

41st



香港藝術節
Hong Kong
Arts Festival
21.2-22.3.2013

The Animals
and Children
Took to
the Streets

怪誕城的動物與孩子

Created by 1927劇團 製作



馬會使命 樂行善行 匡助社群 不可或缺 A Force for Good in Society



- 馬會去年共繳稅：**161.7億港元*** (約佔香港稅務局總稅收**6.8%**)
- 慈善捐款達：**17.3億港元** 資助慈善公益計劃：超過**150**項
- 提供就業機會：**5,545** 個全職及 **20,859** 個兼職職位
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*截至二〇一二年六月三十日止財政年度
For the financial year ended 30 June 2012





第 41 屆香港藝術節隆重揭幕，謹此向舉辦機構衷心致賀。

自 1973 年以來，香港藝術節展現無數藝術大師的精采演出，令市民生活更豐富多姿，也為香港注入多元創意。藝術節同時向世界展現香港底蘊深厚、活力充沛的文化面貌。

藝術節每年都得到國際頂尖藝術家來港獻藝，既為香港和世界藝壇擔當橋樑角色，也非常重視本地新銳創作和藝術家，並安排他們與各地演藝精英同台演出、競放異彩，益顯這項萬眾期待的周年盛事對香港以至世界藝壇的深遠影響和宏大貢獻。

謹祝本屆藝術節圓滿成功，各位觀眾盡享愉快難忘的藝術體驗。

香港特別行政區行政長官

A stylized handwritten signature in black ink, appearing to read 'John Lee'.

I am pleased to congratulate the organisers for staging the 41st Hong Kong Arts Festival.

Since 1973, the Festival has introduced many great artists to audiences in Hong Kong, enriching the lives of our people and injecting creativity and diversity into our city. At the same time, the Festival has showcased Hong Kong's sophistication and dynamism to the world.

The Festival continues to present top international talent, enhancing its role as a bridge between Hong Kong and the global arts community. It is also encouraging to note the significant focus on new local productions and home-grown talent. The Festival offers an important international platform to showcase Hong Kong's creative forces alongside leading artists from around the world, adding to the impact and long term benefits of this highly anticipated annual event.

I wish this year's Festival every success and audiences a joyous and memorable experience.

A stylized handwritten signature in blue ink, appearing to read 'John Lee'.

Chief Executive
Hong Kong Special Administrative Region



歡迎蒞臨第 41 屆香港藝術節。感謝各界的鼎力支持，令香港藝術節成為重要的國際文化盛會。

香港藝術節有賴各界夥伴，特別是藝術及文化團體，以及香港特區政府、香港賽馬會、各贊助企業、個人資助者及觀眾的慷慨支持。我亦藉此衷心感謝學生票資助計劃及新作贊助計劃之捐獻者，致力支持未來發展，培育年青觀眾及推動香港原創新作。

感謝您蒞臨今屆藝術節，您的參與誠然是藝術節成功的重要因素。

I am delighted to join the Festival team in welcoming you to the 41st Hong Kong Arts Festival, and to acknowledge the many contributions that have made the Festival the premier event in Hong Kong's cultural calendar.

Support of stakeholders, arts and cultural institutions in particular, the Government of Hong Kong SAR, the Hong Kong Jockey Club, sponsors, donors and audiences is critical in making this Festival possible. With a view to future developments and future audiences, I would like to add a special word of thanks for contributions to the Student Ticket Scheme and the New Works Scheme. Together, they help to nurture audiences of the future and to build up a body of work that will become our own canon.

Thank you very much for coming to this Festival. Your presence is paramount to its success and I do hope you enjoy the performances and programmes you have chosen.

夏佳理

香港藝術節主席

Ronald Arculli

Ronald Arculli, Chairman



歡迎閣下蒞臨第 41 屆香港藝術節。

透過欣賞一場精采演出，可領略別人如何觀看世界。今屆藝術節，我們將這種能引發共鳴的特色全面彰顯，觀眾可藉由奇幻的視覺效果、根深蒂固的偏見、語言迷宮、具爭議性的觀點，到自我反省、重新構想經典作品，探索如何理解他人的觀點。看畢節目後，我們或會對原有的觀點存疑，亦有可能獲得更清晰的啟迪。

一如往年，藝術節網羅豐富及多元化的演藝節目。我與藝術節團隊特此向一眾出色的表演者及創作人員致謝，他們在藝術節舞台上落力獻技，發揮藝術才華。亦感謝閣下蒞臨，您的參與及觀感誠然是藝術節的關鍵支柱。

香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 41st Hong Kong Arts Festival.

Experiencing a great performance offers a unique opportunity to understand how someone else views the world. In this Festival, layering upon this special capacity for empathy, we explore ways of dealing with another person's point of view: from visual conundrums, through entrenched prejudice, linguistic mazes and contested perspective, to self-reflection, re-envisioning of established canon. Perhaps, as a result, our own point of view may fall open to question or come into clearer focus.

As ever, the programming content is rich and diverse. With the entire team, I would like to thank the many remarkable performers and creators who bring their talent and artistry to this Festival. We would also like to thank you for being here; your role and your perspectives are pivotal in making the Festival what it is. Enjoy!

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:



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Sino Group Arts Celebration Series at Hong Kong Arts Festival 2013

Yasmin Levy
Libertad Concert

9 Mar

Concert Hall,
HK Cultural Centre

*World music diva takes you on
a journey of Latin music*

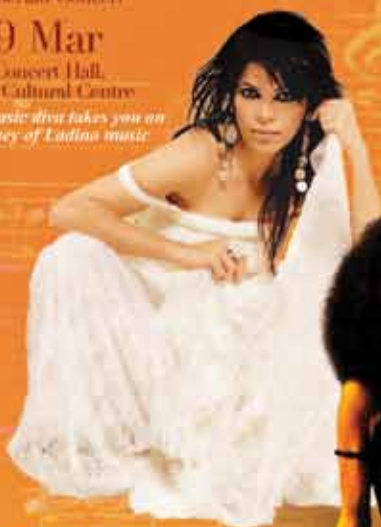


Photo credit: M. Tse

Chicago
Symphony Orchestra
29 Jan

Concert Hall, HK Cultural Centre

*One of the world's best is
coming to town*



*Photo credit: Andrew Lam
and T. H. Poon*



Esperanza Spalding
Radio Music Society

15-16 Mar

Concert Hall, HK Cultural Centre

*The 51st Grammy's Best New Artist
Sensational music-making in a dynamic
"big band" format*



*Photo credit: Graham Lee
courtesy of Mnet*



Sino Group

41st



香港藝術節
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41st



香港藝術節
Hong Kong
Arts Festival
21.2-22.3.2013

Presents

The Animals and Children Took to the Streets

怪誕城的動物與孩子



21-24.2.2013

香港大會堂劇院
Theatre, Hong Kong City Hall

演出長約 1 小時 10 分鐘，不設中場休息

Running time: approximately 1 hour and 10 minutes with no interval

英語演出，附中文字幕

Performed in English with Chinese surtitles

封面照片 Cover photograph © 1927

英國文化協會為1927劇團之藝術節加料節目活動合作夥伴
The Festival PLUS educational programmes of 1927 are
organised in partnership with The British Council.



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Please switch off all sound-making and light-emitting devices. Unauthorised photography or recording of any kind is strictly prohibited. Thank you for your co-operation.



特別鳴謝

Acknowledgements

貢獻香港藝術節41年伙伴 The Hong Kong Arts Festival's Proud Partner for 41 years



香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust

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藝術節指定香檳 Official Champagne

MOËT & CHANDON
CHAMPAGNE

創作及製作人員 Creative and Production Teams

創作

1927 劇團

導演 / 編劇

蘇珊娜·安德拉德

電影 / 動畫 / 設計

保羅·巴雷特

作曲

莉莉安·亨利

服裝設計

莎拉·孟洛

艾思米·阿普爾頓

監製

祖安娜·克勞利

技術監督

史提夫·域寧

動畫助理

德里克·安德拉德

中文字幕

王明宇

字幕控制

伍綺琪

Created by

1927

Director / Playwright

Suzanne Andrade

Film / Animation / Design

Paul Barritt

Composer

Lillian Henley

Costume Designers

Sarah Munro

Esme Appleton

Producer

Joanna Crowley

Technical Manager

Steve Watling

Animation Assistant

Derek Andrade

Chinese Surtitles

Martin Wang Mingyu

Surtitles Operator

Kiki Ng

演員 Cast

多重角色 / 音樂

蘇·艾普比

伊·維利卡太太 / 美洲豹印花女子 / 管理員

路易斯·巴富特

雅麗斯·伊芙斯 / 塞爾達 / 美洲豹印花女子

艾蓮娜·布臣

管理員聲音

占士·艾迪

Multiple Characters / Music

Sue Appleby

Mrs E Villycar / A leopard print lady / The caretaker

Lewis Barfoot

Agnes Eaves / Zelda / A leopard print lady

Eleanor Buchan

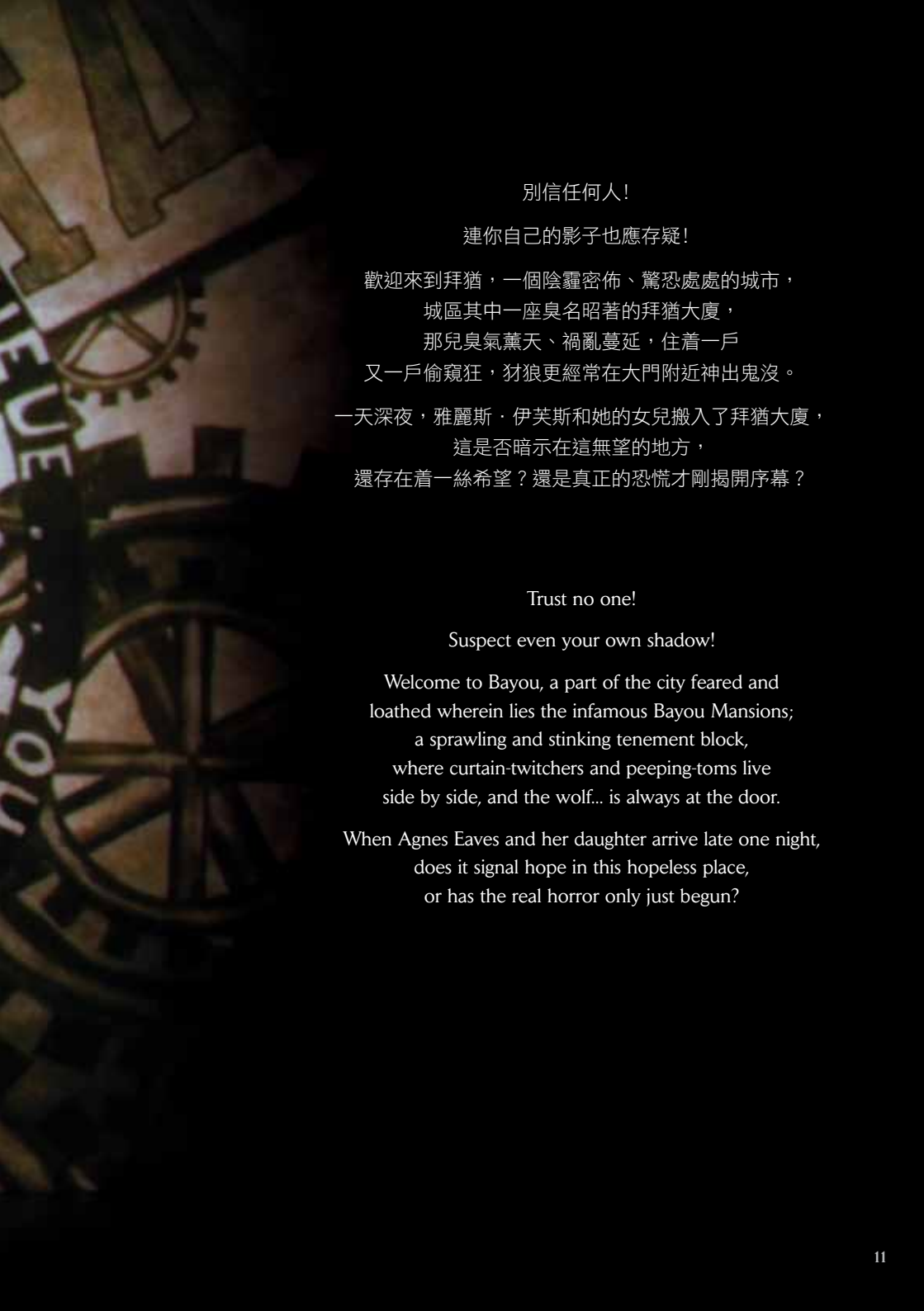
Voice of the caretaker

James Addie

鳴謝 Acknowledgements

- Co-commissioned by BAC, Malthouse Theatre & The Showroom (University of Chichester)
- Supported by Corn Exchange Newbury
- Early development supported by The Arches & Manipulate Visual Theatre Festival





別信任何人！

連你自己的影子也應存疑！

歡迎來到拜猶，一個陰霾密佈、驚恐處處的城市，

城區其中一座臭名昭著的拜猶大廈，

那兒臭氣薰天、禍亂蔓延，住着一戶

又一戶偷窺狂，豺狼更經常在大門附近神出鬼沒。

一天深夜，雅麗斯·伊芙斯和她的女兒搬入了拜猶大廈，

這是否暗示在這無望的地方，

還存在着的一絲希望？還是真正的恐慌才剛揭開序幕？

Trust no one!

Suspect even your own shadow!

Welcome to Bayou, a part of the city feared and
loathed wherein lies the infamous Bayou Mansions;

a sprawling and stinking tenement block,

where curtain-twitchers and peeping-toms live
side by side, and the wolf... is always at the door.

When Agnes Eaves and her daughter arrive late one night,

does it signal hope in this hopeless place,

or has the real horror only just begun?



自從我們的首個演出獲得空前成功後，一位好友給予我們一個明智的建議：「不要將好的部分連同不好的一起扔掉。」

她建議我們保留所有在首個作品中引來全球觀眾矚目的元素，包括：現場鋼琴伴奏、黑色幽默、高格調的演技，以及最重要的一環——現場演員和動畫之間的奇趣互動。

首演隨後數個月，我們在一堆超爛的點子當中絕望地徘徊掙扎，試圖為1927劇團的表演構思嶄新方向。在籌備第二次演出時，我們承受了不少壓力。

當我們在觀眾面前正式演出時，思路漸見清晰了。他們顯然不需要觀賞一個截然不同的表演，而是期望看到首部作品的所有元素。

我們花了一段時間，才得以將上述那位好友的建議付諸行動。而在實踐她的提議時，我們創造了一個極具吸引力、氣氛怪誕及超塵脫俗的小型表演，讓觀眾恍如看到一部活現在舞台上的圖像小說。每位角色都是原創和令人產生共鳴，佈景絕對是奇趣萬分，尤其一些蟑螂動畫更是令人拍案叫絕呢！

對於我們來說，表演最重要的意義，莫過於我們締造了一個完全不一樣的1927劇團，在這劇團內，任何事情都有可能發生……

蘇珊娜·安德拉德

2010年10月

中譯：鄭潔冰

After the totally unexpected success of our first show we were given some very wise advice from a dear friend: "Don't throw the baby out with the bath water".

She was suggesting we keep all the elements of our debut show that made it so popular with audiences around the world: the live piano score, the dark humour, the heightened style of acting, and most importantly the interplay between live actor and animation.

The following few months were spent wading around in the quagmire of bad ideas, in an attempt to take 1927 in an entirely different direction, the pressure of creating our second show weighing heavy.

When we put some work in front of an audience, things became a little clearer. They made it quite apparent that what they wanted was not an entirely different show, but everything we established in our debut show.

It has taken us a while to take our wise friend's advice on board, but in doing so we have created a charming, creepy and otherworldly little show that feels like a graphic novel burst into life. The characters are original and sympathetic, the environment is utterly absorbing, and the animated cockroaches are truly spellbinding!

Most importantly we've made a unique 1927 world, where anything can happen...

Suzanne Andrade, October 2010

Widening Horizon Embracing Creativity





《怪誕城的動物與孩子》藝術節加料節目		<i>The Animals and Children Took to the Streets Festival PLUS</i>	
與 1927 劇團演後對話		Post-performance Dialogue with 1927	
22.2.2013 (五) 晚上 9:30-10:00		22.2.2013 (Fri) 9:30-10:00pm	
香港大會堂劇院		Theatre, Hong Kong City Hall	
英語主講		In English	
歡迎觀眾演出後留步，與演員會面		If you would like to meet members of the company, please remain in the auditorium after the performance.	
劇場與動畫工作坊		Integrating Performance and Animation Workshop	
23.2.2013 (六) 下午 1:00-3:00		23.2.2013 (Sat) 1:00-3:00pm	
香港專業教育學院 (李惠利) LW001 演講室		LW001 Lecture Room, Hong Kong Institute of Vocational Education (Lee Wai Lee)	
免費入場，需網上預先登記		Free admission. Online registration required.	
英語主講		In English	
後台參觀怪誕城		The Animals and Children Backstage	
走進立體的動畫奇幻國度		Welcome to a world where the real and the virtual meet	
24.2.2013 (日) 下午 4:30-5:15		24.2.2013 (Sun) 4:30-5:15pm	
香港大會堂劇院		Theatre, Hong Kong City Hall	
需網上預先登記		Online registration required.	
英語主講		In English	
英國文化協會為 1927 劇團之藝術節加料節目活動合作夥伴		The Festival PLUS educational programmes of 1927 are organised in partnership with The British Council.	
更多加料節目信息請參閱藝術節加料節目指南，或瀏覽網站： www.hk.artsfestivalplus.org		Find out more about Festival PLUS in the Festival PLUS Booklet or at www.hk.artsfestivalplus.org	

融會電影與劇場的嶄新演繹

Frission in Fusion of Cinema and Theatre

文：馬特·楚文

Text: Matt Trueman



© Nick Flintoff

1927 劇團由一群年約 20 尾至 30 頭的年青人組成，儘管團員皆為新晉演藝從業員，但其巡演行程卻是非常亮眼——從美國南卡羅內納州到南韓，途經紐約及紐西蘭兩大站，勢頭直可媲美劇場大師羅伯特·利柏殊或合拍劇團。2011 年，1927 遠赴了克羅地亞和尼日利亞進行世界巡演。

1927 劇團獨樹一幟的劇本創作，絢爛誘人的視覺效果和簡潔的敘事技

From South Carolina to South Korea, via New York and New Zealand, 1927 has the sort of touring schedule one expects of Robert Lepage or Complicite, not a company of emerging artists in their late 20s and early 30s. In 2011, Croatia and Nigeria became the latest pins jutting out of the company's world map.

Such instant international success points not only to the uniqueness of 1927's work, but also the accessibility of its strong visual

巧，使其演出在同類中脫穎而出，贏盡讚譽。

除此之外，這支新銳劇團成功的最主要原因或可歸功於其舞台與電影結合的獨特表演形式。這與傳統的室內劇場藝術相比，演出形式較為靈活多變、不受限制。

舞台劇與影視作品一直以來都被視為互相較勁的對手，後者無疑是文化主流，贏得了全球觀眾青睞，其受眾之多足以讓前者望塵莫及。

然而，劇場擁躉則認為正正是舞台的局限彰顯了現場表演的獨特與珍貴，即興演出的舞台魅力遠勝於每次放映皆千篇一律的電影。

話雖如此，許多戲劇家仍嚮往電影的自由。他們希望在舞台上應用廣角鏡和特寫鏡頭將情節、特技、鬼怪、爆炸等舞台效果詮釋得更傳神、更逼真懾人。換句話說，他們希望舞台表演像電影一樣不受現場條件的限制。

1927 劇團的劇作正是在這兩種媒體的糾葛中誕生。劇團的名字「1927」意在回溯時光至默片盛行的年代；而 1927 年，正是德國表現主義導演佛列茲·朗的經典電影《大都會》的世界首映年。說到此處，劇團的《怪誕城的動物與孩子》受《大都會》的影響甚是明顯，從第一幕場景中蔓延的城市輪廓便可見一斑。

正當倫敦西區劇院興起將電影作品搬演至舞台上時，1927 劇團卻沒有隨波逐流，其作品皆反射性地彰顯媒體

elements and simple storytelling techniques.

Arguably the most important factor, however, is its relationship with cinema, a truly global medium when compared with the inherent localism of theatre.

Stage and screen have long been characterised as rivals. The latter has undoubtedly won the battle for cultural dominance, able to harness a global audience in a way that theatre, by its very nature, can never dream of emulating.

However, theatre's advocates respond by championing the very cause of this supposed restriction; that is, by arguing for the primacy of the live event. That which happens in the moment, they say, trumps the past-tense fixity of film.

Nonetheless, many theatre makers still cast an envious eye in film's direction. They want to match the scale of its wide-shots or the nuanced emotions of its close-ups. They want the stunts, monsters and explosive spectacles that special effects make possible. But they want it here and they want it now. In other words, they want a theatre that, like film, is unrestricted by the reality of its raw materials.

It is this frisson between the two media that characterises the work of 1927, a name that harks back to the era of silent films and, in particular, the year in which Fritz Lang's seminal piece of expressionist cinema *Metropolis* received its world premiere. Incidentally, the influence of Lang's film can be seen throughout *The Animals and Children Took to the Streets*, right from its first panoramic image of a sprawling city skyline.



毛妹芭蕾舞學校

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轉換的過程。劇團在創作中重現一些電影技術，例如搖景拍攝、無聲電影中的幕間標題，透過巧妙的近似手法捕捉電影鏡像，例如透過鳥瞰的視角觀看從高樓大廈墜落的人和傷心欲絕的臥軌少女。劇目短小精悍，讓人開懷大笑的同時，也發人深省。

滑稽的是，劇團的成立還有賴於另一種看似毫無關係的媒體——電台廣播。

2005年，英國廣播公司第三台的深夜實驗性音樂節目《Mixing It》播出了劇團成員蘇珊娜·安德拉德的詩歌表演。自由插畫家保羅·巴雷特收聽後便寫信邀安德拉德合作，當時他正嘗試融合電影和動畫進行創作。而安德拉德則是學戲劇出身，與另一劇團成員艾思米·阿普爾頓一起畢業於布勒頓霍爾學院戲劇系。

1927劇團在成立之初，在倫敦各大餐館表演並嶄露頭角。2006年8月在愛丁堡藝穗節上，巴雷特和安德拉德參與了卡巴萊式（即歌舞表演形式）文藝劇場《隱形墨水》的詩歌創作，描繪了一對生活在海邊小鎮的夫婦。

是次演出結果並不理想，有一場甚至因無人觀看而被迫取消，但劇團也因此明確了創作定位，決定朝通俗作品的方向發展。

2007年，1927劇團攜《蔚藍深海》重返愛丁堡藝穗節，劇中濃郁的流行哥德式插圖和維多利亞時代的美感正

Unlike the screen-to-stage adaptations that have become frequent fixtures in the West End, 1927's work is reflexive about the process of media-hopping. They recreate cinematic techniques, such as panning shots and silent film's text plates, with witty approximation and their work is full of cinematic tropes: bird's-eye views of characters falling from skyscrapers and distressed damsels tied to train tracks. The attempt often knowingly falls short, half in homage, half in jest.

Ironically, though, the company owes its existence to another medium altogether: radio.

In 2005, Suzanne Andrade's performance poetry was played on Radio 3's now-extinct, late-night experimental music programme *Mixing It*. Among the listeners was freelance illustrator Paul Barritt, who subsequently wrote to Andrade suggesting they collaborate somehow. Barritt had recently begun experimenting with film and animation, while Andrade's background was in theatre, which she had studied at Bretton Hall alongside co-performer Esme Appleton.

In August 2006, after a year of presenting work on the London Cabaret Circuit, Barritt and Andrade went to the Edinburgh Fringe as part of a literary cabaret entitled *Invisible Ink*. Alongside a magician-cum-poet and a singer-songwriter, their contribution was a series of poems about a married couple, Rodney and Carol, living in Goring-on-Sea.

The experience wasn't exactly positive – one performance was cancelled after no one



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中藝穗節主題。相較於其他演出及劇團先前的作品，這部劇與眾不同之處在於真人演出和投影動畫的靈巧混搭。

劇中卡通的箭矢刺穿演員的頭顱；農婦用鋸子鋸掉了半個月亮；發黃老舊的圖像條地跳出銀幕，鮮活地站在舞台上。在莉莉安·亨莉的鋼琴伴奏下，《蔚藍深海》彷彿是一部在空曠的劇院中瘋狂奔躡的默片。

雖然劇評家、觀眾及各大獎項評審委員會大肆讚賞劇中特效，但其實這技術先前便有例可循。早在兩年前，英國巧克力工廠劇團出品的《周日與喬治同遊公園》便有類似創舉，只是動畫與真人的配合不如《蔚藍深海》般複雜。同年，不可能劇院的費利姆·麥克德莫特將英國每日電訊報的連環畫《阿歷士》搬上舞台，由羅拔·巴瑟斯特與一群卡通人物在倫敦西區演出。

自愛丁堡藝穗節的演出成功後，1927劇團便開始了長達兩年的全球巡演，在澳洲演出時更促成了其第二部作品《怪誕城的動物與孩子》，由墨爾本莫爾特豪斯劇院、倫敦巴特西藝術中心與茨塞斯特會展廳聯合委約。

澳洲委約對作品發展固然重要，對《怪誕城的動物與孩子》之誕生，功不可沒的還有劇團往後的香港之行。1927劇團曾走訪香港相當有名的重慶大廈。一連五座大廈坐落於九龍鬧市，容納約4000人之多。人潮川流不息，髒亂破舊的走廊上擠滿了商

turned up to watch – but it shaped 1927's desire to return the following year with a popular, festival-friendly piece of their own.

That piece was *Between the Devil and the Deep Blue Sea*, a series of pop-gothic vignettes with an aesthetic of buttoned-up Victoriana. Such ingredients are staples of the Edinburgh Fringe, but what set the piece apart, both from other Fringe shows and 1927's previous work, was the witty interplay between live action and projected animation.

Cartoon arrows pierced the heads of real-life performers. A suburban housewife sawed the moon in half. Sepia-toned lithographs sprang to life, walking off the screen's frame to appear onstage in three dimensions. With Lillian Henley's piano accompaniment, *Between the Devil and the Deep Blue Sea* felt like a silent film possessed, running amok in an empty auditorium.

While critics, audiences and award panels all fell over themselves to praise the technique, it wasn't without precedent. The Menier Chocolate Factory's production of *Sunday in the Park with George* had used projection with similar invention (though less interaction) two years earlier, and a staging of the *Telegraph's* Alex cartoon strip, directed by Improbable's Phelim McDermot and starring Robert Bathurst, was scheduled for the West End later that year.

Nonetheless, such was the Edinburgh run's success that 1927 would find themselves performing almost nonstop around the world for the next two years. Their stop in Australia led to a second show being commissioned by the Melbourne Malthouse, in conjunction

店、街頭小販和招攬生意的人，叫賣聲不絕於耳。此番情景為本劇帶來了創作靈感，營造出拜猶大廈擁擠陰沉的景象。

《怪》使 1927 劇團的地位大躍進，劇團得以在英國國家劇團演出，便是對其成就之肯定。是次演出中，演員與圖像之間的配合更加靈活多變，整體畫面層次也愈見鮮明，演繹手法比《蔚藍深海》更趨成熟。這種處理手法使本劇與現實社會產生了更深切的共鳴，尤其是 2011 年夏天倫敦爆發暴亂後，感受更為深刻。

2012 年，1927 劇團首次涉足歌劇，借鑒無聲電影元素，與柏林喜劇歌劇院聯手打造全新《魔笛》。對這支年輕的劇團而言，這又將是開拓創新的重要一步。

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蒙英國國家劇團允許轉載

中譯：林青睿

with London's Battersea Arts Centre and Chichester's The Showroom.

Equally pivotal was a stint in Hong Kong, where they visited the notorious Chungking Mansions, a series of five tower blocks in the centre of Kowloon that house around 4,000 people at any given time. Its run-down corridors are teeming with shop fronts, street sellers and touts, all hawking their wares at full volume. This would, eventually, provide the inspiration for the overpopulated, undernourished Bayou Mansions of *The Animals and Children Took to the Streets*.

The result marks a huge advance for the company, rightly recognised by its presence at the National Theatre. They have slickened the interaction between live performers and projected image such that the monochrome animations of *Between the Devil and the Deep Blue Sea* now look primitive by comparison. It is also far more socially resonant, particularly in the wake of the riots that took place in London in the summer of 2011.

In 2012, the company made their first foray into opera, creating a silent film-inspired staging of *The Magic Flute* for The Komische Opera in Berlin with a cast of 60. It is a measure of 1927's unique merits that the company hadn't even passed its seventh birthday before opening night.

© Matt Trueman, November 2011

Commissioned for the play's presentation at the National Theatre, London, in 2011.



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艾思米·阿普爾頓 Esme Appleton

聯合創作 / 聯合服裝設計 (1927 劇團合夥人)
Co-Creator & Co-Costume Designer
(1927 Associate)

阿普爾頓是 1927 劇團創意進程中的核心成員。她不僅主演劇團所有劇目，還逐漸從參與編劇、佈置舞台、構思概念，到編排真人與動畫的互動情節，再到導演助理，與劇團聯合藝術總監蘇珊娜·安德拉德和保羅·巴雷特探討原稿和舞台美學。劇目裏許多真人與動畫間的新穎互動，便是來自於阿普爾頓的構思。在 1927 劇團工作之餘，她還熱衷於鋸琴、結他、實體動畫、語音訓練，並銳意令個人自然主義品牌更趨完美。阿普爾頓由康韋蓋爾德經紀公司代理，如有機會參演莎恩·梅多斯的電影，她會在所不辭。

Appleton is an essential part of 1927's creative process. Not only does she perform the main role in each 1927 show, but she's also incremental in editing scripts, neatening scenes, conceiving of ideas, adding interactive moments, being an assistant director, liaising with co-artistic directors Suzanne Andrade on initial scripts and Paul Barritt on aesthetic ideas. Many of the interactive motifs that have become 1927's trademark stem from Appleton who conceives in terms of both live action and animation. Currently in demand to appear in many film projects, Appleton's interests outside of 1927 are playing the musical saw and guitar, pixilation, voice training and perfecting her own peculiar brand of naturalism. Appleton is with the Conway Van Gelder agency and would give her right arm to be in a Shane Meadows film.

蘇珊娜·安德拉德 Suzanne Andrade

導演 / 編劇 (1927 劇團聯合藝術總監)
Director / Playwright (1927 Co-Artistic Director)

安德拉德負責創作和導演 1927 劇團的作品。創立劇團前，曾應英國廣播公司之邀為英國西約克郡劇場撰寫劇本，可惜結果不盡如人意，於是她放棄編寫傳統劇本，轉投喜劇與詩歌創作。在移居倫敦成為表演詩人前，她曾在一些小型棟篤笑比賽中獲獎。安德拉德通過英國廣播公司第三台的表演詩節目結識了保羅·巴雷特。兩人起初合作一些小型演出，結合了安德拉德的詩歌和巴雷特的動畫，為日後的成功奠定了基礎。經營劇團之餘，安德拉德偶爾也表演小眾說書，最近正參與一個馬戲團演出及一部歌劇的籌劃和編舞。

Andrade writes and directs 1927's work. Before forming 1927, Andrade was commissioned by the BBC to write a play for the West Yorkshire Playhouse. Feeling less than pleased with the results, Andrade turned away from traditional script writing and tried her hand at comedy and poetry. She won several small-scale stand-up comedy competitions before moving to London and establishing herself as a performance poet. After appearing on Radio 3 (*Mixing It, The Verb*) Andrade met Paul Barritt. The pair created several small shows involving Andrade's poetry and Barritt's projections that earned them a royal following. Andrade is mainly consumed by 1927, though she occasionally performs at the odd storytelling gig and is currently involved in a circus sideshow project and the planning and choreography of opera.

保羅·巴雷特 Paul Barritt

電影 / 動畫 / 設計 (1927 劇團聯合藝術總監)
Film / Animation / Design
(1927 Co-Artistic Director)

巴雷特在創立 1927 劇團之前，是自由插畫家及動畫家。他的畫作在各大畫廊展出，製作的獨立電影面向國際，於英國及歐洲各電影節放映。其電影短片《棚屋》曾在黑暗之光電影節獲獎。現任密德薩斯大學動畫插圖專業講師。

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Before forming 1927, Barritt worked as a freelance illustrator and animator. He has exhibited his artwork in various galleries and has also made several stand-alone films, all of which are distributed internationally, appearing in film festivals throughout the UK and Europe. He won an award at the Darklight Film Festival for his short film *Shed*. Barritt is also a Lecturer in Animation and Illustration at Middlesex University.

莉莉安·亨莉 Lillian Henley

作曲 Composer

音樂家及表演家亨莉擅長把抽象晦澀的思想譜寫成生動感人的旋律。她的鋼琴演奏使 1927 劇團的表演融為一體，曲目的音樂元素從傳統默片跨越至庫爾特·魏爾的作品。除了作曲，亨莉也參與劇團表演，在舞台上時而唱歌時而彈琴，有時還要迅速轉裝。在劇團工作之餘，她最近正在製作專輯，還為破屋頂劇團的茶舞擔任主要演員。她為巴比肯中心、豪斯頓會堂及獨立戲劇製作人的默片作曲，是位十分出名的默片配樂演奏家。

As both a musician and a performer, Henley is an intuitive artist who pens rough ideas into catchy melodies. Her piano scores hold 1927's shows together and they range in sound from classic silent film to Kurt Weill. Henley also performs in 1927's shows, at times singing, playing piano and changing costumes all at once. Outside of 1927 Henley is currently composing an album and is a core performer of Ragroof Theatres tea dances. She has scored a number of silent films for the Barbican, Hoxton Hall and independent filmmakers and is an established silent film pianist.

莎拉·孟洛 Sarah Munro

聯合服裝設計 Co-Costume Designer

孟洛是昆蟲博物館和昆蟲馬戲團的聯合創辦人之一，參與該劇團的表演與設計。《怪誕城的動物與孩子》部分服裝由孟洛設計，為 1927 劇團創造獨特的服飾風格。

Munro is one of the co-founders of the Insect Museum and Insect Circus, with whom she

performs and designs. Munro designed some of the costumes in *The Animals and Children Took to the Streets*, and helped the group realise some of its own designs.

祖安娜·克勞利 Joanna Crowley

監製 Producer

克勞利是 1927 劇團的核心成員，於 2007 年愛丁堡戲劇節後加入劇團，貢獻卓著。除擔任製作人之外，她還負責劇團的巡演、新劇安排、財政管理、經費運作及各方的合作項目，從場地、媒體到推廣，範圍涵蓋劇團作品的各個層面。劇團之外，她還為 Ridiculusmus 劇團、藝術家法貴和子、澳洲三人樂隊皇家手提箱擔任製作，並對獨立藝術家、公司及新銳製作人提供建議。

A key presence in 1927, Crowley joined the group after Edinburgh 2007 and has since become indispensable to the 1927's creative process. Beyond her role as a producer, she deals with new shows, touring, finances, funding, control of creative collaborations, dealing with venues, press, promotion and overseeing and advising on every aspect of 1927's work. Outside of 1927, Crowley also produces the work of Ridiculusmus Theatre Company, artist Kazuko Hohki, Australian performance trio The Suitcase Royale and supports, advises a number of independent artists, companies and emerging producers.

德里克·安德拉德 Derek Andrade

動畫助理 Animation Assistant

定格動畫師及電影製作人安德拉德，在劇中協助巴雷特製作有關塞爾達海盜幫的動畫。任職於 RSA 電影公司和未來影展，曾跨刀為歌手莫藹明製作音樂錄影帶。

Andrade assisted Barritt with animating *Zelda's gang*, as well as providing criticism and support throughout the process. A stop frame animator and film maker, Andrade has made music videos for Emmy the Great and worked for RSA films and Future Shorts.



蘇·艾普比 Sue Appleby

多重角色 / 音樂
Multiple Characters /
Music

艾普比曾在伯明翰音樂學院接受為期三年的古典聲樂和鋼琴訓練，獲得伯明翰大學音樂及戲劇一級榮譽學士學位，其後於英國中央學院演講及戲劇部受訓。現於多所頂尖戲劇學校教授聲樂，指導眾多專業演員。過去六年，艾普比帶領爵士樂隊「聚光燈」，在英國贏得熱烈反響。曾與著名指揮家約翰·威爾遜及其樂團合作，包括英國廣播公司第三台的《好夥伴》，英國廣播公司電視電台在艾彼路錄音室錄製的羅傑斯與漢默斯坦音樂會，以及荷里活音樂會。演出劇目包括於英國巡演的《三人一條船》、於英國及歐洲巡演的《無事生非》（飾演碧翠絲）、恐怖小孩劇團的《雜耍演員》（飾演梅菲斯特）、赫爾特魯克劇院的約翰·葛柏執導的《海底兩萬里》、倫敦西區公爵夫人劇院的《小婦人》、蘭鐸劇院的《拜訪森林》（辛德瑞拉）、於英國巡演的《南太平洋》、於特拉法加工作室及英國巡演的《失去路易》（博比·艾理斯）、倫敦莎士比亞環球劇團《馬克白》（飾演馬克白夫人）。擔任音樂總監的劇目包括於英國巡演的《三人一條船》、約翰·葛柏執導的《海底兩萬里》、倫敦西區劇院的《鐵窗喋血》、阿波羅劇院《嘉莉的戰爭》、《小婦人》和《清秀佳人》。

Appleby trained at The Central School of Speech and Drama. She has a first-class degree in Music and Drama from The University of Birmingham, with three years of classical singing and piano training at the Birmingham Conservatoire. She coaches many industry professionals, as well as teaching singing at several top drama schools. For the past six years, she has led the nationally acclaimed jazz band Limelight. Appleby worked with renowned conductor John Wilson and his Orchestra in *The Good Companions* for Radio 3, the *Rodgers and Hammerstein* and *Hollywood Proms* for BBC TV/Radio and at Abbey Road Studios.

Her theatre credits include *Three Men in a Boat* (UK Tour); *Beatrice* in *Much Ado About Nothing* (UK/European Tour); *Mephisto* in *The Vaudevillains* (Les Enfants Terribles); John Godber's adaptation of *20,000 Leagues Under the Sea* (Hull Truck); *Little Women* (Duchess Theatre, West End); *Cinderella* in *Into The Woods* (Landor Theatre); *South Pacific* UK Tour; *Bobbie Ellis* alongside Alison Steadman in *Losing Louis* (Trafalgar Studios/UK tour) and *Lady Macbeth* (Shakespeare's Globe). Appleby's work as a musical director includes *Three Men in a Boat* (UK Tour), *20,000 Leagues Under the Sea* alongside director John Godber, and the West End productions of *Cool Hand Luke* (Aldwych), *Carrie's War* (Apollo), *Little Women* (Duchess) and *Anne of Green Gables* (Lilian Baylis).



路易斯·巴富特 Lewis Barfoot

伊·維利卡太太 / 美洲豹
印花女子 / 管理員
Mrs E Vilycar / A leopard
print lady / The caretaker

巴富特集歌手、演員及戲劇家於一身。2005年起創作及編寫戲劇歌曲和劇本。2012年，在天鷹座劇團的《馴悍記》美國巡演中飾演凱特。2011年，在傑克森街劇院首演獨角戲《石榴花史》。其他演出劇目包括：《失敗者》（FZ劇團及國際默劇藝術節）、於老域劇院上演的《李察二世》及《哈姆雷特》、《海達·嘉柏拿》（布蘭德拉及布加勒斯特劇院）、《五年之後》（阿可拉劇院）、《巴黎咖啡館之上》、《情不自禁》、《隱鳥》（獲法國里爾 Les Eurotopiques 獎）和《狼》。曾演出的電視劇包括：《惱人的工作》、《英國製造》和《寬恕》。現以個人創作歌手身份在英國各地演出，包括：格拉斯頓伯裏音樂節、維多利亞公園音樂節、倫敦聯合教堂、巴斯大水泵房、倫敦南岸中心、愛丁堡藝術節和各類民謠音樂節。早前與流行樂隊水果人、怪老頭樂隊和 Rún 樂隊都有合作。巴富特期望錄製首張個人專輯。



標誌設計：靳埭強博士SBS

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Barfoot is a singer, actress and theatre maker. She has been devising, co-creating and writing songs and plays for theatre since 2005. She toured the US as Kate in *Taming of The Shrew* with Aquila Theatre. Barfoot premiered her debut solo show *The History of The Pomegranate* in 2011 with Arts Council support at Jacksons Lane. Her other theatre credits include *Loser* (Company FZ, International Mime Festival), *Richard II* (Old Vic), *Hamlet* (Old Vic), *Hedda Gabler* (Bulandra, Bucharest), *When Five Years Pass* (Arcola), *Up The Café De Paris* (New Players), *Incontinental* (Kazuko Hohki Productions), *Hidden Birds* (Winner of Les Eurotopiques Award, Lille France) and *WOLF* (Authentic Artist Collective). She has also performed in TV shows such as *Pissed On The Job*, *Whitey Blighty* and *Forgiven* (C4). She is currently performing as a solo singer songwriter across the UK, and she has previously sung with the pop, funk and folk bands, The Fruit People, Geezer and Rün. She has performed at Glastonbury, Lovebox, The Union Chapel, Bath Pump Rooms, Southbank Centre, Edinburgh Festival and Folk Festivals all over the UK. She hopes to record her debut album soon.



艾蓮娜·布臣 Eleanor Buchan

雅麗斯·伊芙斯 / 塞爾達
/ 美洲豹印花女子
Agnes Eaves / Zelda / A
leopard print lady

布臣曾在英國中央演講及戲劇學院、巴黎菲利普高利埃國際戲劇學校和愛丁堡大學求學。演出劇目包括：《恐怖 2011》(蘇豪劇院)、《時尚女孩》(英國國家劇團)、《輕舉妄動》(巴特西藝術中心)、《瓦解》(503 大劇院)、《僅是演員》(分路劇團)、《泰特斯·安特洛尼克斯》及《亨利六世》(勺子劇團)、《忠告攤》(緯度音樂節)、《前歡已逝》(格拉斯哥拱門劇院)、《Höazkla》(穿山甲茶時劇團)、《小錫兵》(Aitherios 劇院)、《黑暗絮語》(巴特西藝術中心)、《私生活》、《深夜》(薛靈漢劇場)。參演電影包括：《你的名字：簡》、《藝術觀賞之道》、《並非飄搖，而是沉溺》、

《自由時光》和《床兩邊的你》。在表演藝術和電影短片方面，布臣定期與概念派藝術家夏洛特·賈維斯合作；在電影和時尚活動方面，則與攝影家溫蒂·貝文常有來往。

Buchan trained at the Central School of Speech and Drama, Ecole Philippe Gaulier Paris and Edinburgh University. Her theatre performances include *Terror 2011* (Soho Theatre), *La file a la mode* (Dante or Die & National Theatre), *Indiscreet* (BAC), *Broken Down* (Theatre 503), *Merely Players* (Shunt), *Titus Andronicus* (The Scoop), *Henry VI* (The Scoop), *The Advice Booth* (Latitude), *Your Ex-Lover Is Dead* (The Arches), *Höazkla* (Pangolin's Teatime), *The Tin Soldier* (Aitherios Theatre), *Things You Said In The Dark* (BAC), *Private Lives* and *The Dead of Night* (Sheringham Rep). She has also appeared in a number of films including *You Jane*, *Ways of Seeing*, *Not Waving but Drowning*, *Free Time* and *Wrong Side of the Bed*. Buchan regularly collaborates with conceptual artist Charlotte Jarvis on performance art and short film and with photographer Wendy Bevan on film and fashion projects.

簡歷中譯：林青霄

1927劇團

1927 劇團是英國新域劇團的附屬表演團體，以倫敦為基地，專門將表演與現場音樂融入於動畫和電影之中，創造充滿奇幻魔法的電影劇場。1927 劇團成立於 2005 年，由編劇、演員及導演蘇珊娜·安德拉德及動畫師暨插畫家保羅·巴雷特創辦。2006 年，演員兼服裝設計師艾思米·阿普爾頓聯同演員、作曲及樂手莉莉安·亨利加入了 1927 劇團。2007 年，祖安娜·克勞利加入劇團擔任監製。

1927 劇團最初以倫敦各大餐館作為表演發展基地，他們在設有歌舞表演的場地、朗讀之夜及喜劇會進行演出，支援主要的歌舞表演及樂隊，其中包括於倫敦圓屋演出的德雷斯頓玩偶樂隊。2007 年，1927 劇團於愛丁堡藝穗節首演《蔚藍深海》，贏盡讚譽，更榮獲五項工業大獎，包括：愛丁堡藝穗節藝穗天使獎、愛丁堡藝穗節藝穗首獎、Arches Brick 獎、Carol Tamber 獎及完全戲劇獎。其後，劇團於英國、海外及世界各地的劇院和藝術節演出，獲得一致好評，其中包括：悉尼歌劇院、墨爾本莫爾特豪斯劇院、阿德萊德歌舞節、澳洲珀斯藝術節、紐約尚未發現藝術節、美國史波雷多藝術節、韓國議政府音樂劇院藝術節、新加坡藝術節、斯洛文尼亞 Mladi Levi 藝術節、都柏林藝術節、貝爾法斯特藝術節、澳門藝術節、德國漢諾威藝術節及紐西蘭藝術節。劇團近年榮獲兩項紐約戲劇獎提名，並於 2008 年獲頒彼得·布祿克空之空間最佳組合獎。

2010 年，1927 劇團經過逾一整年的時間籌備，在澳洲墨爾本的莫爾特豪斯劇院及悉尼歌劇院上演第二部作品——《怪誕城的動物與孩子》。該劇於 2010 年 12 月假英國倫敦巴特西藝術中心進行英國首演，獲頒 2011 年度外倫敦西區獎最佳娛樂獎及標準晚報獎的設計和傑出新人兩項提名。2011 年，劇團作為英國文化協會的表演團體之一，參演愛丁堡藝穗節之後，開始為期一個月的巡演，足跡遍及尼日利亞、澳洲珀斯藝術節、愛丁堡視覺控制劇院藝術節、法國巴黎城市劇院、英國緯度音樂節、霍爾特藝術節、愛爾蘭都柏林藝術節、貝爾法斯特藝術節、英國康沃爾電影節、布里斯托老域劇院及克羅地亞的 Nu:Write 藝術節，最終於 12 月在英國國家劇團落幕。2012 年，劇團攜此劇走訪了中國、阿聯酋、斯里蘭卡、紐西蘭國際藝術節及法國亞維儂藝術節。今年，劇團會到美國、俄羅斯、亞洲、歐洲及中東地區演出。劇團與柏林喜劇歌劇院聯手製作全新版本的《魔笛》，已於 2012 年 11 月進行首演，而劇團的新劇目則會於 2014 年面世。

以倫敦為基地的 1927 劇團是新域劇團的附屬機構。

中譯：鄭潔冰

About 1927

1927 is a London-based performance company that specialises in combining performance and live music with animation and film to create magical filmic theatre. 1927 was founded in 2005 by writer, performer and director Suzanne Andrade and animator and illustrator Paul Barritt. In 2006 performer and costume designer Esme Appleton and performer, composer and musician Lillian Henley joined, and in 2007 producer Joanna Crowley began collaborating with the company.

1927 cut their teeth on the London cabaret scene. The company performed the beginnings of their debut show in cabaret venues, spoken word nights and comedy clubs and supported major cabaret acts and bands, including *The Dresden Dolls* at the Roundhouse London. In 2007, 1927 premiered its debut show *Between the Devil and the Deep Blue Sea* at the Edinburgh Festival Fringe, achieving critical acclaim and winning five industry awards (Herald Angel, Fringe First, Arches Brick, Carol Tamber and Total Theatre Award). The show subsequently toured to venues and festivals in every region on the UK and across the globe including Sydney Opera House, Malthouse Theatre, Adelaide Cabaret Festival, Perth Festival (Australia), Under the Radar New York, Spoleto Festival (USA), Uijeongbu Music Theatre Festival (Korea), Singapore Festival, Mladi Levi Festival (Slovenia), Dublin Festival, Belfast Festival, Macau Festival, Hanover Festival (Germany) and the New Zealand Festival, garnering critical acclaim, two New York Drama Desk Award nominations and winning the Peter Brook Empty Space Award for Best Ensemble in 2008.

In 2010, following over a year of making, 1927 premiered *The Animals and Children Took to the Streets* in Australia at Sydney Opera House and the Malthouse Theatre, Melbourne. The show had its UK premiere at BAC in London in December 2010, winning the 2011 Off West End Award for Best Entertainment and being nominated for two Evening Standard Awards (Design and Outstanding Newcomer). In 2011, the show was presented as part of the British Council Edinburgh Showcase at the Edinburgh Festival Fringe, toured to Nigeria, Perth Festival Australia, Manipulate Visual Theatre Festival, Edinburgh, Theatre de la Ville, Paris, Latitude Festival, Holt Festival, Dublin Festival, Belfast Festival, Cornwall Film Festival, Bristol Old Vic and Nu:Write Festival Croatia, culminating in a month-long season at the National Theatre, London in December. In 2012 the show toured to China, UAE, Sri Lanka, New Zealand International Festival and Avignon Festival France. This year the show tours across the US, Russia, Asia, Europe and Middle East. The company collaborated with the Komische Opera in Berlin to develop a large-scale new production of *The Magic Flute*, which premiered in November 2012. The company is developing a new 1927 production for 2014.

1927 is based in London and is an Associate Company of the Young Vic Theatre.

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Young Friends is aimed at increasing students' exposure to the performing arts. The scheme has reached out to nearly 650,000 students, and about 120,000 students became members in the past 21 years.

The Sir Edward Youde Memorial Fund was established in 1987 through private donations from the Hong Kong community to commemorate the late Governor of Hong Kong, Sir Edward Youde. Its prime objective is to promote education and encourage research amongst the people of Hong Kong.

The Sir Edward Youde Memorial Fund Council currently operates the following award schemes:

- Fellowships and Scholarships for Overseas Studies;
- Fellowships and Scholarships for Local Studies;
- Awards for Disabled Students;
- Prizes for Outstanding Senior Secondary School Students;
- Medals for Outstanding Performers at Public Examinations;
- Awards for Self-improvement for Working Adults; and
- Outstanding Apprentice Awards

The Sir Edward Youde Memorial Fund has since its inception supported more than 20,925 Hong Kong students under its major awards schemes. The total value of the grants awarded stands at about \$221.3 million. Out of a total of 2,774 recipients of scholarships and fellowships, more than 2,134 scholars and fellows have completed their studies and are now working in different fields, contributing to the well-being and development of the community.



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《蕭紅》三幕室內歌劇 <i>Heart of Coral</i> - A chamber opera after the life of Xiao Hong	作曲：陳慶恩 文本：意珩 導演：黎海寧 Music by Chan Hing-yan Libretto by Yan Yu Directed by Helen Lai		CHT	1-3/3	8:15pm
中國國家京劇院 — 老旦名劇選演 China National Peking Opera Company - The Artistry of <i>Lao Dan</i>			CHCH	7, 8/3	7:30pm
《粵歷油麻地 — 三代同台大戲》 In Yau Ma Tei - A Legacy of Cantonese Opera	龍貫天、阮兆輝、新劍郎、李奇峰與眾新晉演員		YMT	7-10/3 9, 10/3	7:30pm 2:15pm
《沙灘上的愛因斯坦》 <i>Einstein on the Beach</i>	羅伯特·威爾遜與菲力普·格拉斯四幕歌劇 An opera in four acts by Robert Wilson and Philip Glass		CCGT	8/3 9/3 10/3	6:30pm 6:30pm 2pm
中國國家京劇院《慈禧與德齡》 China National Peking Opera Company - <i>Empress Dowager Cixi and Princess Deling</i>	編劇：何冀平 導演：毛俊輝 By He Jiping Directed by Fredric Mao		APAL	9, 10/3	7:30pm
拿波里聖卡洛歌劇院《呷醋丈夫》 San Carlo Theatre, Naples - <i>Il Marito Disperato</i>	音樂：占瑪勞莎 Music: Domenico Cimarosa		APAL	15, 16/3	7:30pm
拿波里聖卡洛歌劇院《茶花女》 San Carlo Theatre, Naples - <i>La Traviata</i>	音樂：威爾第 Music: Giuseppe Verdi		CCGT	19, 21, 23/3	7:30pm

芝加哥交響樂團 Chicago Symphony Orchestra	指揮：馬捷爾 Conductor: Lorin Maazel		CCCH	28/1 29/1	8pm
幻想古提琴室樂團 Phantasm viol consort	高音古提琴 / 總監：羅倫斯·德雷福斯 Treble viol / Director: Laurence Dreyfus		APAA	22/2 23/2	8:15pm 4pm
香港中樂團「樂旅中國 VII」 Hong Kong Chinese Orchestra - Music about China VII	指揮：閻惠昌 Conductor: Yan Huichang		CHCH	23/2	8pm
布列頓百歲誕辰紀念音樂會 Die Konzertisten - The Britten 100 Project	演出 Featuring: Die Konzertisten 合唱團 指揮：米高·賴恩 Conductor: Michael Ryan		APAC NLG YLTA	23/2 26/2 16/3	8:15pm 7:30pm 7:30pm
羅浮宮音樂家古樂團 Les Musiciens du Louvre Grenoble	指揮：馬克·明柯夫斯基 Conductor: Marc Minkowski		CCCH	1/3	8pm
荷迪·薩巴爾《人的聲音》 Jordi Savall - <i>Les Voix Humaines</i>	古大提琴獨奏會 Viola da gamba recital		CHCH	2/3	8pm
艾班另一面 The Other Ebène	艾班另一面爵士六人組 The Other Ebène six-piece Jazz band		APAA	1/3	8:15pm
艾班四重奏 Quatuor Ebène			APAA	2/3	8:15pm
拉爾夫·拉特鋼琴獨奏會 Ralph van Raat Piano Recital			APAA	3/3	5pm
馬田·霍羅斯特單簧管獨奏會 Martin Fröst Clarinet Recital	鋼琴：約翰·霍羅斯特 with Johan Fröst, piano		APAA	4/3	8:15pm
朴星吉鋼琴獨奏會 Piao Xingji Piano Recital			APAA	6/3	8:15pm
吳懷世與黃家正長笛鋼琴音樂會 Wilson Ng and KaJeng Wong Flute and Piano Recital			APAA	7/3	8:15pm
米凱·路迪《圖畫展覽會》 Mikhail Rudy - <i>Pictures at an Exhibition</i>	多媒體鋼琴獨奏會 Piano recital with animations		STA	9/3	8pm
雅絲敏·利維 Yasmin Levy	世界音樂演唱會 World music concert		CCCH	9/3	8:30pm
澳洲室樂團 Australian Chamber Orchestra	藝術總監：李察·托尼提 Artistic Director: Richard Tognetti		CHCH	14, 15/3	8:15pm
艾斯佩蘭薩·斯伯丁 Esperanza Spalding - <i>Radio Music Society</i>	爵士音樂會 Jazz music concert		CCCH	15, 16/3	8pm
澳洲室樂團《珊瑚礁》 Australian Chamber Orchestra - <i>The Reef</i>	多媒體音樂會 Chamber concert with film		CHCH	16/3	4:30pm 8:15pm

香港小交響樂團・笙弦 Hong Kong Sinfonietta		音樂總監 / 指揮：葉詠詩 Music Director / Conductor: Yip Wing-sie	CHCH	17/3	8pm	音樂 MUSIC
《我的第一個四季》 <i>My First Four Seasons</i>		親子音樂會 A narrated concert	NDA	20/3	8pm	
魯杜斯華夫斯基四重奏 Lutoslawski Quartet			APAA	21/3	8:15pm	
拿波里聖卡洛歌劇院《非凡威爾第》 San Carlo Theatre, Naples - <i>Viva Verdi</i>		指揮：羅拔圖・阿巴度 Conductor: Roberto Abbado	CCCH	22/3	8pm	
戈蘭・布列葛維奇與婚喪喜慶樂隊《吉卜賽香檳派對》 Goran Bregovic Wedding and Funeral Orchestra - <i>Champagne for Gypsies</i>			CCCH	23, 24/3	8pm	戲劇 THEATRE
英國國家劇團《一僕二主》 National Theatre of Great Britain - <i>One Man, Two Guvnors</i>		編劇：李察・賓 By Richard Bean	APAL	15-17, 19-23/2 16, 17, 23/2	7:30pm 2:30pm	
1927 劇團《怪誕城的動物與孩子》 1927 - <i>The Animals and Children Took to the Streets</i>		多媒體動畫音樂劇 A cinematic musical	CHT	21-24/2 23, 24/2	8:15pm 3pm	
11 圈《反斗先生》 Circle of Eleven - <i>LEO</i>		雜技獨腳戲 A one-man show combining circus and theatre	CCST	28/2-3/3 2/3	8:15pm 3pm	
《中式英語》 <i>Chinglish</i>		編劇：黃哲倫 導演：雷・西爾弗曼 By David Henry Hwang Directed by Leigh Silverman	APAL	1-6/3 2,3/3	8pm 3pm	
The TEAM《美國夢險號》 The TEAM - <i>Mission Drift</i>		音樂劇場 Musical theatre	CHT	6-9/3 9/3	8pm 3pm	
《爆・蛹》 <i>Blast</i>		編劇：王昊然 導演：陳曙曦 By Wang Haoran Directed by Chan Chu-hei	 CCST	8-11/3 9, 10/3	8pm 3pm	
洛桑劇院《戲偶人生》 Théâtre Vidy-Lausanne - <i>Hand Stories</i>		創作 / 設計 / 操偶：楊輝 Designed, created and performed by Yeung Fai	YMT	12-15/3	8pm	
《屠龍記》 <i>Smear</i>		編劇：黃詠詩 導演：李鎮洲 By Wong Wing-sze Directed by Lee Chun-chow	 CHT	14-17, 19-24/3 16, 23/3	8pm 3pm	
中國國家話劇院《青蛇》 National Theatre of China - <i>Green Snake</i>		改編 / 導演：田沁鑫 Adapted and directed by Tian Qinxin	 APAL	21-24/3 23, 24/3	8pm 3pm	
美國芭蕾舞劇院 American Ballet Theatre 藝術總監：凱文・麥肯齊 Artistic Director: Kevin McKenzie		精選舞薈 Dance Gala	CCGT	21-23/2	7:30pm	舞蹈 DANCE
《羅密歐與茱麗葉》 <i>Romeo and Juliet</i>		編舞：麥克美倫 Choreographer: Sir Kenneth MacMillan	CCGT	27, 28/2 1/3  2, 3/3 2, 3/3	7:30pm 7:30pm 2:30pm 7:45pm	
神氣舞團《信靠》 Compagnie La Baraka - <i>NYA</i>		編舞 / 藝術總監：阿布・拉格 Choreographer / Artistic Director: Abou Lagraa	APAD	22, 23/2 23/2	8pm 2pm	
優獸舞團《足跡》 Fabulous Beast - <i>Rian</i>		導演 / 編舞：Michael Keegan-Dolan Director / Choreographer: Michael Keegan-Dolan	KTТА	1, 2/3 3/3	8pm 3pm	
莫米克斯舞蹈奇藝坊《四季狂想曲》 MOMIX Dance Theater - <i>Bothanica</i>		藝術總監：摩斯・潘德頓 Artistic Director: Moses Pendleton	CCGT	12-15/3 16/3	7:30pm 2:30pm	
亞太舞蹈平台 V Asia Pacific Dance Platform V			KTTB	15-17/3	8:15pm	
香港賽馬會當代舞蹈平台系列 The Hong Kong Jockey Club Contemporary Dance Series			 CCST	21-24/3 23, 24/3	8:15pm 3pm	

-  香港賽馬會藝萃系列 The Hong Kong Jockey Club Series
-  信和集團藝萃系列 Sino Group Arts Celebration Series
-  瑞信新晉藝術家系列 Credit Suisse Emerging Artists Series
-  埃克森美孚新視野 ExxonMobil Vision

APAA	香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA	CHT	香港大會堂劇院 Theatre, HK City Hall
APAC	香港演藝學院音樂廳 Concert Hall, HKAPA	KTТА	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA	KTTB	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre
APAD	香港演藝學院戲劇院 Drama Theatre, HKAPA	NDA	北區大會堂演奏廳 Auditorium, North District Town Hall
CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre	NLG	南蓮園池 Nan Lian Garden
CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre	STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall
CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre	YLTA	元朗劇院演藝廳 Auditorium, Yuen Long Theatre
CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall	YMT	油麻地劇院 Yau Ma Tei Theatre

特別節目 SPECIAL		其他 Others	
「與頂尖文化領袖對話」香檳午餐會 Champagne Luncheons with Leading International Arts CEOs		27/1	銅管樂大師班 Mastering Brass
29/1	領導者的影響力 Leadership and Leverage	21/2	幻想古提琴室樂團古提琴大師班 Viol Masterclass with Phantasm
20/3	傳統與革新 Tradition and Transformation	2/3	艾班四重奏弦樂大師班 Quatuor Ebène Masterclass for Strings
歌劇 / 戲曲 OPERA / CHINESE OPERA		5/3	拉爾夫·拉特鋼琴大師班 Piano Masterclass by Ralph van Raat
粵歷油麻地 Opera Treasures of Yau Ma Tei		7/3	電影《被遺忘的天籟》 Film: <i>Ladino - 500 Years Young</i>
12/2012-3/2013	粵劇教育計劃 Cantonese Opera Education Project	戲劇 THEATRE	
3, 9, 10/3	「薪火代代傳」講座 Talks: Passing the Torch	世界劇場面面觀 Global Theatre	
8-10/3, 15-17/3	「藝遊油麻地」導賞團 Yau Ma Tei Cultural Walk	17/2	《一僕二主》演後談 Two Guvnors First Hand
10/3	粵劇髮飾工作坊 Accessorising Cantonese Opera	22/2	與 1927 劇團演後對話 Post-performance Dialogue with 1927
威爾第歌劇全方位 All About Verdi's Operas		23/2	《一僕二主》後台解碼 Behind the Scenes of a Smash Hit Comedy
1-3/2013	威爾第介紹講座及工作坊 Verdi Introductory Talk & Workshop	24/2	後台參觀怪誕城 The Animals and Children Backstage
13/3	石倚潔美聲大師班 Bel Canto with Yijie Shi	1/3	《反斗先生》幻像的藝術 The Art of Illusion
完全威爾第歌劇電影系列 Tutto Verdi Film Series		3/3	中式英語交流會 Exchanging the Chinglish
12/1	《奧貝爾托》Oberto, Conte di San Bonifacio	7/3	《美國夢險號》演後談 Staging the American Dream
13/1	《阿依達》Aida	10/3	《爆·蛹》演後談 Behind the Blast
19/1	《一日國王》Un giorno di regno	16/3	《屠龍記》演後談 The Might of the Pen
20/1	《遊吟詩人》Il trovatore	23/2	劇場與動畫工作坊 Integrating Performance and Animation Workshop
26/1	《弄臣》Rigoletto	舞蹈 DANCE	
27/1	《倫巴第人在第一次十字軍中》 I lombardi alla prima crociata	舞蹈點滴 About Dance	
2/2	《假面舞會》Un ballo in maschera	22/2, 1/3	與凱文·麥肯齊對話 Meet Kevin McKenzie
3/2	《法斯塔夫》Falstaff	23, 24/2	美國芭蕾舞劇院大師班 American Ballet Theatre Masterclass
解構愛因斯坦 Decoding Einstein		2/3	《羅密歐與茱麗葉》後台之旅 Behind the Scenes at <i>Romeo & Juliet</i>
28/2	電影《菲力普·格拉斯——鏡中遊》 Film: <i>Philip Glass: Looking Glass</i>	16/3	舞蹈奇藝後台之旅 MOMIX Revealed
6/3	電影《絕對威爾遜》Film: <i>Absolute Wilson</i>	16/3	亞太舞蹈平台演後藝人談 Meet the Artists of the Asia Pacific Dance Platform
9/3	「藝術與技術的完美結合」講座 Restaging <i>Einstein on the Beach</i> : Artistic and Technical Theatre in Collaboration	17/3	「舞動的表象與空間」工作坊 Surface and Space of Movements Workshop
其他 Others		23, 24/3	與本地當代舞蹈家對話 The Hong Kong Jockey Club Contemporary Dance Series Post-performance Dialogue
23/2	蕭紅：她的人生與作品 Xiao Hong: Her Life and Her Work	駐節藝術家計劃 The Artists-in-Residence Project	
2/3	《蕭紅》創作分享 Heart of the Matter	10/2012-3/2013	舞入校園 Dance into Schools
10/3	京劇演前講座 Beijing Opera: a Pre-performance Talk	23/2	現代舞 x Hip Hop 示範講座 Contemporary Dance x Hip Hop Lecture Demonstration
10/3	京劇製作後台之旅 Backstage of a Beijing Opera	電視特備節目 FESTIVAL ON TV	
音樂 MUSIC		13, 20, 27, 28/1, 3, 4, 10/2	藝術節節目精選 Festival Programme Highlights
大師的藝術 Maestro's Art			
20/2	芭蕾舞指揮之道 Conducting for Dance		
13/3	Rousset 的巴羅克風格 Interpretation of Baroque		
13/3	托尼提小提琴大師班 Violin Masterclass by Richard Tognetti		

香港藝術節 Hong Kong Arts Festival

由觀眾與社會各界支持的國際藝壇盛事

1973年，首屆香港藝術節正式揭幕，至今已成為地區內舉足輕重的表演藝術節，以及亞洲區首屈一指的文化盛事。香港藝術節每年邀請享譽國際的藝術家聚首一堂，演出的節目色色俱備。在2013年，藝術節共邀請了32個海外及17個本地優秀藝術家及團體參與，為觀眾帶來逾145場精采演出，當中包括13場世界首演及17場亞洲首演。

過去曾登上藝術節舞台的知名**國際藝人及藝團**包括塞西莉亞·芭托莉、馬友友、小澤征爾、庫特·馬素爾、列卡杜·沙爾、茱麗葉·庇洛仙、奇雲·史柏西、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院基洛夫樂團及合唱團、維也納管弦樂團、巴伐利亞國立歌劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、漢堡芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、皇家莎士比亞劇團及北京人民藝術劇院等。

除了多次與國際藝術團體攜手委約全新作品外，藝術節亦積極委約**本地藝術家**創作戲劇、室內戲劇和當代舞蹈等新作品。不少作品在藝術節首演成功後，已在本港及海外多度重演。

藝術節銳意讓觀眾超越舞台界限，與藝術家近距離接觸，每年策劃近百項**加料節目**。透過示範講座、大師班、工作坊、座談會、後台參觀、導賞團及電影展映等活動，提高大眾對藝術的興趣及認識。加料節目經常跳出表演場地的框框，深入不同社區，於書店、公園、教堂、商場以至大街小巷裡舉行，當中更包括不少免費節目。

香港藝術節致力培養年輕一代對藝術的興趣，多年來推行眾多的**外展教育計劃**，當中**青少年之友**自1992年成立以來，曾參與活動的學生人數累計近650,000人，會員累計約120,000人。青少年之友會員除了有機會欣賞藝術節節目外，更可參加全年各式的活動，提高其欣賞藝術的能力。

香港藝術節是一所**非牟利機構**，年度預算中的約三成經費來自**香港政府的撥款**，約四成來自**票房收入**，而餘下的約三成則有賴**各大企業、熱心人士和慈善基金會的贊助和捐款**。

An International Arts Festival Truly Supported by its Audiences and the Community

Launched in 1973, the Hong Kong Arts Festival is a major annual festival in the region and one of Asia's premier cultural events. Each year the Festival offers a broad spectrum of programmes, ranging from classical fare to cutting-edge productions. In 2013, the Festival presents over 145 performances, including 13 world premieres and 17 Asian premieres, featuring 32 ensembles or soloists from overseas and 17 from Hong Kong.

International artists and ensembles presented by the Festival in the past include Cecilia Bartoli, Yo-Yo Ma, Seiji Ozawa, Kurt Masur, Riccardo Chailly, Juliette Binoche, Kevin Spacey, the Royal Concertgebouw Orchestra, the Mariinsky Theatre and Valery Gergiev, the Vienna Philharmonic Orchestra, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Hamburg Ballet, Pina Bausch Tanztheater Wuppertal, Royal Shakespeare Company, and the People's Art Theatre of Beijing, to name a few.

In addition to an active programme of international co-commissions, the Festival also commissions and produces work in theatre, chamber opera and contemporary dance by **Hong Kong's own creative talent**. These productions have had successful subsequent runs both in and outside Hong Kong after the premiere season in the Festival.

Close to 100 **Festival PLUS** programmes are organised each year offering a diverse range of activities to enhance the engagement between artists and audiences: masterclasses, workshops, symposia, backstage visits, film screenings and other events. These PLUS programmes take place in performance venues and in community locations such as bookstores, parks, churches, malls and even along the streets and alleys of Hong Kong. Many are offered completely free of charge.

The Festival is also committed to promoting young people's interest in the arts. Launched in 1992, its **Young Friends (YFS)** has in the past two decades reached out to nearly 650,000 students and about 120,000 members. YFS members enjoy special access to Festival events and performances, together with year round activities.

The Festival is a **non-profit organisation**. About 30% of its annual income is covered by **government funding**, about 40% by **box office revenue**, and the remaining 30% comes from **sponsorships and donations from corporations, individuals, and charitable foundations**.

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