬆一鬆》、《米克與安哲羅》和《普達梅斯公園》

馬爾科姆·利佩

燈光設計

英國巡迴劇團：《天使加百利》

其他劇場：《鏡頭以外》（西約克郡劇場）；《仙扎諾》、《史米露娃的誕辰》、《白雪公主》、《黑》和《老虎新娘》；《潘多拉的盒子》（北面舞台劇團）；《豆》（阿哥拉）；《阿比辛妮亞》（蒂亞達·法荷茲劇團）；《玻璃眼淚》（格治劇院和皇家國家劇院工作室）；《十億秒》（史崔拉夫哥那劇團）；數部愛丁堡普萊桑西劇院製作；《梅與蘇——重返根本》（巡迴演出）；《收集羊毛的人》（巴提西亞藝術中心）；《與貓王入廚》（現場劇院）

舞蹈：《舞會》（羅伶特芭蕾舞團）

歌劇：《誰把貝拉帶入巫婆森林》和《無限黑暗》（艾美爾達歌劇院）

Mark Bouman

Costume Designer

For ETT: *John Gabriel Borkman, King Lear, Love's Labour's Lost* and many productions as Associate Designer.

Theatre: as associate designer for *Anything Goes* at the National Theatre; *Mrs Warren's Profession* at the Strand Theatre and *Lady Windermere's Fan* at the Theatre Royal Haymarket.

Opera: includes *Idomeneo* at Glyndebourne; *Don Giovanni* and *Le Nozze di Figaro* at Garsington; *Manon Lescaut, Il Trittico* and *Il Giasone* at Spoleto Festival, US and *Tosca, Carmen* and *La Boheme* at Holland Park.

Television: *The Lenny Henry Show; Comic Relief; Mike and Angelo* and *Potamus Park*.

Malcolm Rippeth

Lighting Designer

For ETT: *John Gabriel Borkman*.

Theatre: includes *Off Camera* at the West Yorkshire Playhouse; *Cinzano, Smirnova's Birthday, The Snow Queen, Noir* and *The Tiger's Bride; Pandora's Box* for Northern Stage; *Bintou* at Arcola; *Abyssinia* for Tiata Fahodzi; *Tear from a Glass Eye* for the Gate Theatre and the National Theatre Studio; *Billion Seconds* for Strathcona Theatre Company; several productions at the Pleasance Theatre, Edinburgh; *Mel and Sue-Back to our Roots* on tour; *The Woolgatherer* at the Battersea Arts Centre and *Cooking with Elvis* for Live Theatre.

Dance: *The Ball* for Ballet Lorent.

Opera: *Who put Bella in the Wych Elm* and *Infinito Nero* for the Almeida Opera.

奧利·霍士

原創音樂

英國巡迴劇團：《李爾王》、《守望者》、《馴悍記》

其他劇場：《吃啊吃》和《看完再看》(夸蘭天納劇團)；《七樓來的消息》(威爾遜與威爾遜劇團)；《秘密的心》、《世界之道》、《依莉莎之宅》和《伊甸上空的兩片雲》(皇家交易劇院)；《洛克比103》和《寒流》(艾殊頓劇團)；《咱住哪》和《高爾拔先生》(皇家劇院)；數齣莎士巴利劇場製作；《四川好女人》(皇家國家劇院)；《三隻小鳥》(格治劇院)；《生命遊戲》(奇異劇團)以及其他劇團的配樂工作

電台：《雪萊》、《磨坊港》和《穿過目鏡》

電視：《皇家選集》(英國廣播公司)

珍·吉遜

編舞

劇場：(皇家國家劇院動作指導)《耶爾瑪》、《羊井》、《哈姆雷特》、《貧民區》、《培爾·金特》、《嚴峻考驗》、《李察三世》、《柳樹風聲》、《皮格馬利翁》、《徵召軍官》、《小聲音的興亡》、《仲夏夜之夢》、《馬克白》、《阿爾卡地亞》、《閃電小子托德》、《杯子碎了》、《首領》、《溫莎的快樂老婆》和《小飛俠》；秤不離砣劇團多部製作，《The Shaugraun》(都柏林阿比劇院)及皇家莎士比亞劇團多部作品；與休·萊夫頓聯合導演作品包括《雲雀鵲起》(李斯特)和《娜娜》(艾美爾達歌劇院)

歌劇：為皇家歌劇院、英國國家歌劇院、威爾斯國家歌劇院和格林德伯歌劇院的製作編舞

電視/電影作品：《亂世佳人續集》、《杜古拉伯爵》、《傲慢與偏見》、《理智與感情》、《火花》、《貝蒂表妹》、《曼菲斯公園》、《孤星血淚》、《妻子與女兒》

Olly Fox

Original Music

For ETT: *King Lear*, *The Caretaker* and *The Taming of the Shrew*.

Theatre: *Eat Eat* and *See-Saw* for Quarantine; *News From The Seventh Floor* for Wilson & Wilson Company; *Secret Heart*, *The Way of the World*, *Eliza's House* and *Two Clouds Over Eden* for the Royal Exchange; *Lockerbie 103* and *Cold* for the Ashton Group; *Where Do We Live* and *Mr Kolpert* at the Royal Court; several productions at Salisbury Playhouse; *The Good Woman of Setzuan* at the National Theatre; *The Three Birds* at the Gate Theatre; *Lifegame* for Improbable and scores for many other theatre companies.

Radio: *Shirley*; *Millport* and *Through the Looking Glass*.

Television: *The Royal Collection* for the BBC.

Jane Gibson

Choreographer

Theatre: Head of Movement at the National Theatre: *Yerma*, *Fuente Ovejuna*, *Hamlet*, *Ghetto*, *Peer Gynt*, *The Crucible*, *Richard III*, *The Wind in the Willows*, *Pygmalion*, *The Recruiting Officer*, *The Rise and Fall of Little Voice*, *A Midsummer Night's Dream*, *Macbeth*, *Arcadia*, *Sweeney Todd*, *Broken Glass*, *El Cid*, *The Merry Wives of Windsor* and *Peter Pan*. Many productions for Cheek by Jowl; *The Shaugraun* for the Abbey Theatre, Dublin and many for the Royal Shakespeare Company. Productions co-directed with Sue Lefton include *Lark Rise* in Leicester and *Nana* at the Almeida Theatre.

Opera: Productions for the Royal Opera House, English National Opera, Welsh National Opera and Glyndebourne.

Film / Television: *Scarlett*, *Dracula*, *Pride and Prejudice*, *Sense and Sensibility*, *Firelight*, *Cousin Bette*, *Mansfield Park*, *Great Expectations* and *Wives and Daughters*.

泰利·京

動作指導

英國巡迴劇團：《李爾王》、《馬克白》、《皆大歡喜》和《哈姆雷特》

其他劇場：多齣皇家莎士比亞劇團製作，包括《特洛伊羅斯與克瑞西達》、《羅密歐與茱麗葉》、《還璧記》、《沉珠記》、《英雄叛國記》、《亨利五世》、《哈雷姆特》、《白色魔鬼》、《夜之咬》、《皆大歡喜》、《馬克白》和《雅各季節》；皇家國家劇院作品包括《愛人愚人》、《殺人兇手》、《大圖畫的風景》、《奧賽羅》、《馬爾菲公爵夫人》、《回家》、《謝利·史賓格勒》歌劇版、《艾曼娜的廚房》和《艾蒙特》；《我國利益》、《應召軍官》、《女王與我》和《李爾王》；多部皇家劇院和當瑪倉庫劇團作品，包括《莉西翠塔》（老維克劇院）；《普通日子》（喜劇劇院）；《佩利班尼斯》（小維克劇院）。

歌劇及音樂劇：《乞丐與蕩婦》、《奧賽羅》、《卡門》、《萬世巨星》、《奧利弗》、《周末狂熱》、《夢斷城西》、《飛天萬能車》和《我們的大屋》

米亞·法羅德奎斯特

助理服裝設計

英國巡迴劇團：《天使加伯利》

其他劇場：《句尾》、《自然傾向》和《咆哮女子》（菲博洛勒劇院）；《錯誤的喜劇》、《緣色小鸚鵡》和《馴悍記》（韋伯·德格拉斯劇院）；《交叉》（河畔工作室）；《血色皇室》和《謊言》（皇帝之首劇院）；《戀愛中的莊遜》和《誇張的人》（巴提西亞藝術中心）

歌劇：《費加洛的婚禮》（哈美史密斯歌劇院）；《唐·卡羅斯》（斯托歌劇院）；《邯鄲與綾之鼓》（牛津ADC劇院）

Terry King

Fight Director

For ETT: *King Lear, Macbeth, As You Like It and Hamlet.*

Theatre: many productions for the Royal Shakespeare Company including *Troilus and Cressida, Romeo and Juliet, Cymbeline, Pericles, Coriolanus, Henry V, Hamlet, The White Devil, Bite of the Night, As You Like It, Macbeth* and *The Jacobean Season*; and many productions at the National Theatre including *Fool for Love, The Murderers, Scenes from the Big Picture, Othello, The Duchess of Malfi, The Homecoming, Jerry Springer: The Opera, Elmina's Kitchen and Edmond; Our Country's Good, The Recruiting Officer, The Queen and I* and *King Lear*. Many productions at the Royal Court and the Donmar Warehouse, *Lysistrata* at the Old Vic; *On an Average Day* at the Comedy Theatre and *Peribanez* at the Young Vic.

Opera / Musicals: *Porgy and Bess, Othello, Carmen, Jesus Christ Superstar, Oliver, Saturday Night Fever, West Side Story, Chitty Chitty Bang Bang* and *Our House.*

Mia Flodquist

Assistant Costume Designer

For ETT: *John Gabriel Borkman.*

Theatre: *End of Sentence, Natural Inclinations* and *Roaring Girl* at the Finborough Theatre; *Comedy of Errors, Green Parakeet, The Taming of the Shrew* at the Webber Douglas Academy; *Crossing* at the Riverside Studios; *Blood Royals* and *The Lie* at the King's Head Theatre; *Johnson in Love* and *Swollen Tongues* at the Battersea Arts Centre.

Opera: *The Marriage of Figaro* at the Lyric Theatre Hammersmith; *Don Carlos* for Stowe Opera and *Kantan and Damask Drum* at ADC Theatre, Cambridge.