Bank of America Merrill Lynch presents
THE BRIDGE PROJECT
Produced by The Old Vic, BAM & Neal Street
KEVIN SPACEY
RICHARD III
WILLIAM SHAKESPEARE
DIRECTED BY SAM MENDES

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FINANCIAL TIMES

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Photo of Kevin Spacey by Robert Wilson
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The Hong Kong Arts Festival is a highlight of our city’s cultural calendar and a widely celebrated arts event in Asia. Each year it presents a feast of exciting programmes that draw arts lovers from near and far, adding to Hong Kong’s attractiveness both as a home and a tourist destination.

The Festival is an important platform for showcasing local talent alongside the best artists from around the world. With a judicious mix of programmes, it champions new and contemporary works while celebrating great masterpieces, giving audiences much to savour.

I congratulate the Hong Kong Arts Festival on its 40th Anniversary and wish you all a truly memorable evening.

( Donald Tsang )
Chief Executive
Hong Kong Special Administrative Region
Message

I warmly welcome you to the 40th Hong Kong Arts Festival.

Recognised for the quality and variety of its programming, the annual Hong Kong Arts Festival is keenly anticipated as the premier event in Hong Kong’s cultural calendar. This year we again welcome top international and local talent in dance, music, opera and theatre, whose artistry will delight and inspire us.

I wish to acknowledge the strong support of the Government of Hong Kong SAR, the Hong Kong Jockey Club, and sponsors and donors who make this Festival possible. At this 40 year mark, I am particularly delighted that in addition to presenting wonderful artists to a discerning public, we can nurture young audiences through our Student Ticket Scheme and Young Friends Scheme, thanks to the contributions of donors and supporters who generously share their own love for the arts with audiences of the future.

Thank you very much for coming to this performance. Your presence is paramount to the success of the Festival, and I wish you a very enjoyable experience.

Charles Lee, Chairman
歡迎閣下蒞臨第40屆香港藝術節。

今年香港藝術節呈獻的藝術名家及精采節目，就如香港大都會一樣多元化又璀璨奪目。延續四十年的優良傳統，我們繼續邀請本地及國際知名的星級藝術家點亮香港大小舞臺，呈現世界豐碩的文化傳統，豐富未來的文化面貌。

衷心感謝多年來熱心支持香港藝術節的各界人士及團體。我們過去的成功源自他們對藝術的熱忱，他們亦深信豐盛多元的文化藝術生活，是香港作為名副其實的國際大都會之重要支柱。

感謝您與我們一起慶祝香港藝術節的四十年。藝術節團隊向每一位支持香港藝術節的觀眾衷心致謝，期望您盡享連串多姿多彩的節目。

香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 40th Hong Kong Arts Festival.

The array of artistic talent and programmatic content presented at this year's Festival is as diverse and multi-faceted as the city which has hosted this annual event over the course of four decades. As we add to the roll call of local and international luminaries who grace our stages, we continue to draw upon the impressive traditions available to us, and work to augment a heritage for the future.

I am deeply grateful to many individuals and institutions for their contributions to the Festival’s success over the years, informed by a love for the arts and an appreciation of how important it is for a major city worthy of that description to have a rich cultural life.

Thank you for being here to celebrate our 40th anniversary. The Festival would not happen without its audience. The entire Festival team appreciates your contribution to the 40th Hong Kong Arts Festival and hopes that you enjoy many wonderful performances.

Tisa Ho, Executive Director

香港藝術節資助來自：
The Hong Kong Arts Festival is made possible with the funding support of:

香港赛马会慈善信托基金
The Hong Kong Jockey Club Charities Trust

康樂及文化事務署
Leisure and Cultural Services Department
謝謝拍檔！
Thank You Partners!

多謝贊助及支持《李察三世》。
Our sincere thanks for your sponsorship and support of
Richard III
<table>
<thead>
<tr>
<th>16-18.9.2011</th>
<th>06</th>
<th>創作、演出及製作 Credits</th>
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<tr>
<td>香港演藝學院歌劇院</td>
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<td>Lyric Theatre</td>
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<tr>
<td>Hong Kong Academy for Performing Arts</td>
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<tr>
<td>英語演出，附中文字幕</td>
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<td></td>
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<tr>
<td>Performed in English with Chinese subtitles</td>
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<tr>
<td>演出長約3小時15分鐘，包括一節中場休息</td>
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<td>Running time: approximately 3 hours and 15 minutes with one interval</td>
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Co-commissioned by and produced in association with Hong Kong Arts Festival, Athens & Epidaurus Festival, Centro Niemeyer Spain, Istanbul Theatre Festival (IKSV) & Istanbul Municipal Theatres, Kay & McLean Productions, SHN-Carole Shorenstein-Hays & Robert Nederlander and Singapore Repertory Theatre.

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原著
Playwright
莎士比亞
William Shakespeare

創作人員  Creative Team

導演
Director
森·曼德斯
Sam Mendes

佈景設計
Set Design
湯姆·派帕
Tom Piper

服裝設計
Costumes
嘉芙蓮·祖巴
Catherine Zuber

燈光設計
Lighting
保羅·派安特
Paul Pyant

投影設計
Projection
喬恩·德里斯科爾
Jon Driscoll

音響設計
Sound
加里夫·費列
Gareth Fry

音樂
Music
馬克·班納特
Mark Bennett

音樂統籌及監製
Music Co-ordinator & Director
柯蒂斯·摩爾
Curtis Moore

動作指導
Fight Director
泰利·京
Terry King

副導演
Artistic Associate
蓋伊·泰勒·厄普雪
Gaye Taylor Upchurch

選角
Casting
美琪·倫恩、丹尼爾·斯威
Maggie Lunn and Daniel Swee

監製
Producers
倫敦老域劇院、紐約布魯克林音樂學院與尼爾街製作公司
The Old Vic, BAM & Neal Street

國際巡演監製
International Tour Producer
嘉麗兒·貝珍妮
Claire Béjanin
Production Team

Associate Director
Bruce Guthrie

Production Manager
Dominic Fraser

Production Co-ordinator
Matina Magkou

Company Manager
Richard Clayton

Deputy Stage Manager
Jenefer Tait

Assistant Stage Manager
Samantha Watson

Stage Co-ordinator
Robbie Cullen

Head of Stage
Tom Humphrey

Associate Lighting Designer
Dan Large

Production Electrician
Doug Currie

Associate Sound Designer
Ross Chatfield

Sound Engineer
Matthew Berry

Projection Operator / Sound No.2
Pradeep Dash

Associate Costume Designer
Jonathan Lipman

Head of Wardrobe
Fiona Lehmann

Wardrobe Assistant
Dean Nichols

Wigs Mistress
Anna Morena

Tour Press Representative
Jo Allan for Jo Allan PR

Production Acknowledgements:
Costumes and wigs supplied by Angels Costumes London
Wigs for Haydn Gwynne by Campbell Young
Sound equipment by Autograph Sound
Projection equipment supplied by Stage Sound Services
Flying effects by High Performance & Stage Technologies
### Cast (In order of appearance)

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<tr>
<th>Role</th>
<th>Actor</th>
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<tr>
<td>Richard, Duke of Gloucester</td>
<td>Kevin Spacey*</td>
</tr>
<tr>
<td>George, Duke of Clarence</td>
<td>Chandler Williams*</td>
</tr>
<tr>
<td>Brackenbury</td>
<td>Howard W Overshown*</td>
</tr>
<tr>
<td>William Lord Hastings</td>
<td>Annabel Scholey</td>
</tr>
<tr>
<td>Lady Anne</td>
<td>Haydn Gwynne</td>
</tr>
<tr>
<td>Lord Rivers (brother of Queen Elizabeth)</td>
<td>Isaiah Johnson*</td>
</tr>
<tr>
<td>Lord Grey (son of Queen Elizabeth)</td>
<td>Nathan Darrow*</td>
</tr>
<tr>
<td>Marquess of Dorset (son of Queen Elizabeth)</td>
<td>Gavin Stenhouse</td>
</tr>
<tr>
<td>Duke of Buckingham</td>
<td>Chuk Iwui</td>
</tr>
<tr>
<td>Lord Stanley (Earl of Derby)</td>
<td>Michael Rudko*</td>
</tr>
<tr>
<td>Queen Margaret (widow of King Henry VI)</td>
<td>Gemma Jones</td>
</tr>
<tr>
<td>First Murderer</td>
<td>Gary Powell</td>
</tr>
<tr>
<td>Second Murderer</td>
<td>Jeremy Bobb*</td>
</tr>
<tr>
<td>Duchess of York (mother of King Edward IV, Richard and Clarence)</td>
<td>Andrew Long*</td>
</tr>
<tr>
<td>Bishop of Ely</td>
<td>Maureen Anderman*</td>
</tr>
<tr>
<td>Young Richard Duke of York</td>
<td>Andrew Long*</td>
</tr>
<tr>
<td>Young Edward Prince of Wales</td>
<td>Katherine Manners</td>
</tr>
<tr>
<td>Lord Mayor of London</td>
<td>Hannah Stokely</td>
</tr>
<tr>
<td>Sir William Catesby</td>
<td>Howard W Overshown*</td>
</tr>
<tr>
<td>Sir Richard Ratcliffe</td>
<td>Stephen Lee Anderson*</td>
</tr>
</tbody>
</table>

* indicates a guest appearance.
法蘭西斯·洛弗爵士
Sir Francis Lovel

錄事
Scrivener

詹姆斯·泰勒爵士
Sir James Tyrrel

亨利·里士滿伯爵
Henry, Earl of Richmond

諾福克公爵
Duke of Norfolk

加里·鮑威爾
Gary Powell

艾賽亞·約翰遜
Isaiah Johnson*

西蒙·李·菲利普斯
Simon Lee Phillips

內森·達羅
Nathan Darrow*

西蒙·李·菲利普斯
Simon Lee Phillips

市民、護士及其他角色由劇團成員飾演

樂師 Musicians

鍵盤
Keyboards

柯蒂斯·摩爾
Curtis Moore

鼓擊樂
Percussion

贊德斯·杜甘
Zands Duggan

替角（按出場序）Understudies (in order of appearance)

李察 - 葛羅斯特公爵
Richard, Duke of Gloucester

喬治 - 克拉倫斯公爵/伊利主教
George, Duke of Clarence / Bishop of Ely

布拉肯伯里 - 威廉·凱茨比爵士 / 亨利 - 里士滿伯爵
Brackenbury / Sir William Catesby / Henry, Earl of Richmond

安妮夫人 / 伊麗莎白女王 / 錄事
Lady Anne / Queen Elizabeth / Scrivener

利佛斯勳爵 / 詹姆斯·泰勒爵士 / 諾福克公爵
Lord Rivers / Sir James Tyrrel / Duke of Norfolk

葛瑞勳爵 / 多塞特侯爵 / 兇徒乙 / 倫敦市長 / 李察·拉特克利夫爵士
Lord Grey / Marquess of Dorset / Second Murderer / Lord Mayor / Sir Richard Ratcliffe

白金漢公爵
Duke of Buckingham

史提芬·李·安德森
Stephen Lee Anderson*

哈納·斯托克利
Hannah Stokely

傑里米·鮑勃
Jeremy Bobb*

小李察 - 約克公爵 / 小愛德華 - 威爾士親王
Young Richard Duke of York / Young Edward Prince of Wales

* The American Actors and Stage Management are appearing with the permission of UK Equity, incorporating the Variety Artistes’ Federation, pursuant to an exchange programme between American Equity and UK Equity. The producers gratefully acknowledge UK Equity and Actors’ Equity Association of America for their assistance with this production.

Musicians are performing pursuant to a special arrangement between Local 802, American Federation of Musicians and British Musicians Union (BMU).
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William Shakespeare (1564 - 1616)

威廉·莎士比亞於1564年4月23日生於雅芳河畔的斯特拉特福鎮。1582年他與安妮·海瑟威結為夫婦，並於1588年舉家遷移倫敦定居，漸漸成為一位成功的演員與劇作家。1594年他成為宮廷大臣劇團的創始成員，此劇團由演員所組成。當他們獲得國王詹姆士一世的贊助之後，劇團改名為國王劇團。

到了1596年，莎士比亞已被公認為倫敦最傑出的劇作家，他在35歲那年投資環球劇場成為合夥人，也是該劇院演員班的成員。莎士比亞約在1612年從倫敦退休，於1616年在斯特拉特福鎮去世。

莎士比亞約於1591年寫作《李察三世》，當1623年第一部對開本出版時，《李察三世》被列為悲劇。作為莎士比亞首個四部曲的最後一章，本劇為一系列歷史劇作品，包括《亨利六世》第一至第三部悲劇的完美句號。《李察三世》被後人譽為莎士比亞最偉大的劇作之一。

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 in Stratford in 1616.

Shakespeare wrote Richard III in approximately 1591. When it was published in 1623 in the First Folio, the play was classified as a tragedy. As an ending chapter of the four plays in Shakespeare’s first tetralogy, Richard III concludes a dramatic account starting from Henry VI: Part I to Part III. It is widely considered to be one of Shakespeare’s greatest plays.
玫瑰戰事劃上句號之後，
一切回歸平靜……

英國內戰歷盡腥風血雨的動蕩時期，最後由約克家族戰勝蘭開斯特家族，成功穩佔英格蘭王位。當全國人民以為愛德華四世繼位王位後，距離和平的日子已不遠矣；殊不知仇恨的種子早已撒播於這片因戰亂而變得死氣沉沉的廢墟中。戰火縱然熄滅，和平背後，卻是永無休止的積怨和憤恨，既沒有隨時間沖淡，也不能輕易遺忘。

葛羅斯特公爵李察是愛德華四世的弟弟，在內戰時期曾代表家族出征，並大獲全勝。儘管李察天生身體殘障，但憑藉他足智多謀的戰略，促使約克家族成功打敗蘭開斯特家族。戰事過後，李察有感自己只是被家族利用的作戰工具，除此之外便一無所獲；他深信只有復仇才可一雪心頭之恨，亦可滿足他篡奪王位之野心。由他一手觸發的連場衝突和王室內訌，演變成連場充滿血腥和爾虞我詐的權力鬥爭。在這段人心惶惶的「和平」時期，何處是真正寧靜的樂土？
The War of the Roses is over.
Or so it seems...

England has just endured its bloodiest civil war with the house of York claiming victory
and the crown from the house of Lancaster. It seems that peace will now reign
with King Edward. However, the seeds of hate have been sewn deep in England’s
war - scorched earth, and this peace has been built on post-war resentment and
grudges which are neither forgiven nor forgotten.

Richard, Duke of Gloucester, brother to King Edward, found his calling in those times
of war. Although deformed since birth, he was instrumental in the victory of the house
of York over Lancaster. Feeling cast aside now he has served his purpose, he yearns
for conflict and revenge. He turns his attention to creating a war within in order to fulfill
his “secret close intent” : to become the King of England. Richard lies, cheats and kills
to make this ambition a reality. In this time of peace, no one is safe.
Sino Group’s ‘Art in Hong Kong’

Dedicated to promoting local art and culture and enriching the daily lives of Hong Kong people, Sino Group initiated ‘Art in Hong Kong’ in 2006. The programme organises art exhibitions and activities at various Sino Group properties. By providing local and international artists and arts groups more opportunities to showcase their visual, community and performing arts talents, Sino Group's ‘Art in Hong Kong’ programme aims to add vigour to a more creative and culturally vibrant Hong Kong. Sino Group’s ‘Art in Hong Kong’ received the ‘Award for Arts Sponsorship’ for the years of 2007 and 2008, and the ‘Award for Arts Promotion’ of 2008 from Hong Kong Arts Development Council.

信和集團「香港藝術」計劃

信和集團於2006年初創立「香港藝術」，旨在推動本地藝術發展，經常舉辦各類型展覽及藝術教育活動，把藝術融入生活。集團於旗下物業開設公共藝廊，並成立策展團隊，為本地、中國內地以至國際的藝術家提供一個展示作品及與公眾交流的平台，令公眾有機會多加認識和欣賞他們在視覺藝術、社區藝術以及表演藝術方面的才華。信和集團「香港藝術」榮獲香港藝術發展局頒發「2007香港藝術發展獎」之「藝術贊助獎」及「2008香港藝術發展獎」之「藝術贊助獎」與「藝術推廣獎」。

Enquiries 諮詢：

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HSBC
The world’s local bank
揭露人性的陰暗面

EXPLORING THE DARK SIDE

森·曼德斯導演與飾演本劇靈魂人物李察三世的奇雲·史柏西在忙於綵排期間，抽空跟大家分享《李察三世》背後所象徵的深層意義，其歷史性的劇情與當今社會又有着甚麼共鳴之處呢？

Sam Mendes and Kevin Spacey take a breather from rehearsals to discuss an iconic role and a play that resonates today.

為甚麼選擇《李察三世》為「橫貫計劃」最後一年的演出劇目？

森：當我們還在構思「橫貫計劃」時，早屬意奇雲於最後一年擔綱演出。一般而言，選角和揀選劇目要視乎天時、地利、人和，但對於我來說，為奇雲物色一個讓他盡情發揮的舞台才是當務之急。我未認識奇雲之前，已看過他在《非常嫌疑犯》和《七宗罪》兩部電影的精彩演出。我當時已認定奇雲正正是演繹李察的不二之選。其實早於二十多年前我已執導這一齣經典劇作，但這次再度搬演《李察三世》, 純粹是因為奇雲可擔演李察一角。我期望他演繹這位人物時，再次發掘內心深處最真實的陰暗面。

Why did you select Richard III for the final year of The Bridge Project？

Sam Mendes: When we conceived the idea of The Bridge Project, we always planned that Kevin would act in the final year. Casting and play choices are often about timing so, for me, it was about finding a vehicle for Kevin. And I've always thought, even before I met him, having seen The Usual Suspects and Seven, that here is a technically brilliant actor born to play Richard. I directed this piece about 20 years ago but what ultimately unlocked the choice this time was the thought of Kevin in the role. I wanted him to access that truly dark part of himself again.
So how does it feel being asked to access the dark side?

Kevin Spacey: Well, you have to go to places you generally don’t want to go, examine all the things in your own life that you regret, unearth all the shit, for this role. Then you have to have the guts to share it with an audience, to say, “Here, I have nothing to hide from you, nothing to be ashamed of, this is the person I am, warts and all.” Richard is an incredible character because he does all the things he sets out to do and says he will, and is so delighted with the outcome that he constantly ups the ante. It is a big ask of an actor in every respect. It’s a physically and emotionally demanding role, one that requires dexterity with language, and a commitment to giving 150%. That’s why I’ve stopped drinking, smoking, everything, to dedicate myself to this character.

What other qualities make the play special?

Sam: In Richard III one has the impression of a young writer — Shakespeare completed the play fairly early in his career — exploring the many stylistic opportunities that theatre affords him. So he constructs scenes in different styles. There’s a naturalistic death and a very stylised death. He writes almost
自然寫實，有的氛圍別樹一格；他既會以莊嚴肅穆的儀式交代葬禮情節，又會以嬉笑怒罵的手法表達政治上的勾心鬥角。莎翁不怕將風格迥異的場景和諧結合，對於駕馭高雅的喜劇和沉重的悲劇同樣顯得遊刃有餘；直到現在，這種將多類型劇種精心配搭的手法並不是人人都敢嘗試，此正是本劇的現代特質。

莎士比亞精心鋪排李察與觀眾之間的關係，有甚麼重要性呢？

奇：這個關係很獨特。李察向觀眾剖開心腹，觀眾變相成為他的同謀。莎士比亞於全劇滲入了演員直接面對台下觀眾的環節，手法十分高明。例如在第五幕，當李察從噩夢中驚醒的一場，對於他想坦承一切的慾望，你或會感到相當詫異。有關他所經歷的和他所想的一切，都有必要與台下觀眾分享。當你首次意識到表面陰沉奸險的李察，或會有良知、會內疚或後悔，你便會發現這是十分有趣的探索過程。

森：莎士比亞創造的劇場演繹手法極具現代感，其中一項元素便是直接面向台下觀眾。在《李察二世》及《亨利五世》等歷史劇，這類手法並不常見，因為兩位主角只是跟神說話，或以內心獨白與自己對話。只有李察三世和法斯塔夫，會在舞台的前方，突然緊盯着台下觀眾說：「你！現正就坐的你們，我直接跟你說話啊！」這個大膽的演繹模式，至今仍然令人嘖嘖稱奇。

ritualistic scenes of mourning and very funny scenes about political intrigue. He is unafraid of orchestrating dissonant scenes in this way, of harnessing high comedy and the deepest tragedy. That's still a pretty daring thing — a play in a multitude of styles out of which something unified emerges. This lends the piece modernity.

How important is the relationship that Shakespeare orchestrates between Richard and the audience?

Kevin: Unique, very special, because Richard confides in his audience, and they become his co-conspirators. Shakespeare quite brilliantly uses direct address throughout much of the play. If you look at the scene after he wakes from his nightmare in Act Five, it is startling how much he is willing to reveal. There's a need to perhaps share what he is experiencing and feeling. It's the first time you get a sense that he might have a conscience, or feel guilt, or regret. That's exciting to explore.

Sam: Shakespeare uses theatrical forms that remain incredibly modern — and one of them is direct address. He doesn't really employ this much in the other history plays; he has Richard II and Henry V talking to God, to themselves, in a type of interior monologue, a form of soliloquy, but only with Richard and Falstaff do you have a man walk to the front of the stage, eyeball the audience, and say “you, you people sitting in these seats, I'm talking to you directly”. It remains daring, even now.
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Long Live Richard

儼如聖人的我，卻是魔鬼的化身。

“And thus I clothe my naked villainy
With odd old ends stolen forth of holy writ,
And seem a saint, when most I play the devil.”

(Richard III, Act I, Scene III)

莎士比亞筆下塑造了一個極具魅力的大反派——李察，一個猶如魔鬼化身的國王，在過去長達四個世紀以來，陸續有著名演員擔演這個居心叵測的角色，無論劇場或電影觀眾，都不得不承認對這個陰險狡黠的奸角深深着迷。

Shakespeare’s charismatic anti-hero, the demon king, has enthralled theatre and film audiences, seducing and shocking them with a self-confessed devotion to evil that has been portrayed by a host of celebrated actors over the past 400 years.

《李察三世》於1591年至1593年推出，是莎士比亞繼《亨利六世》第一至三部之後撰寫的戲劇作品，亦作為玫瑰戰爭系列的最終章。這些早期撰寫的歷史劇為莎翁四部曲的首輪作品。當時為迎合十六世紀倫敦觀眾殷切觀看這類劇種的渴求，新作一部緊接一部推出。「你可以想像它的受歡迎程度，可以媲美本世紀的賣座鉅片《星球大戰》。」倫敦大學國王學院倫敦莎士比亞中心教授哥頓·麥梅倫表示：「在推出《李察三世》之前，莎翁已著手將歷史事件戲劇化，完成了《亨利六世》第二部，或按原來的劇名稱為：《約克和蘭開斯特兩大家族衝突第一部》。當時承接着這類劇目的潮流趨勢，莎士比亞三部曲的剩餘部分也趕緊印刷，並加入了《李》劇作為最終回。

Shakespeare composed Richard III between 1591 and 1593 as a sequel to Henry VI, Parts I, II and III — bringing to a close his fictional depiction of the War of the Roses. Regarded as his first tetralogy, these early history plays were written in quick succession, supporting accounts of their overnight popularity among 16th century London audiences. “You could compare it to the modern success of Star Wars,” says Professor Gordon McMullan of the London Shakespeare Centre, King’s College London. “The playwright began dramatising the historical saga in the middle, initially completing Henry VI Part II — or, as it was originally called, The First Part of the Contention of the Two Famous Houses of York and Lancaster — before capitalising on the positive reception by printing the remainder of the trilogy and the concluding instalment, Richard III.”
Published in 1597, the play is likely to have been staged in the same year by the Lord Chamberlain’s Men, a newly established theatrical company of which Shakespeare was a founding member. By the 1600s it was a regular part of the leading company’s repertoire, performed at the recently opened Globe with the prolific actor Richard Burbage in the lead role. So why did the drama capture the popular imagination? “At this point, it was the longest play Shakespeare had written and this marked out a certain ambition,” McMullan explains. “But it also departed from the typical style of tragic writing at the time — as epitomised by Marlowe’s Tamburlaine — introducing the idea of a complex central figure with a surprising level of self-awareness. By the time he had worked through the Henry VI trilogy, Shakespeare was ready to draw Richard III as this horribly appealing character with the power to flatter and deceive despite his repellent qualities.”

Reworking of Richard III

Having been rebuilt after a catastrophic fire in 1613, the Globe and other English theatres were shut down by the outbreak of Civil War in 1642, effectively bringing to an end a vibrant chapter in the performance history of this Shakespearean play. Yet an even greater threat would present itself in 1700, when the actor-playwright Colley Cibber decided to produce a condensed reworking of Richard III, eliminating several of Shakespeare’s characters and dispensing with many of his key lines. This adaptation became the preferred acting version for more than 150 years, propelling stars such as David Garrick, remembered for his stunning naturalism, and Edmund Kean to the theatrical fore.
直至1877年，莎士比亞的原著再度面世，由當時著名演員亨利·歐文於蘭心大劇院演出，獲得空前成功。「歐文是首位被授予爵位的卓越演員，他畢生的使命，是將英國劇場提升至更高的藝術層次。」

歐文協會榮譽秘書米高·樂加力表示：「他視莎士比亞如一位偶像，自小就熟讀他的著作。正因如此，歐文才可以重返莎士比亞的《李察三世》，實踐發揚正統戲劇的那份堅定決心。巧合地，歐文的個性亦與主角的本質相當吻合。」

歐文這部十九世紀末的改編作品，獲得廣大觀眾的一致讚賞，他的鋒芒令到薛巴主演的版本也給比下去，顯得可有可無。

**From Theatre to Feature Film**

Shakespeare's original would not be reintroduced until 1877 when the famed actor Henry Irving gave a landmark performance at the Lyceum Theatre. "Irving, the first actor to ever receive a knighthood, made it his life mission to raise theatre to the level of other art forms in England," says Michael Kilgarriff, Honorary Secretary of The Irving Society. "He idolised Shakespeare, having learnt most of the playwright's texts as a child. It is possible to see, then, why Irving would have returned to his Richard III as part of his own personal quest to promote serious British drama. The central role is also one that would have been big enough to accommodate Irving's personality."

A widely accepted triumph, Irving's late 19th century production aroused so much interest that Cibber's version became to some extent superfluous.

當時要將《李察三世》全劇的完整版搬上大銀幕，還要等待35年後才可成事。在1912年，英國著名演員弗德烈·和迪主演的《李察皇帝的生與死》最初以私人放映的形式在紐約上畫。該片在韋斯徹斯特郡拍攝，耗資三萬美元，全片包含了70個場景、數百名演員及華麗的服裝，這部戲標誌着和迪首部參演及首套改編自莎士比亞作品的電影。

自此以後，這部默片在多個世紀也不曾復見；直至1996年，美國電影學院公佈發現了該部默片。《李察皇帝的生與死》被視為美國最古老的現存影片，一位波蘭籍的電影發燒友威廉·柏豐收藏了這套幾近完整的拷貝長達30年，其後他決定將之捐贈給美國電影學會。

英國一代著名演員勞倫斯·奧利花不論在舞台或大銀幕演繹李察三
A legendary British actor who will forever be associated with Shakespeare’s super-rogue, Laurence Olivier shone both on the stage and screen as Richard III. He first tackled the role in 1944 at The Old Vic, the same year in which he was appointed the theatre’s co-director. His skulking, sardonic portrayal ramped up the tension in a set of lauded London performances that were followed by tours of Europe in 1945 and then Australia in 1948. On the other side of the world, Olivier and his wife Vivien Leigh famously flew the flag for The Old Vic Company, appearing together in the production.

His subsequent cinematic adaptation of 1955, for which he assumed the dual responsibilities of actor and director, won the same critical acclaim as his stage appearances yet Olivier never expected that his *Richard III* for The Old Vic would become a career-defining moment. “
「眼見同行演出成功後不久，我緊接着擔演同一個角色，當時我並不願意參與演出。在學習演繹的過程中，德沃爾菲特的聲音在我腦海裏縈繞不去，我知道長此下去當然是行不通了，於是我決定想辦法擺脫這個陰影。」

因此奧利花轉移目標。專注傾聽資深演員如何學習亨利·歐文演繹李察這個角色，帶出這個令人望而生畏的人物。奧利花將這些外在特質徹底消化後，創造了一個全新的李察。「我開始演繹這個角色時，跟評論家一樣抱持懷疑的目光，也跟大眾一樣心存疑懼。」奧利花繼續說：「我不覺得劇團內所有人相信這齣戲能成功……但我就是想放手一搏。從跨世代的角度來看，李察與當今的希特拉有着類同之處，因此我嘗試演活這類偏執狂獨有的專橫氣勢，或注入了更多幽默元素。當我首次獲悉觀眾專程為欣賞我的演出而來，這份滿足感實在令我無比興奮。」

從新角度出發
當莎士比亞的《李察三世》延續至二十世紀的下半部時，注入了法西斯主義和希特拉台等歷史性元素，從一個嶄新的時事焦點出發，演變出不少全新的演繹手法；其中包括1990年英國國家劇院推出的版本，由伊恩·麥凱倫領銜主演。至於安東尼·舍爾於1984及85年在皇家莎士比亞劇團演出時，為了營造迫真的戲劇效果，他全程均扶着一對拐杖上陣，其傳統的演繹手法讓他榮獲奧利花獎及標準晚報獎。另一方面，金像影帝阿爾柏仙奴透

“Donald Wolfit had made an enormous success of the role before me,” recalls Olivier during an interview with Kenneth Tynan in 1966. “And I didn’t want to play it at all because I thought it was much too close to this colleague’s success. When I was learning it, I could hear nothing but his voice and I thought this won’t do; I’ll have to think of something else.”

So Olivier listened to imitations by older actors of Henry Irving in the role while for appearances he turned to the “Big Bad Wolf”. Building on these external characteristics, he created his Richard from the outside in. “I went into it with the same distrust of the critics, the same fear of the public,” Olivier continues. “I don’t think anybody in the company believed in the project... but I was just going to have a bash. From the point of view of timeliness, one had Hitler over the way, so I was playing it as a paranoia, filling it perhaps with a bit more humour than had previously been done. The next day there was something in the atmosphere. I felt for the first time that an audience had been compelled to come and see me... it was overwhelming.”

Shifting to a New Perspective

The rise of fascism and the downfall of Hitler injected Shakespeare’s Richard with a fresh topicality in the second half of the 20th century, inspiring several new readings including a 1990 National Theatre production with Ian McKellen taking the lead. Other notable interpreters have included the formidable Antony Sher who donned spindly black crutches for the RSC in 1984/85, picking up Olivier and Evening Standard Awards for the sheer physicality of his portrayal. In a slightly different vein again, Al Pacino has also taken
on the challenge of conveying Richard III to modern audiences, using a documentary film to explore and debate several aspects of the work. Released in 1996, Looking for Richard includes an impressive company of actors, including Pacino as the deformed king and Kevin Spacey as Buckingham, enacting selected scenes in a spontaneous account of how to breathe life into a centuries-old play.

Looking back through the years, there can be no doubting the sheer durability of Shakespeare’s notorious villain. Some of the stage and screen’s most influential actors have been instrumental in sustaining the drama, shaping, cutting and imbuing the subject matter with a contemporary relevance for their own distinctive eras. Yet, at its heart, it survives because of the depth, vibrancy and boldness of Shakespeare’s writing. It is his wickedly controversial portrait of a man hell-bent on ascending to the throne that continues to grip and entertain audiences, ensuring that Richard III remains one of the most frequently performed Shakespearean plays.

Written by Neena Dhillon.
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從學校走上舞台，李察風暴登陸香港
Richard’s Rampage in Hong Kong
From school to stage, students are inspired to feel the theatrical charisma

“Jack Lemmon had a phrase that he used all the time, that I’ve now adopted as my own. He believed that if you’ve been successful in your chosen path, then ‘sending the elevator back down’ is your obligation,” said Kevin Spacey.

In order to build on his long standing commitment to arts education and emerging talent, Kevin gives workshops and meets with students in Hong Kong whilst performing the title role of the Shakespearean drama Richard III, presented by the 40th Hong Kong Arts Festival this September at the HKAPA.

In partnership with the Young Friends (YFS) of the Hong Kong Arts Festival, the Kevin Spacey Foundation has created and funded an ambitious and exciting education project, Richard’s Rampage, which provides a comprehensive theatrical arts experience for young talent, students and teachers spanning at least eleven countries and three continents.

Richard’s Rampage is made up of three distinct parts:
一. 在校戲劇教育活動
專業劇場教育導師會聯同本地中學生及校內老師，以形體劇場形式探索《李察三世》，並到劇場觀演演出及與奇雲．史柏西對談，為師生帶來難得的劇場體驗。

(參與學校：觀塘官立中學、聖母玫瑰書院)

二. 戲劇演出培訓工作坊
選拔一班18至30歲的本地新晉戲劇演員到劇場欣賞《李察三世》演出，並在觀劇後由奇雲．史柏西親自領班，進行戲劇演出培訓工作坊。

三. 網上互動平台
計劃參加者及公眾人士均可於網上與其他參加者、演員及製作人員進行互動交流，令更多人受惠於此計劃。

1. IN SCHOOL: education programmes
The IN SCHOOL education programme offers students and teachers the exciting chance to participate in a physical theatre workshop in school, enjoy the performance of Richard III in the theatre and have an exclusive Q&A session with Kevin Spacey.

(Participating schools: Kwun Tong Government Secondary School, Our Lady of the Rosary College)

2. ONSTAGE: emerging talent workshops
The workshops give selected Hong Kong based actors aged 18-30 the unique opportunity to attend a workshop about Richard III led by Kevin Spacey and the performance of Richard III.

3. ONLINE: an interactive project website
Participants are encouraged to contribute articles and images to the website and to join in the conversation with other participants, the cast and the production team.
李察風暴 —— 跨國戲劇教育計劃
Richard’s Rampage – A Pioneering Global Education Initiative

為致力向全球推動戲劇教育文化，讓青少年觀摩《李察三世》的表演風格，奇雲・史柏西基金（Kevin Spacey Foundation）正式成立，發起了「李察風暴 — 跨國戲劇教育」計劃。

Designed to highlight the possibilities of theatre and complement performances of Richard III, Richard’s Rampage marks the inauguration of the Kevin Spacey Foundation.

《李察三世》隸屬橫貫計劃，由倫敦老域劇院、布魯克林音樂學院及尼爾街製作公司共同監製。橫貫計劃銜貫與世界各地的戲劇界興趣交流創意、構思和人才，迄今已邀請了不同海外戲劇團體的演員才俊加入其中，每年參與的演員名單均不一樣。在橫貫計劃展開的三年間，歷年有份參與的演員演繹了不同的經典戲劇作品，還作世界性巡迴演出。踏入第三年，製作班底跟往年大致相同，森．曼德斯亦繼續擔任導演。此外，橫貫計劃特別注入了戲劇教育元素，致力於最後十個月的珍貴時刻，在每個巡演的城市傳承恆久而具啟發性的戲劇教育文化。

『李察風暴』是一個跨國戲劇教育計劃，與《李察三世》的戲劇演出同期進行。這項計劃由最新成立的奇雲・史柏西基金推行，為數百位年青人和新銳演員提供一個接觸戲劇的平臺，讓他們對戲劇能夠作出真實而具有價值的深層探討。基金會節目總監史提夫．榮達解釋這項計劃的規模：『『李察風暴』是來年（奇雲・史柏西）基金的重點項目，而當中最有意思的地方莫過於在世界各地傳遞戲劇教育訊息。我們會與每個國家都推行『李察風暴』戲劇教育計劃，而這個項目亦是橫貫計劃第三年國際巡演的活動之一。』

Born of a desire to facilitate the exchange of creativity, ideas and talent, The Bridge Project has to date involved the gathering of a transatlantic company of actors — different each year — who have staged and toured classic works worldwide as part of a three-year producing partnership between The Old Vic, BAM and Neal Street. While the third leg has much in common with its predecessors, including the return of Sam Mendes in a directorial role, there is an added dimension to this final instalment that promises to leave a lasting legacy in those cities that will be visited by The Bridge Project during the next 10 months.

Developed to work alongside performances of Richard III, an international educational programme, Richard’s Rampage, will give hundreds of young people and emerging artists an authentic and valuable insight into the world of theatre, and launch the newly formed Kevin Spacey Foundation. Steve Winter, Programme Director, explains the scale of the undertaking: “Richard’s Rampage will be the foundation’s sole focus over the next year and what is really exciting about this project is its global remit. We will be running Richard’s Rampage in every country that forms part of The Bridge Project’s international tour in year three.”

There are three distinct elements to the Rampage concept. First, 60 schoolchildren in all the countries visited will be selected to participate in a three-
hour workshop, run by arts educators specially trained by the foundation. Forming the workshop’s focus, a bespoke version of Richard III has been commissioned to highlight key themes, speeches and quotes, harnessing movement and music to transcend language barriers and encourage debate. It will be followed by a chance to see the production, culminating with a question and answer session with Kevin Spacey.

The second element targets emerging actors and theatre artists aged between 18 and 30. In a one-off opportunity the participants, selected through a recommendation or online audition process, will be invited to a three-hour masterclass led by Kevin Spacey. Taking place at the host theatre, there will be time to explore Richard III and encourage the creation of work in response to the play. Again, each participant will be provided with a free ticket to the production.

The third element is an online component, the Richard’s Rampage micro site, devised so that participants and other users have a forum in which to blog, chat and comment about the project, as well as submitting their own videos, reviews and photographs. This global online community, accessible to all, will include Kevin Spacey and members of the Richard III production team, who will be keeping a digital diary as they travel from city to city to complement a specially commissioned documentary about the project.

Sharing his thoughts on the enterprise, Kevin Spacey says: “Richard’s Rampage will allow us to reach a number of young people beyond the production. We hope to inject a sense of excitement about the living theatre, as well as being able to use theatrical tools and artists as an educational medium. The idea is to leave each destination with a sense of how to continue this work on their own, long after we have gone.”

Richard’s Rampage is supported by the Kevin Spacey Foundation

www.kevinspaceyfoundation.com
Maudie. Andeman
Duchess of York


Stephen Lee Anderson
Sir Richard Ratcliffe


Jeremy Bobb
Second Murderer / Sir William Catesby

Nathan Darrow

Darrow's theatre credits include *In the Next Room, Major Barbara* (Broadway); *Paternity, Trade* (Off-Broadway); *King Henry V, Romeo and Juliet, Much Ado About Nothing* (Heart of America Shakespeare Festival); *Magnetic North* (Public Theatre, Maine); *Who’s Afraid of Virginia Woolf?, Translations, Taking Sides* (Kansas City Actors Theatre); *The Pillowman, The Little Dog Laughed, The Retreat from Moscow, Iron Kisses* (Unicorn Theatre, Missouri); *To Kill a Mockingbird* (Kansas City Repertory Theatre); *Much Ado About Nothing* (Berkeley Rep); *Leading Ladies* (New Theatre Restaurant) and *The Game of Love and Chance* (Madison Rep). Television includes *Ambrose Bierce: Civil War Stories*. Film includes *The Fantastic Magnifico*.

Zands Duggan

Duggan performed with Philharmonia and the Vatican Choir, and tours regularly with the composer Karl Jenkins as well as playing with the house salsa band at Ronnie Scott’s. He graduated from the Berklee College of Music in Boston and Guildhall School of Music & Drama where he went on to become an Artist in Residence.

Jack Ellis

Ellis's theatre credits include *Don Quixote, The Provoked Wife, The Tempest, Measure for Measure* (ATC); *Hamlet, Cymbeline, Twelfth Night, A Clockwork Orange* (RSC); *Much Ado About Nothing, A Few Good Men* (West End); *If I Were You, The Grass is Greener, The Unexpected Guest* (national tours); *Assassins* (Donmar Warehouse); *Peter Pan* (Theatre Royal Windsor); *The Merchant of Venice, All’s Well That Ends Well, Tartuffe, Romeo and Juliet* (Birmingham Rep); *Dead Men, McQuin’s Metamorphosis and Klimkov* (Traverse Theatre, Edinburgh). Television includes *Bad Girls, Prime Suspect, The Knock, House of Saddam, Rome, Lewis, Blue Murder and The One That Got Away*. Films include *It’s Alive*. 

Zands Duggan

Percussion

Zands Duggan

Percussion

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海登·格溫
Haydn Gwynne
伊麗莎白女王
Queen Elizabeth

格溫的劇場作品有《舞動人生音樂劇》（百老匯、倫敦西區）、《公司》音樂會版（唐納倉庫劇院）、《皮爾金特》、《第十二夜》、《仲夏夜之夢》、《天使之城》、《齊格飛》（倫敦西區）、《招兵官》、《內閣大臣》、《馬克白》（勒德洛藝術節）及《海達·蓋伯勒》（博爾頓八角劇院）等。他曾憑《舞動人生》榮獲戲劇編輯獎及外圍劇評人獎及劇場世界獎。

Theatre includes Billy Elliot The Musical (Broadway/West End) for which she received Drama Desk, Outer Critics’ Circle and Theatre World Awards: Becky Shaw (Almeida); Company concerts (Donmar Warehouse); The Memory of Water (Hampstead); Peer Gynt, Twelfth Night, A Midsummer Night’s Dream, The Merry Wives of Windsor (RSC); City of Angels (West End); The Recruiting Officer (Manchester Royal Exchange); Macbeth (Ludlow Festival); Hedda Gabler (Octagon, Bolton). Television includes Sherlock, Rome, The Secret, Drop the Dead Donkey, Peak Practice, Merseybeat: Nice Work, Lewis, Poirot, Midsomer Murders, Dalziel and Pascoe. She has received 3 Best Actress Royal Television Society Awards.

卓克·伊烏哲
Chuk Iwuji
白金漢公爵
Duke of Buckingham

伊烏哲演出的戲劇有《歡迎來到底比斯》、《亨利六世》、《李察三世》、《李察二世》、《亨利四世》、《亨利五世》、《凱撒大帝》、《哈姆雷特》（皇家莎士比亞劇團）、《帖木兒》（布里斯托老域劇院/巴比肯中心/英國新域劇團）、《羅密歐與茱麗葉》（美國巡演）、《無事生非》及《李爾王》等。伊烏哲憑《亨利六世》獲得兩項奧利花獎。

Theatre includes Welcome to Thebes, The Observer (National Theatre); The Misanthrope (West End); The Playboy of the Western World (Abbey Theatre, Dublin); Henry VI, Richard III, Richard II, Henry IV, Henry V, Coriolanus, Julius Caesar, Hamlet (RSC); The Merry Wives of Windsor (RSC at The Old Vic/tour); Tamburlaine (Bristol Old Vic/Barbican/Young Vic); Chimp's (Liverpool Playhouse); Romeo and Juliet (US tour); Phèdre, Much Ado About Nothing, King Lear and The Winter's Tale (American Players Theatre). Chuk played Henry VI in the RSC ensemble that was awarded two Olivier Awards, Best Company Performance and Best Revival, for The Histories at the Roundhouse in 2009. Television includes Doctor Who, The Garden, The Three Kings and Proof. Film includes Exam.

艾賽亞·約翰遜
Isaiah Johnson
利佛斯勳爵 / 錄事
Lord Rivers / Scrivener

約翰遜受訓於霍華德大學及紐約大學，分別獲藝術學士及碩士學位。是次參演《李察三世》是他首次在英國舞台亮相。他曾在百老匯版《威尼斯商人》中飾演摩洛哥親王，此外還演出過《拿此燃燒》、《泥、河、石》、《可惜她是個婊子》、《一期一會》、《紅褐水閭》、《小島情緣夢》、《大河》及《爵士年華》。

Isaiah Johnson made his UK theatre debut in Richard III. Other theatre includes The Merchant of Venice as the Prince of Morocco (Broadway debut); Burn This, Mud, River, Stone, ‘Tis Pity She’s a Whore, Once in a Lifetime (New York); In the Red and Brown Water, Once On This Island, Big River and Ragtime (regional). He trained at Howard University (BFA) and NYU (MFA in acting).
Gemma Jones
Queen Margaret

Theatre includes The Marriage of Figaro, King Lear, After Aida (The Old Vic); A Midsummer Night’s Dream, The Winter’s Tale, Julius Caesar, Twelfth Night, Henry IV Part I & Part 2 (RSC); The Cavern, Getting On, The Homecoming, The Ride Down Mount Morgan, Cat on a Hot Tin Roof and The Master Builder (West End). Film includes The Devils, Sense and Sensibility, The Winslow Boy, Bridget Jones’s Diary, Bridget Jones: The Edge of Reason, Harry Potter and the Chamber of Secrets, Harry Potter and the Half-Blood Prince and You Will Meet a Tall Dark Stranger.

Andrew Long
King Edward IV / Bishop of Ely

Theatre includes Cymbeline, As You Like It, Richard II, Henry V, Henry IV, Henry VI, A Midsummer Night’s Dream, Coriolanus, The Duke of Malfi, Antony & Cleopatra, Julius Caesar, Don Carlos, Lady Windermere’s Fan, Major Barbara, Trojan Women, Cyrano, Macbeth, The Two Gentlemen of Verona, Edward II, Tamburlaine, Romeo and Juliet (Shakespeare Theatre Company); My Fair Lady, Richard III (Denver Centre); Frozen (Studio Theatre); Much Ado About Nothing, The Merry Wives of Windsor, The Winter’s Tale (Oregon Shakespeare Festival); Measure for Measure, The Seagull and Light Up the Sky (Alabama Shakespeare Festival). Long is the recipient of a Helen Hayes Award, Best Actor, for his role in Frozen.

Katherine Manners
Young Richard Duke of York

Theatre includes The Revenger’s Tragedy, Coram Boy, The House of Bernarda Alba, Cyrano de Bergerac, The Prime of Miss Jean Brodie (National Theatre); King Lear (RSC); The Master Builder (West End/tour); Snowbound (Trafalgar Studios); Cinderella (Lyric Hammersmith/Warwick Arts Centre); My Mother Said I Never Should (W窈府 Palace Theatre); The Rivals (Mercury Theatre Colchester); Amadeus, Dracula (Derby Playhouse); I Am A Superhero (Old Vic New Voices); War (Strindbergs Intima Teater, Stockholm) and Don’t Shoot the Clowns (Fuel). Television includes A Woman in Love and War: Vera Brittain, Doctors and Casualty. Film includes Come on Eileen and Zero Hour.
Howard W Overshown
Brackenbury / Lord Mayor of London

Overshown's theatre credits include: A Free Man of Colour, Julius Caesar (Broadway); Yellow Man, Orlando, Blue, Beauty on the Vine, Never the Sinner (Off-Broadway); The Trip to Bountiful, Radio Golf, Much Ado About Nothing, The Tempest, Passion Play a Cycle, Death of a Salesman, Hamlet, Macbeth, Six Degrees of Separation and Rosencrantz and Guildenstern are Dead (Regional). Film and television includes: Body of Lies, Pride and Glory, 13, Grand St, Dead Canaries, Kings, Law and Order, All My Children and Guiding Light.

Sir James Tyrell / Duke of Norfolk

Sir James Tyrell's theatre credits include: Inherit the Wind (The Old Vic); Generous, Oorah! (Finborough Theatre); Dogfight (Arcola Theatre); Salsa Saved the Girls, The Infant (Old Red Lion Theatre); Twelfth Night, Much Ado About Nothing and A Midsummer Night's Dream (Guildford Shakespeare Company). Television includes Ocean of Fear: Worst Shark Attack Ever, Blood in the Water, Banged Up Abroad. Film includes Me and Orson Welles and Red Lights and Burlesque Fairytales.

Gary Powell
First Murderer / Sir Francis Lovel

Gary Powell's theatre credits include: The Cherry Orchard & The Winter's Tale (The Old Vic/BAM/international tour); Romeo and Juliet (Arundel Festival); Much Ado About Nothing, Wait Until Dark (Salisbury Playhouse); Twelfth Night, To the Green Fields Beyond (Donmar Warehouse); Black Comedy (West End); Twelfth Night, Cyrano de Bergerac, Henry VI Part 1 & Part II, A Woman Killed With Kindness, The Jew of Malta, Measure for Measure, Three Sisters (RSC); The Tempest; King Lear (Lancaster). Television includes New Tricks, Law & Order: UK, The Bill, Holby City, Tom Brown's Schooldays, Judge John Deed, Doctor Who, A Touch of Frost, Minder, The Widomaker, EastEnders, Blind Justice, Thief Takers, Inspector Morse and Kavanagh QC. Film includes Another Year, Crush and From Hell.
米高·魯德高
Michael Rudko

斯坦利勳爵
Lord Stanley

魯德高演出過的劇場作品有《真實西部》（唐瑪倉庫劇院）、《凱撒大帝》、《安東尼與克利歐佩特拉》（倫敦莎士比亞環球劇場）、《孤星血淚》（德比劇院）、《瑪麗一世》、《雅典的泰蒙》、《李爾王》、《皆大歡喜》、《亨利五世》、《李察二世》（外百老匯）、《馬克白》、《暴風雨》、《第十二夜》（莎士比亞劇團，華盛頓）及《聖誕頌歌》（達拉斯戲劇中心）等。

Theatre includes True West (Donmar Warehouse); Julius Caesar, Antony & Cleopatra (Shakespeare’s Globe); Great Expectations (Derby Playhouse); We Are Not These Hands (Düsseldorfer Schauspielhaus); Mary Stuart, The Best Man, Timon of Athens, Serious Money (Broadway); King Lear, Titus Andronicus, As You Like It, Love’s Labour’s Lost, Henry V, Measure for Measure, Richard II (Off-Broadway); Macbeth, Night and Day (Wilma Theatre); Paradise Lost, The Seagull (American Repertory Theatre); Tartuffe (McCartier Theatre/Yale Rep); iWitness (Mark Taper Forum); Proof (Arena Stage); The Faith Healer (Old Globe Theatre); King Lear, The Investigation, The Woman in Black (Centrestage); The Tempest, Hedda Gabler, Twelfth Night (Shakespeare Theatre Company) and Measure for Measure (California Shakespeare Theatre).

安娜貝爾・斯科利
Annabel Scholey

安夫人
Lady Anne

斯科利演出的劇作有《情敵》（倫敦西區）、《仲夏夜之夢》（金斯敦玫瑰劇院）、《秘密用途之房》、《哈姆雷特》、《馴悍記》（布里斯托 dames劇院）、《女大不中留》（茨塞斯特節日劇團）、《櫻桃園》（謝菲爾德克魯西伯劇團）、《特洛埃圍城記》（皇家莎士比亞劇團、愛丁堡國王劇院）及《真實的事》（巴斯皇家劇院、英國巡演）等。

Theatre includes The Rivals (West End); Charley’s Aunt (Royal Exchange Theatre, Manchester); A Midsummer Night’s Dream (Rose Theatre, Kingston); The House of Special Purpose, Wallenstein (Minerva, Chichester); Hamlet, The Taming of the Shrew (Tobacco Factory, Bristol); Hobson’s Choice (Chichester Festival Theatre); The Cherry Orchard (Sheffield Crucible); Troilus and Cressida (RSC/King’s Theatre Edinburgh) and The Real Thing (Theatre Royal Bath/UK tour). Television includes Personal Affairs, Being Human, Jane Eyre, EastEnders, Holby City and Poirot. Radio includes A Harlot’s Progress, All Passion Spent and Dusty Answer (BBC).
Kevin Spacey
Richard, Duke of Gloucester

Kevin Spacey has been active in film and television since the 1980s. He has won multiple awards for his performances, including an Academy Award for Best Actor for his role in *American Beauty* and a Golden Globe Award for Best Actor in a Miniseries or Television Film for *House of Cards*. He is known for his roles in films such as *The Usual Suspects*, *House of Cards*, and *The Seagull*. Spacey has also directed several films and is involved in various projects that support social causes.

Gavin Stenhouse
Marquess of Dorset

Gavin Stenhouse is an English actor and theatre director. He has appeared in numerous theatre productions and has worked with several notable companies, including the Royal National Theatre and the Royal Shakespeare Company. Stenhouse is known for his work in both classical and contemporary theatre, and he has received critical acclaim for his performances.

Hannah Stokely
Young Edward Prince of Wales

Hannah Stokely is an English actress who has appeared in a variety of theatre productions, including *The Winter's Tale* and *Much Ado About Nothing*. She has also worked in television, appearing in *The Duchess* and *The Family Man*. Stokely is known for her versatility and has received critical praise for her performances in both theatre and television.

*Theatre includes* National Anthems, The Philadelphia Story, Richard II, A Moon for the Misbegotten (also Broadway), Speed-the-Plow, Inherit the Wind (all at The Old Vic); The Iceman Cometh (Almeida/The Old Vic/Broadway), for which he received the Evening Standard and Olivier Awards for Best Actor. In addition he won a Tony Award, Best Actor in a Featured Role, for his performance in Neil Simon’s Lost in Yonkers on Broadway. He starred opposite Jack Lemmon in the Broadway revival of Long Day’s Journey Into Night, directed by Jonathan Miller. He has been the Artistic Director of The Old Vic Theatre Company since 2003. Film includes The Usual Suspects (Oscar, Best Supporting Actor), Seven, Swimming with Sharks, American Beauty (Oscar, Best Actor), LA Confidential, Glengarry Glen Ross, Casino Jack and Recount. Next year he will star in a US version of British television series House of Cards to be directed by David Fincher.

*Theatre includes* Can’t Smile Without You (Bill Kenwright/tour). Television includes Iconicles, Keabadian Cinta, Aki Nabalu, Fresh!, Sofia’s Diary, Nearly Famous. Film includes The Intellects, Clash of Empires: Battle for Asia, Prick, Malachi. Stenhouse trained at the Guildhall School of Music & Drama.

*Theatre includes* The Cherry Orchard & The Winter’s Tale (The Old Vic/BAMinternational tour); After the Dance, Much Ado About Nothing (National Theatre); Well (Trafalgar Studios); Summer and Smoke (West End); Queen C (Gate); WOMAN II (Edinburgh Festival); Macbeth, Romeo and Juliet (tours); The Glass Slipper (Southwark Playhouse) and A Midsummer Night’s Dream (Oxford Open Air Theatre). Television includes Any Human Heart, Vexed, Cranford, The Family Man, The Golden Hour and Holby City. Film includes The Duchess, Chromophobia and Bright Young Things.
錢德勒·威廉斯    Chandler Williams
喬治—克拉倫斯公爵    George, Duke of Clarence

威廉斯演出的劇場作品有《隔牆》、《瑪麗一世》、《翻譯》（百老匯）；《芳心之罪》
《奪魂索》、《神秘事件》（外百老匯）；《李察二世》（劇作人劇場）；《溫夫人的
扇子》、《狂歡聚會》及《街景》（威廉斯敦戲劇節）。他效力過的劇院還有紐約
公共劇院、麥卡特劇院、巴爾的摩中央舞台及紐約舞台與電影公司。

Theatre includes *In the Next Room or the Vibrator Play*, *Mary Stuart*, *Translations* (Broadway);
*Crimes of the Heart*, *Rope*, *The Mysteries* (Off-Broadway); *Richard II* (title role, PlayMakers Rep);
*Lady Windermere's Fan*, *On the Razzle*, *Street Scene* (Williamstown Theatre Festival). He has also
worked with The Public Theatre, McCarter Theatre, Centrestage in Baltimore and New York Stage and
Film. Television includes *The Good Wife* and *Law & Order: Special Victims Unit*. Film includes *Kinsey,*
*Heights*, *The Caller* and *Public Enemies*. 
A comedy of love, manners and a baby found in a handbag

THE IMPORTANCE OF BEING EARNEST

BY OSCAR WILDE    DIRECTED BY STEPHEN UNWIN

Performed in English with Chinese surtitles

Feb 2 – 5
Lyric Theatre, HKAPA

Advance Bookings from 4 Oct 2011
Book online at www.hk.artsfestival.org

The Hong Kong cast may be different from the original cast featured in this publicity.
Programme details and artists are subject to change.
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Sam Mendes    Director

Mendes is the Artistic Director of The Bridge Project. In 1989 he became the first Artistic Director of the Minerva Theatre in Chichester. In 1992 he founded the Donmar Warehouse in London, which he ran as Artistic Director for a decade. During his time there he directed award-winning productions of Assassins, The Glass Menagerie and Company, as well as a double bill of Uncle Vanya and Twelfth Night, which transferred to BAM. He has directed many plays for the RSC, National Theatre, West End and on Broadway. He is the recipient of several Tony and Olivier Awards, including an Olivier Award for Outstanding Achievement in Theatre. His film credits include Away We Go, Revolutionary Road, Jarhead, Road to Perdition and American Beauty, for which he won Oscar Awards for Best Director and Best Picture. In 2003 he formed Neal Street to produce film, theatre and television, which has since become one of the UK’s most prolific independent production companies. Mendes has been the recipient of the Directors Guild Lifetime Achievement Award and in 2000 was awarded a CBE.

Tom Piper    Set Design

Theatre includes The Bridge Project: As You Like It & The Tempest (The Old Vic/BAM/international tour); The Histories, Macbeth, Antony and Cleopatra (RSC); Zorro (West End/Paris/Moscow/Tokyo/Amsterdam); Dealer’s Choice (Chocolate Factory/West End); Falstaff (Scottish Opera); The Crucible (Abbey Theatre, Dublin). Piper is the Associate Designer of the RSC. He is the recipient of an Olivier Award for Best Costume Design for The Histories (Courtyard Theatre / Roundhouse). Elsewhere, he has worked at the National Theatre, Donmar Warehouse, Royal Opera House, Soho Theatre, Dundee Rep, Gate Theatre, Dublin, Nottingham Playhouse, Royal Court, Hampstead Theatre and Sheffield Theatres.
嘉芙蓮・祖巴

Catherine Zuber

服裝設計

嘉芙蓮・祖巴參與服裝設計的劇院包括：《橫貫計劃》《皆大歡喜》及《暴風雨》、《櫻桃園》及《冬天的故事》、《烏托邦之洋》、《暗光斐冷翠》、《醒來歌唱》、《皇室家族》、《模里西斯》、《小婦人》及《第十二夜》等。嘉芙蓮以《南太平洋》、《烏托邦海岸》、《暗光斐冷翠》、《醒來歌唱》及《皇室家族》榮獲五項東尼獎話劇或音樂劇組別最佳服裝設計。

Theatre includes The Bridge Project: As You Like It & The Tempest, The Cherry Orchard & The Winter's Tale (The Old Vic/BAM/international tour); Born Yesterday, Women on the Verge of a Nervous Breakdown, South Pacific, The Coast of Utopia, The Light in the Piazza, Seascape, Awake and Sing!, Joe Turner's Come and Gone, The Royal Family, Oleanna, A Man for All Seasons, Little Women, Dracula, Dinner at Eight, Twelfth Night (Broadway). Zuber is the recipient of five Tony Awards, Best Costume Design in a Play or Musical, for her work in South Pacific, The Coast of Utopia, The Light in the Piazza, Awake and Sing!, and The Royal Family.

保羅・派安特

Paul Pyant

燈光設計

保羅・派安特曾參與世界各地的歌劇、舞台劇及舞蹈團體的燈光設計，在英國則活躍於倫敦西區及百老匯劇院。他的劇院作品包括：《橫貫計劃》《皆大歡喜》及《暴風雨》、《影・度》、《真實的西部》、《愛的觀點》、《獵殺遊戲》、《空中城堡》、《花粉熱》、《安東尼奧克利歐佩特拉》、《秘密花園》、《異端人士》、《生命的呼吸》及《狂喜》。

Theatre includes The Bridge Project: As You Like It & The Tempest, The Cherry Orchard & The Winter's Tale (The Old Vic/BAM/international tour); Measure for Measure (Jerwood Vanbrugh Theatre); True West (Sheffield Crucible); Aspects of Love (Menier Chocolate Factory); House of Games, The Master Builder (Almeida Theatre); Hay Fever (Rose Theatre, Kingston); Antony and Cleopatra (Liverpool Playhouse); The Secret Garden (Birmingham Rep); The Breath of Life (Sheffield Lyceum) and Ecstasy (Hampstead Theatre). Opera includes Xerxes (Houston Grand Opera) and Betrothal in a Monastery (Théâtre du Capitole, Toulouse/Opéra Comique). Pyant works with opera, theatre and dance companies worldwide and has lit many productions in the West End and on Broadway.
加里夫．費列
Gareth Fry
音響設計

加里夫參與的戲劇作品有：《大河之舞》、《第二街的囚犯》、《黑盾》、《春琴》、《終局》、《時間的聲音》、《龍端納之來去》、《誇言蜚語》、《血染莎劇場》、《美女與野獸》、《反斗靈貓》、《幹掉她》、《海浪》、《太虛幻境》、《馬克白》、《奧賽羅》、《茱莉小姐》及《惡魔教室》。加里夫曾獲頒發兩項奧利花獎最佳音響設計。

Theatre includes Dancing at Lughnasa (The Old Vic); The Prisoner of Second Avenue (The Old Vic/West End); Black Watch (National Theatre of Scotland); Shun-Kin, Endgame (Complicite); The Noise of Time (Complicite/Emerson String Quartet); Joe Turner’s Come and Gone, Sweet Nothings (Young Vic); Theatre of Blood (Improbable/National Theatre); Beauty and the Beast, The Cat in the Hat, Attempts on Her Life, Waves, The Overwhelming (National Theatre); The Overwhelming (Broadway); Macbeth (Out of Joint); Othello (Frantic Assembly); Fräulein Julie (Schaubühne Berlin) and Die Weilten (Schauspiel Cologne). Fry is the recipient of two Olivier Awards, Best Sound Design, for Black Watch and Waves.

馬克．班納特
Mark Bennett
音樂

馬克．班納特參與作曲的戲劇作品包括：「橫貫計劃」《皆大歡喜》及《暴風雨》、《櫻桃樹》及《冬天的故事》、《溫馨接送情》、《緋雨不斷》、《烏托邦海岸》、《亨利四世》、《戈達的陽台》、《羊》及《誰怕維珍妮亞．荷爾夫？》等。馬克以《烏托邦之岸》榮獲戲劇編輯人獎最佳歌劇音樂。其他獎項包括觀眾評價獎，羅比獎，貝絲獎，嘉蘭獎等及奧比音響設計獎。其它

Theatre includes The Bridge Project: As You Like It & The Tempest, The Cherry Orchard & The Winter’s Tale (The Old Vic/BAM international tour); Driving Miss Daisy, A Steady Rain, The Coast of Utopia, Henry IV, Golda’s Balcony, The Goat, Who’s Afraid of Virginia Woolf? (Broadway); Why Torture is Wrong… and Beckett/Albee (Off-Broadway). He is the recipient of a Drama Desk Award, Outstanding Music in a Play, for his work on The Coast of Utopia. Other awards include an Ovation, Robbie, Bessie and Garland, as well as an Obie for Sustained Excellence in Sound Design.

柯蒂斯．摩爾
Curtis Moore
音樂統籌及總監

Music Co-ordinator and Director

柯蒂斯．摩爾擔任副作曲的戲劇作品包括：「橫貫計劃」《皆大歡喜》及《暴風雨》、《櫻桃樹》及《冬天的故事》、《烏托邦之岸》及《辛白林》。柯蒂斯曾為《雅典的泰蒙》、《三角》、《西部郵差》」、《告布宜諾斯艾利斯的巴士》、《鐘情蒂凡尼》及《威尼斯》，擔任作曲；亦曾於紐約為舞台劇《正點時刻》、《醜小鴨變天鵝》及《救愛》擔任管弦樂編曲。

Theatre as an associate composer includes The Bridge Project: As You Like It & The Tempest, The Cherry Orchard & The Winter’s Tale (The Old Vic/BAM international tour); The Coast of Utopia, Cymbeline (Broadway). Theatre as a composer includes Timon of Athens (The Public Theatre, New York); Triangle, The Legend of Stagecoach Mary, The Bus to Buenos Aires, For the Love of Tiffany (New York) and Venice (Centre Theatre Group, Los Angeles/Kansas City Rep). He has also provided orchestrations for productions in New York such as Striking 12, The Bubbly Black Girl Sheds Her Chameleon Skin and Saved.
泰利・京

Terry King

製作指導

Fight Director

泰利參與製作的舞台劇作品包括：《月照不幸人》、《亨利四世，第一、二部》、《奧賽羅》、《馬爾菲公爵夫人》、《艾德蒙》、《亨利六世，第一至三部》、《哈姆雷特》、《馬克白》、《羅蜜歐與茱麗葉》、《皆大歡喜》、《辛白林》、《亨利五世》、《彼得潘》、《萬世巨星》、《孤鰲淚》、《黑俠模羅》、《泰特斯・安特洛尼斯》及《三劍客》等。

Theatre includes A Moon for the Misbegotten (The Old Vic); His Dark Materials, Henry IV Part 1 & Part 2 , Othello, The Duchess of Malfi, Edmond, Hamlet, Macbeth, Romeo and Juliet, Coriolanus, As You Like It, Cymbeline, Henry V (RSC); Peter Pan (West Yorkshire Playhouse); Les Liaisons Dangereuses (Bristol Old Vic); Jesus Christ Superstar, Oliver!, Saturday Night Fever, Guys and Dolls, Billy Elliot the Musical, Cabaret, Fiddler on the Roof, Dirty Dancing, Zorro the Musical (West End); Titus Andronicus (Shakespeare’s Globe); The Three Musketeers (Sheffield Crucible) and The Late Henry Moss (Almeida Theatre).

蓋伊・泰勒・厄普奇

Gaye Taylor Upchurch

副導演

Artistic Associate

蓋伊・泰勒・厄普奇擔任副導演的戲劇作品包括：「橫貫計劃」、《皆大歡喜》、《暴風雨》、《櫻桃園》及《冬天的故事》。蓋伊擔任導演的作品包括《紙玩偶》、《天使語言》、《小神祇》及《合腳》。他曾於紐約為肯尼迪中心、迪倫實驗劇場及林肯中心劇院導演實驗室執導新作。近期他與西門・羅素・貝爾將合作完成一部由西門・史提芬斯編劇的新作《藍鳥》。

Theatre as an associate director includes The Bridge Project: As You Like It & The Tempest, The Cherry Orchard & The Winter’s Tale (The Old Vic/BAM/international tour). Theatre as a director includes Simon Stephens’ Bluebird (Atlantic Theater); Paper Dolls (New York Fringe); Language of Angels (Lincoln Centre Institute); minor gods (Summer Play Festival) and Fit for Feet (Drama League). Upchurch has developed new work for The Kennedy Centre, Dixon Place, Ensemble Studio Theatre, Sonnet Rep and Lincoln Centre Theatre’s Directors Lab, all in New York.

美琪・倫恩

Maggie Lunn

演員

Casting

美琪・倫恩參與的作品包括：「橫貫計劃」、《皆大歡喜》、《暴風雨》、《櫻桃園》及《冬天的故事》（老戲劇院/布魯克林音樂學院/國際巡演）、《月照不幸人》、《李察二世》、《哈姆雷特》（老戲劇院）、《光明大道》、《真假大妞亂》、《鳥鳴》、《歌龍》、《辣身舞》、《玫瑰夫人》、《獵殺遊戲》、《維農少年》及《魔戒》。

Theatre includes The Bridge Project: As You Like It & The Tempest, The Cherry Orchard & The Winter’s Tale (The Old Vic/BAM/international tour); A Moon for the Misbegotten, Richard II, Hamlet (The Old Vic); Flare Path, Butley, Rosencrantz and Guildenstern are Dead (also Chichester Festival Theatre) A Month in the Country (Chichester Festival Theatre); House of Games (Almeida); Vernon God Little (Young Vic) and Lord of the Rings (Toronto). She has been Head of Casting at the RSC, Acting Head of Casting at the NT and has cast for the Chichester Festival Theatre, Lyric Hammersmith, Bristol Old Vic and Sheffield Crucible. Maggie also casts for television and film and is a member of the CDG.
Danish Swiee  Casting

Theatre includes (as casting director for Lincoln Centre Theatre) *War Horse*, *Other Desert Cities*, *The Coast of Utopia*, *Joe Turner’s Come and Gone*, *Awake and Sing!, Henry IV*, *The Invention of Love*, *Contact, A Delicate Balance*, *The Heiress*, *Arcadia*, *Carousel* and *The Sisters Rosensweig*. Other Broadway theatre includes *God of Carnage*, *Mary Stuart*, *Exit the King*, *Frost/Nixon*, *The Vertical Hour*, *Julius Caesar*, *The Crucible*, *Art*, *Amy’s View*, *Skylight* and *The Heidi Chronicles*. Film includes *The Hours*, *The Crucible*, *The Object of My Affection*, *Center Stage*, *The Great New Wonderful* (co-producer) and *Cold Souls*.

Bruce Guthrie  Associate Director

Theatre as a director includes *Hitchcock Blonde* (Chapter Arts Centre, Cardiff); *Karen’s Wishes* (The May Fair Theatre); *Gloucestershire* (Arcola Theatre); *Liquorice & Smoke Rings* (Pulse Festival); *Stories By Heart*, *ICAF Charity Concert* (National Theatre); *The Elephant Man* (Trafalgar Studios); *The Long and the Short and the Tall* (Pleasance); *Someone Who’ll Watch Over Me* (The Venue, Leicester Square/ Gateway Studio, Edinburgh). Theatre as an associate director includes *All My Sons* (West End); *You Can’t Take It With You* (Southwark Playhouse). Theatre as an assistant or resident director includes *Girl with a Pearl Earring*, *The Lord of the Rings*, *Shadowlands* (West End). Guthrie has been a staff director at the National Theatre where he worked on *Mother Courage and her Children*, *The Observer* and *Burnt by the Sun*.

Jonathan Lipman  Associate Costume Design

Theatre includes *Purity and Desire* (Drill Hall); *The Country Girl* (West End/national tour); *Lark Rise to Candleford*, *The Haunting and Jekyll & Hyde: The Musical* (national tours). Lipman has supplied costumes to theatre, opera, television and film productions, collaborating with the industry’s leading costume designers, producers, directors and actors. He is a director of Angels Costumes London. His forthcoming work includes *Doctor Dee* (Manchester International Festival/ENO).
Richard Clayton  Company Manager

Theatre includes The Bridge Project: *As You Like It & The Tempest*, *The Winter’s Tale & The Cherry Orchard* (The Old Vic/BAM/International Touring); Over 25 productions with the Royal Shakespeare Company (Stratford-upon-Avon/West End/International Touring); *As You Like It*, *The Merchant of Venice*, *The Honest Whore*, *A Mad World My Master* (Shakespeare’s Globe, London); *Twelfth Night, As I Lay Dying* (Young Vic, London); *They’re Playing Our Song*, *Lucky Sods*, *Fool To Yourself*, *Absent Friends*, *Near Cricket St. Thomas*, *Woman In Black* (Stephen Joseph Theatre, UK); *How The Other Half Loves*, *Murder By Misadventure and Boston Story* (Theatre by the Lake, UK).

Jenefer Tait  Deputy Stage Manager


Samantha Watson  Assistant Stage Manager

Theatre credits include *A Midsummer Night’s Dream*, *Notes From Underground, Restoration* (La Jolla Playhouse), *Much Ado About Nothing, The Mock-Tempest* (Shakespeare Santa Cruz), *The Continuum: Beyond the killing fields* (TheatreWorks Singapore at The Arts Centre, Melbourne), *Hedda Gabler*, *The Misanthrope, Seven Against Thebes, Sexual Selection, The Laramie Project* (La Jolla Playhouse/UCSD), *SummerFest 2009* (La Jolla Music Society) and *Tower Sounds* (Ann Hamilton Tower). Watson received her MFA from UC San Diego.
Brooklyn Academy Of Music (BAM)

BAM is recognised internationally for its innovative programming of dance, music, theatre and opera. In addition to presenting leading national and international artists, BAM identifies and supports the work of groundbreaking contemporary creators in the performing arts with its Next Wave Festival, founded in 1983, one of the world’s most important cultural festivals. BAM’s Spring Seasons often feature fresh takes on theatre and opera classics, as well as renowned dance and popular concerts. America’s oldest performing arts centre, BAM has been in operation since 1861. It also serves New York City’s diverse population through educational and community programmes.

Recently BAM’s role as a producer has included such endeavours as the three-part series Love in Hard Times: The Music of Paul Simon; a new production of Samuel Beckett’s Endgame, directed by Andrei Belgrader; and The Bridge Project, a three year partnership with The Old Vic and Neal Street to bring original productions of classic plays to New York (and on international tour) under the direction of Sam Mendes. Since 1999 Karen Brooks Hopkins and Joseph V Melillo have served as, respectively, President and Executive Producer.

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The Old Vic

The Old Vic is one of the best-known and best-loved theatres in the world, synonymous with the greatest acting talent that Britain has ever produced from Laurence Olivier, Peggy Ashcroft, John Gielgud and Ralph Richardson to Judi Dench, Maggie Smith, Albert Finney and Peter O’Toole. The Old Vic Theatre Company under the artistic leadership of Kevin Spacey, alongside producers Kate Pakenham and John Richardson, continues to attract the best creative talent.
Since it's inception in 2004 over 1.6 million people have come through the doors to experience The Old Vic Theatre Company's productions, which have included a new version of *Aladdin*, with Ian McKellen as Widow Twankey; *A Moon for the Misbegotten* by Eugene O'Neill, with Eve Best and Kevin Spacey, also on Broadway; the 50th Anniversary production of John Osborne's *The Entertainer*, with Pam Ferris and Robert Lindsay; David Mamet's *Speed-the-Plow* with Jeff Goldblum and Kevin Spacey; Alan Ayckbourn's trilogy *The Norman Conquests*, also on Broadway, directed by Matthew Warchus. Plus the Bridge Project Year One: *The Cherry Orchard & The Winter's Tale* whose cast included Simon Russell Beale, Sinéad Cusack, Rebecca Hall and Ethan Hawke and the Bridge Project Year Two: *As You Like It & The Tempest* directed by Sam Mendes.

In tandem with its season, The Old Vic runs an award-winning Education and Community program, Old Vic New Voices. The program develops the very best young and emerging talent both in London and New York, and opens the building up to diverse audiences.

The Old Vic Theatre Company is a wholly owned subsidiary of the charity The Old Vic Theatre Trust.

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Catrin John
Connor Marren
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Kate Varah
Vivien Wallace
Steven Winter

**Neal Street**

Sam Mendes, Caro Newling and Pippa Harris formed Neal Street in 2003 to produce film, television and theatre. Current work includes The Bridge Project and Shrek the Musical at Theatre Royal Drury Lane co-produced with DreamWorks Animation and, in development with Warner Bros Theatre Ventures, a new musical of *Charlie and the Chocolate Factory*. Collaborations with leading UK theatre-makers include West End and Broadway transfers of *Enron* directed by Rupert Goold, *Red* and *Hamlet* directed by Michael Grandage, *Mary Stuart* directed by Phyllida Lloyd and *Sunday in the Park with George* directed by Sam Buntrock. Sam Mendes and Caro Newling established and ran the Donmar Warehouse between 1992 and 2002. Neal Street currently has a series of four Shakespeare films in production for BBC Two: *Richard II*, *Henry IV Part 1 & Part 2* and *Henry V* directed by Richard Eyre and Rupert Goold, and a new series for BBC One, *Call the Midwife*.

Producer

Caro Newling
Claire Béjanin
International Tour Producer

Claire Béjanin became involved in performing arts production and administration at the MC33 Theatre in Bobigny, France, in 1990. Since then she has worked with renowned international artists including Robert Wilson, Deborah Warner, Peter Greenaway, Peter Sellars and Lucinda Childs. Between 1998 and 1999 she was executive director of the Festival d’Aix en Provence while simultaneously holding the same position at Peter Brook’s Théâtre des Bouffes du Nord. In 2000 she created Polimnia, a production company specialising in international projects. Her first collaboration with BAM was the presentation of Sarah Kane’s 4.48 Psychosis, staged by Claude Régy and starring Isabelle Huppert, followed by James Thierrée’s La Veillée des Abysses and Au Revoir Parapluie in 2007. Since 2008 she has been the international tour producer for The Bridge Project and since 2009 she has been working with Zimmermann & de Perrot, touring Chouf Ouchouf, Öper Öpis, Gaff Aff and producing their next creation, Hans was Heiri.

Hong Kong Arts Festival

Launched in 1973, the Hong Kong Arts Festival is a major annual festival in the region and the territory’s premier cultural event. Featuring local and international artists in an eclectic array of music, theatre, dance and popular entertainment, the festival takes place in over a dozen venues in February and March. It seeks to present performances of the highest standard to enrich cultural life in Hong Kong, and serves an annual audience of over 150,000 including 10,000 Young Friends of the Festival. In addition to new commissions, the festival publishes and produces original work, mainly in theatre and multimedia, available for subsequent touring. International artists who have appeared include Akram Khan, Bobby McFerrin, Bolshoi Theatre, Cecilia Bartoli, Cloud Gate Dance Theatre, Glyndebourne Festival Opera, Herbie Hancock, James Galway, José Carreras, Margot Fonteyn, Mariinsky Theatre, Mikhail Baryshnikov, Moscow Art Theatre, National Theatre Company of China, Paris Opera Ballet, People’s Art Theatre of Beijing, Tanztheater Wuppertal Pina Bausch, Philip Glass, Robert Lepage, Sylvie Guillem, Tan Dun, Vienna Philharmonic Orchestra, Yo-Yo Ma, Youssou N’Dour, Yundi Li and Zingaro’s Battuta.

Athens and Epidaurus Festival

An outstanding Greek cultural event, the Athens and Epidaurus Festival has undergone a thorough renaissance since 2006. Yorgos Loukos has implemented a series of changes that has transformed the 50-year-old institution, pushing it to the forefront of cultural life in Greece. By rejecting all policies of exclusion, he has brought great variety to the Festival and opened it up to young artists; insisting upon key concepts such as diversity, spirit of adventure and openness, he has sought to relate to the public’s need for real art, its thirst to commune with the new and the unfamiliar. Links to the art of others have been forged through international co-productions with major festivals and historic institutions across the globe. The renewed Festival, now entering its sixth year, has won a place for itself in the hearts of all.

Centro Niemeyer, Spain

Centro Niemeyer is a new international cultural centre designed by the legendary Brazilian architect Oscar Niemeyer. Located in Asturias, this is a leading Spanish cultural institution that aims to become an international reference point for artistic production, a space associated with excellence in education
and culture. It is conceived as a magnet for talent, a place of knowledge and creativity, a factory of ideas and cultural content. The centre consists of an auditorium, exhibition halls, cinema, theatre and an open-air space, among other facilities. Centro Niemeyer is the key element of a wider process of town planning that is transforming a former polluted and derelict industrial area into a new urban space, based around environmental protection, sustainability and the technological industries.

Istanbul Foundation for Culture and Arts (IKSV)

IKSV was founded under the leadership of Dr Nejat F Eczacıbaşı in 1973, the 50th anniversary of the Turkish Republic, with the initial goals of introducing new initiatives and movements to art enthusiasts in Istanbul. One of Turkey’s most established civil society organisations, IKSV presents the Istanbul Festivals of Music, Film, Theatre and Jazz, the Istanbul Biennial and the Istanbul Design Biennial in addition to special art events abroad, thus sustaining its commitment to intellectual life by creating awareness through culture and the arts. Since 1989, the Istanbul Theatre Festival has offered the finest examples of Turkish theatre as well as internationally acclaimed theatre and dance companies. With its educational programmes, productions, co-productions, seminars and workshops, it has had a significant impact on young audiences and artists.

Istanbul Municipal Theatres

The first institutional theatre in Turkey, established in 1914 under the name Darübedayi (House of Beauties). Its first Artistic Director was the founder of Théâtre Libre in France, André Antoine. From 1927, under the leadership of Muhsin Ertugrul, the founder and pillar of the contemporary Turkish theatre scene, The Istanbul Municipal Theatre prospered. Since then, it has hosted the work of classic and contemporary playwrights at its seven stages located across the Asian and European districts of the city. The Municipal Theatre attracts more than 500,000 spectators with at least 40 productions in its repertoire each year. The theatre also tours within Turkey and abroad, and organises festivals for young artists.

Kay and McLean Productions

Liza McLean and Andrew Kay established Kay and McLean Productions Pty Ltd in 2008. Together they have produced the Australian and New Zealand tour of Waiting for Godot starring Ian McKellen, the Sydney season of Haunted starring Brenda Blethyn, the Perth exclusive season of The Graduate starring Jerry Hall, the Australian tour and Hong Kong season of Alfred Hitchcock’s The 39 Steps, Elizabeth Coleman’s Secret Bridesmaids’ Business, the Australian tour of Warriors of Brazil and Feline Intimate in Melbourne, Brisbane and Edinburgh. The 2010 tour of Waiting for Godot represents a continuation of their ongoing relationship with Duncan C Weldon and Paul Elliott. Together they have produced and been associated with the Australian, New Zealand and West End seasons of The Importance of Being Earnest, The Hollow Crown and the Australian and New Zealand tours of two double bills of Alan Bennett’s famous “Talking Heads” series – A Bed Among the Lentils and Soldiering On, followed by Miss Fozzard Finds Her Feet and Her Big Chance.
SHN-Carole Shorenstein Hays & Robert Nederlander

SHN, the pre-eminent theatrical entertainment company in San Francisco, fosters new work and spearheads world-class productions – honouring the past, leading the present and envisioning the future. SHN, a joint venture between commercial producers Hays and Robert Nederlander, owns and operates the Curran, Orpheum and Golden Gate Theatres – San Francisco’s premier theatrical venues. In keeping with her vision as Artistic Director for SHN, Carole Shorenstein Hays’ passion is nurturing the voices of playwrights, in both classical and new plays. Of the many playwrights whose work Hays has cultivated, four of them have won their first Pulitzer Prize for plays she produced. Carole Shorenstein Hays, winner of six Tony Awards, leads SHN in its commitment to present Bay Area audiences with pre-Broadway world premieres, original Broadway cast productions, the launch of national tours, award-winning plays and current hits fresh from Broadway.

Singapore Repertory Theatre

Founded in 1993, Singapore Repertory Theatre (SRT) is one of the leading English-language theatre producers and presenters in Asia. In addition to its repertoire of original musicals such as Forbidden City: Portrait of an Empress, the company has produced a number of critically acclaimed plays that include Into the Woods, Rent, M. Butterfly, They're Playing Our Song, ART, Avenue Q and The Pillowman. SRT is also one of the biggest producers of children’s theatre in Southeast Asia, as well as the producer of a biennial Shakespeare in the Park series. SRT was the first Singaporean theatre company on Broadway in 1998 as Associate Producer of David Henry Hwang’s Golden Child, which went from Singapore to New York and garnered three Tony Award nominations. It was the first (and only Asian) stop for the RSC’s world tour of King Lear and The Seagull starring Ian McKellen in 2007. SRT has been a co-commissioning partner of The Bridge Project with The Winter’s Tale in 2009 and The Tempest in 2010.

Equity

Actors’ Equity Association (AEA)

Founded in 1913, representing more than 49,000 stage actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organisation of performing arts unions. The Equity emblem is our mark of excellence.

UK Equity

Equity was founded in 1930 by a group of London-based actors unwilling to continue being at the mercy of unreliable theatre managers. The group grew from these beginnings to become the only UK trade union to represent artists from across the entire spectrum of arts and entertainment. As well as actors, Equity now also represents singers, dancers, choreographers, stage managers, theatre directors and designers, variety and circus artists, television and radio presenters, walk-on and supporting artists, stunt performers and theatre fight directors. The union is over 36,500 strong and in addition has around 5,000 student members. The main function of Equity is to negotiate minimum terms and conditions of employment throughout the entire world of entertainment and to endeavour to ensure these take account of social and economic changes.
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<tr>
<td>曾俊權先生</td>
<td>The Honourable Donald Tsang Yam-kuen</td>
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<td>邵逸夫爵士</td>
<td>Sir Run Run Shaw</td>
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## 執行委員會 EXECUTIVE COMMITTEE

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<th>名称</th>
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<tr>
<td>主席</td>
<td>Chairman</td>
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<tr>
<td>李業成先生</td>
<td>Mr Charles Y K Lee, GBM GBS JP</td>
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<tr>
<td>副主席</td>
<td>Vice Chairman</td>
</tr>
<tr>
<td>許仕仁先生</td>
<td>Mr Rafael S Y Hui, GBM GBS JP</td>
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<tr>
<td>義務司庫</td>
<td>Honorary Treasurer</td>
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## 委員 Members

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<tr>
<td>夏志海先生</td>
<td>The Hon Ronald Arculli, GBS JP</td>
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<tr>
<td>經濟教授</td>
<td>Professor David Gwilt, MBE</td>
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<tr>
<td>伍日照先生</td>
<td>Mr Daniel Ng</td>
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<tr>
<td>賈懋成先生</td>
<td>Mr Victor Cha</td>
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<tr>
<td>周永健先生</td>
<td>Mr Anthony Chow SBS JP</td>
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<td>黃敏華女士</td>
<td>Ms Nikki Ng</td>
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<td>李 瑋法官</td>
<td>The Hon Mr Justice Ribeiro</td>
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<td>詹源基先生</td>
<td>Mr James Riley</td>
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<td>黃鳳鳴女士</td>
<td>Ms Gilly Wong</td>
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<td>任志剛先生</td>
<td>Mr Joseph Yam, GBM JP</td>
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## 節目委員會 PROGRAMME COMMITTEE

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<tr>
<td>楊惺文教授</td>
<td>Professor Lo King-man, MBE JP</td>
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<tr>
<td>毛俊輝先生</td>
<td>Mr Fredric Mao, BBS</td>
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<td>詹榮邦先生</td>
<td>Mr Tam Wing-pong, SBS JP</td>
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<td>姚 素女士</td>
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<td>伍日照先生</td>
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<td>蕭志力先生</td>
<td>Mr Peter C L Lo</td>
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<tr>
<td>白諾信先生</td>
<td>Mr Giorgio Biancorosso</td>
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<tr>
<td>霍 肇先生</td>
<td>Mr Angus H Forsyth</td>
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<tr>
<td>梁紹榮夫人</td>
<td>Mrs Mona Leong, SBS BBS MBE JP</td>
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<tr>
<td>陳祖澤博士</td>
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## 發展委員會 DEVELOPMENT COMMITTEE

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<tbody>
<tr>
<td>委員</td>
<td>Member</td>
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<tr>
<td>梁國輝先生</td>
<td>Mr Nelson Leong</td>
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<table>
<thead>
<tr>
<th>名称</th>
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<tbody>
<tr>
<td>高德權先生</td>
<td>Mr Douglas Gautier</td>
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<td>Dr Peter Haggman</td>
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The Hong Kong Arts Festival has commissioned many excellent new works that have delighted, excited and inspired audiences over the years. In the 40th Hong Kong Arts Festival, tremendous new works such as The Book of Mountains and Sea – Lin Zhao-hua / Gao Xingjian; The Wild Boar – Cancer Chong and Olivia Yan; and Show Flat – Paul Poon, are being presented. Without our donors’ generous support the new works would not have been made. To ensure our local arts scene continues to flourish please support the New Works Scheme.

New Works Scheme

港魯藝術節多年來委約了不少高質量的創新作品，讓這些佳作能有機會展現觀眾眼前，帶來觀眾無數歡樂、刺激和啟發。

在第四十屆香港藝術節當中，林兆華編導高行健作品《山海經傳》、莊梅岩 X 甄詠蓓《野豬》及潘惠霖新作《示範單位》便是其中數部高質量的創新作品。沒有新作贊助計劃捐助人的支持，我們的新作沒可能順利誕生。為使本地藝術能有更多精采及更具創意的新作，請即支持新作贊助計劃！

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Illustrated by Wong Wonsue Dunwagun (S.K.H Lam Wo Memorial Secondary School)

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