

41st



香港藝術節
Hong Kong
Arts Festival
21.2-22.3.2013



National
Theatre
of Great Britain
英國國家劇團

一僕二主 ONE MAN, TWO GUVNORS

李察·賓恩最新劇作，改編自卡洛·果多理同名戲劇，
格蘭特·歐丁選曲

A new play by Richard Bean based on *The Servant of Two Masters*
by Carlo Goldoni, with songs by Grant Olding

二月十九日演出贊助
19 Feb performance sponsored by

FT
FINANCIAL
TIMES

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
- Last year, HKJC paid **HK\$16.17 BILLION*** in duties and taxes to government (making up **6.8%** of total taxes collected by Inland Revenue Department)
- Made Charity donations of **HK\$1.73 BILLION** to over **150** charity and community projects
- Created employment for **5,545** full-time and **20,859** part-time staff

*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, consisting of several loops and strokes, representing the name 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, consisting of several loops and strokes, representing the name 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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香港藝術節
Hong Kong
Arts Festival
21.2-22.3.2013

Presents

一僕二主 ONE MAN, TWO GUYNORS

李察·賓恩最新劇作，改編自卡洛·果多理同名戲劇，格蘭特·歐丁選曲
A new play by Richard Bean, based on *The Servant of Two Masters* by Carlo Goldoni,
with songs by Grant Olding

15-17, 19-23.2.2013

香港演藝學院歌劇院

Lyric Theatre, Hong Kong Academy for
Performing Arts

演出長約 2 小時 30 分鐘，包括一節中場休息

Running time: approximately 2 hours and 30 minutes with one interval

英語演出，附中文字幕

Performed in English with Chinese surtitles

所有照片 All photographs © Johan Persson

本節目含粗俗語言及吸煙場面 The production contains some strong language and smoking scenes

敬請關掉所有響鬧及發光裝置，請勿擅自攝影、錄音或錄影，多謝合作。

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.



香港藝術節 感謝
The Hong Kong Arts Festival would like to thank



FINANCIAL
TIMES

贊助英國國家劇團《一僕二主》二月十九日演出
For sponsoring the 19 February 2013 performance of
National Theatre of Great Britain - *One Man, Two Guvnors*



創作人員 Creative Team

編劇

李察·賓恩

導演

尼古拉斯·海特納

形體喜劇導演

卡爾·麥克里斯托

復排導演及編舞

阿當·賓福

舞台設計

馬克·湯遜

燈光設計

馬克·軒達臣

音樂及選曲

格蘭特·歐丁

音響設計

保羅·阿爾蒂提

副佈景設計

莊尼芬·艾倫

副服裝設計

波比·賀爾

副燈光設計

湯姆·史奈爾

動作指導

琦·霍特斯

聲音指導

賈琪·克利高

文學翻譯

法蘭茜絲卡·曼弗雷

選角

阿勒斯他·庫默·夏洛蒂·薩頓

監製

帕德里·古錫

常任導演

森·葉茨

Writer

Richard Bean

Director

Nicholas Hytner

Physical Comedy Director

Cal McCrystal

Revival Director and Choreographer

Adam Penford

Designer

Mark Thompson

Lighting Designer

Mark Henderson

Music & Songs

Grant Olding

Sound Designer

Paul Arditti

Associate Set Designer

Jonathan Allen

Associate Costume Designer

Poppy Hall

Associate Lighting Designer

Tom Snell

Fight Director

Kate Waters

Company Voice Work

Jacquie Crago

Literal Translator

Francesca Manfrin

Casting

Alastair Coomer, Charlotte Sutton

Producer

Pádraig Cusack

Staff Director

Sam Yates



The Fullerton Hotel Singapore



The Fullerton Bay Hotel Singapore

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Built in 1928, the luxurious Fullerton Hotel is the preferred choice amongst meeting and conference organisers because of its strategic location and elegance.

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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*

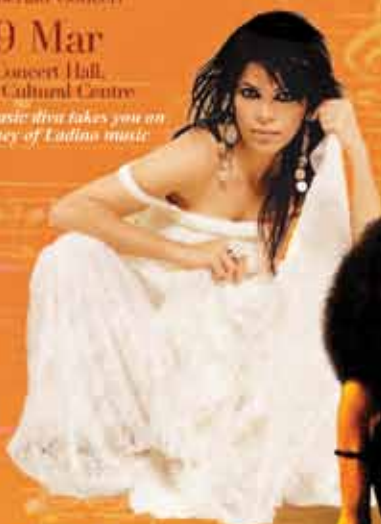


Photo credit: M. Tse

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 Tania 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: Spencer Lee
courtesy of Mnet



Sino Group

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Hong Kong
Arts Festival
21.2-22.3.2013

www.sinoart.com

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
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藝術節指定香檳 Official Champagne

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CHAMPAGNE

製作人員 Production Team

製作經理

安娜·安德遜

舞台監督

安德魯·史必特

執行舞台監督

尼克·哈分登

助理舞台監督

夏洛蒂·希斯·坦雅·夏里遜

服裝主管

波比·賀爾

道具

斯安·韋利斯

佈景製圖

賓·柯士甸

副製作經理

莊尼芬·帕斯科

技術主管

克雷格·艾墨森

燈光主管

賓·杜德斯

音響工程師

羅斯·查特菲爾德

聲音操作

森·克萊森

服裝主管

祖·庫恩

髮型主管

蘇姍娜·史葛查

宣傳

維多利亞·美利

傳訊

費安娜·威爾士·羅拉·荷頓

策劃及巡演統籌

貝娜·羅德里格斯

攝影

崔斯特姆·肯頓

中文字幕

曾逸林

字幕控制

梁惠敏

Production Manager

Anna Anderson

Company Stage Manager

Andrew Speed

Deputy Stage Manager

Nik Haffenden

Assistant Stage Managers

Charlotte Heath, Tanya Harrison

Costume Supervisor

Poppy Hall

Prop

Sian Willis

Project Draughting

Ben Austin

Deputy Production Manager

Jonathon Pascoe

Technical Supervisor

Craig Emerson

Lighting Supervisor

Ben Dodds

Sound Engineer

Ross Chatfield

Sound Operator

Sam Clarkson

Wardrobe Supervisor

Jo Kuhn

Wigs Supervisor

Suzanne Scotcher

Marketing

Victoria Murray

Press

Fiona Walsh, Laura Horton

Planning and Touring Co-ordinator

Bella Rodrigues

Production Photographer

Tristram Kenton

Chinese Surtitles

Zeng Yilin

Surtitles Operator

Leung Wai-man

MONTBLANC NICOLAS RIEUSSEC CHRONOGRAPH OPEN HOME TIME



Paying homage to the man who invented the chronograph, this new timepiece is as precious as the home time it keeps. The characteristic Rieussec chronograph measures the time with its two turning discs, complemented by a third turning disc that indicates the home time using the dial as an integral part of the movement. *Monopusher chronograph, MB R210 self-winding manufacture movement, 60 sec and 30 min rotating disc counters, home time disc with day and night display, 18K red-gold case. Crafted in the Montblanc Manufacture in Le Locle, Switzerland. MONTBLANC. A STORY TO TELL.*

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鳴謝 Acknowledgements

The National Theatre is supported by Arts Council England



The National's workshops are responsible for, on this production:

Armoury; costume; props & furniture; scenic construction;
scenic lighting; scenic painting; wigs, hair & make-up

Portrait of HM The Queen, by Pietro Annigoni, Camera Press London.

Set built and painted by Cardiff Theatrical Services.

Cloths supplied by Promptsides & Service Graphics.

Sound equipment supplied by Autograph.

With thanks to Hilary Vernon-Smith

Poster (photos by Hugo Glendinning) by Charlotte Wilkinson

The National Theatre wishes to acknowledge its partner National Angels Limited

《一僕二主》藝術節加料節目	<i>One Man, Two Guvnors</i> Festival PLUS
《一僕二主》演後談	Two Guvnors First Hand
17.2.2013 (日) 下午 5:30-6:00 香港演藝學院歌劇院 英語主講 歡迎觀眾演出後留步，與演員會面。	17.2.2013 (Sun) 5:30-6:00pm Lyric Theatre, HKAPA In English If you would like to meet members of the company, please remain in the auditorium after the performance.
《一僕二主》後台解碼	Behind the Scenes of a Smash Hit Comedy
走入後台，一睹佈景、服裝與道具	See the set, the costumes and the props of this play
23.2.2013 (六) 下午 12:30-1:00 香港演藝學院歌劇院 需網上預先登記	23.2.2013 (Sat) 12:30-1:00pm Lyric Theatre, HKAPA Online registration required.
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

角色及演出 (按出場序) | Cast (in order of appearance)

查理·克倫徹
哥連·美斯

寶蓮·克倫徹
卡莉·莎莉

哈利·丹高
力克·卡瓦列

阿蘭·丹高
里昂·威廉斯

多莉
艾美·布芙斯圖爾

萊德·寶雅騰
馬克·莫雷諾

法蘭西斯·亨少
奧雲·亞瑟

麗秋·克拉布
露絲·韋亞特

史丹尼·史特伯斯
艾德華·班奈特

嘉瑞斯
馬修·活亞特

艾飛
彼得·卡菲

聯合演出
沙賓娜·卡特
艾利西亞·戴維斯
馬克·積遜
阿倫·皮雅遜
塞恩·蕭特
羅素·韋確斯

Charlie Clench
Colin Mace

Pauline Clench
Kellie Shirley

Harry Dangle
Nick Cavaliere

Alan Dangle
Leon Williams

Dolly
Amy Booth-Steel

Lloyd Boateng
Mark Monero

Francis Henshall
Owain Arthur

Rachel Crabbe
Rosie Wyatt

Stanley Stubbers
Edward Bennett

Gareth
Matthew Woodyatt

Alfie
Peter Caulfield

Ensemble
Sabrina Carter
Alicia Davies
Mark Jackson
Alan Pearson
Seun Shote
Russell Wilcox

替角 | Understudies

萊德·寶雅騰 / 嘉瑞斯

塞恩·蕭特

查理·克倫徹 / 哈利·丹高

羅素·韋確斯

寶蓮·克倫徹 / 多莉

沙濱娜·卡特

阿蘭·丹高 / 艾飛

馬克·積遜

法蘭西斯·亨少

馬修·活亞特

麗秋·克拉布

艾利西亞·戴維斯

史丹尼·史特伯斯 / 的士司機

阿倫·皮雅遜

Lloyd Boateng / Gareth

Seun Shote

Charlie Clench / Harry Dangle

Russell Wilcox

Pauline Clench / Dolly

Sabrina Carter

Alan Dangle / Alfie

Mark Jackson

Francis Henshall

Matthew Woodyatt

Rachel Crabbe

Alicia Davies

Stanley Stubbers / Taxi Man

Alan Pearson

樂師 | Musicians

音樂總監 / 低音結他

李奇·赫特

結他

奧利華·西摩馬殊

鼓

比利·斯托克斯

主音 / 結他

菲力普·梅利華森

Musical Director / Bass

Richie Hart

Guitars

Oliver Seymour-Marsh

Drums

Billy Stookes

Lead Vocal / Guitar

Philip Murray Warson



1963年，於布萊頓。羅斯科·克拉布被殺，兇手是他姐姐麗秋的男友史丹尼。這對苦命鴛鴦現正藏匿於隱閉角落，他們急需用錢以逃亡到澳洲。麗秋於是冒充其已故弟弟。

寶蓮·克倫徹本應是羅斯科的新娘，如今卻與演員阿蘭兩情相悅，二人訂下婚約誓盟。

寶蓮的父親查理向羅斯科的父親承諾，若女兒和羅斯科完婚，就會還清欠債。

羅斯科的男僕法蘭西斯，聲稱主人尚在人間。麗秋假扮成羅斯科現身，提出要迎娶寶蓮。

麗秋和史丹尼因謀殺了羅斯科而躲避警方追緝。他們急需要查理的錢逃命。麗秋在郵局寄出一封信給史丹尼，希望他可與她平安會面。

假羅斯科（麗秋）僱用了法蘭西斯一星期，她吩咐他到郵局取信。誰知他亦受僱於史丹尼並執行同樣差事。法蘭西斯如今一僕侍奉二主，陷入困惑狀態。

阿蘭感到怒不可遏，他想見羅斯科一面。法蘭西斯陰差陽錯地讓他與另一位僱主史丹尼見面。史丹尼告知阿蘭他已殺死了羅斯科。

法蘭西斯取信歸來，饑餓至極竟吞了其中一封。史丹尼讀了給麗秋的信，內容提及警方已得知她假扮男裝

Brighton, 1963. Roscoe Crabbe has been killed by his sister Rachel's boyfriend Stanley Stubbers. The pair are now in hiding and need money to escape to Australia. Rachel assumes her brother's identity.

Pauline Clench was supposed to marry Roscoe, but is now happily engaged to an actor, Alan.

Charlie Clench had promised to settle a debt to Roscoe's dad once Roscoe and Pauline were married.

Roscoe's minder, Francis, claims Roscoe's not dead. Enter Rachel (disguised as her twin, Roscoe), who says "he" wants to marry Pauline.

Rachel's boyfriend Stanley killed Roscoe; now he and Rachel are hiding from the police. They need Charlie's money to escape. She's left a letter for Stanley at the post office, hoping he'll find her safely.

"Roscoe" has recruited Francis as a minder for a week. She needs him to pick up a letter from the post office. Stanley also offers Francis a job: to collect a letter. Now that Francis has two guvnors, he is confused.

Alan is on the warpath. He wants to see Roscoe. But Francis introduces Alan to the wrong guvnor, Stanley, who tells him Roscoe's dead (and he killed him).

Francis returns with the letters. He's so hungry that he eats one of the letters. Stanley reads one addressed to Rachel claiming the

並潛逃至布萊頓。

法蘭西斯保管查理欠他主人羅斯科的部分款項。史丹尼卻誤以為是屬於他的錢財，將之據為己有。

麗秋向寶蓮將假扮羅斯科的事實和盤托出。寶蓮得知有機會和阿蘭終成眷屬，同意保守秘密。兩人在查理面前佯裝照常舉行婚禮。

史丹尼將錢交還給法蘭西斯保管。酒吧內，87歲的老侍應艾飛耳聾手慢，法蘭西斯遂分身有術，在同一屋簷下應對二主，設法讓他們彼此各不相見。麗秋向法蘭西斯索取查理的欠款。法蘭西斯使出渾身解數阻隔兩位主人相見，心中還打着另一個算盤，希望自己從中撈些好處。

police know she has fled to Brighton dressed as a man.

Francis has some of the money that Charlie owes his guvnor – Roscoe. But Stanley assumes it's his and takes it.

Rachel reveals to Pauline that she's impersonating Roscoe. Pauline agrees to keep this secret, knowing she will be able to marry Alan. They pretend to Charlie that their wedding will go ahead.

Stanley entrusts the money back to Francis. In a pub, Alfie the waiter is slow and deaf at 87, so Francis decides he must wait on his guvnors personally without either knowing he is working for the other. Rachel asks Francis for the money Charlie gave him. Francis struggles to keep separate his two guvnors – whilst also trying to feed himself.

—— 中場休息 Interval ——

阿蘭欲報仇，恐嚇假羅斯科。查理卻打發了他。

法蘭西斯有了錢之後，看上查理的簿記員多莉。她有兩封由寶蓮撰寫的信：一封給阿蘭，另一封給假羅斯科（麗秋）。她將兩封信一併交給了法蘭西斯。

法蘭西斯在羅斯科的物品中發現了一個鑲有史丹尼照片的相框，史丹尼看見法蘭西斯手持相片。法蘭西斯精心編造一個故事，讓史丹尼誤以為麗秋已死。

Alan wants revenge and threatens "Roscoe", but Charlie knocks him out.

Francis has been fed and now he sets his sights on Dolly, Charlie's bookkeeper. Dolly has two letters written by Pauline: one for Alan, one for Roscoe (Rachel) – which she gives to Francis.

Francis finds a framed photo of Stanley in Roscoe's belongings. Stanley finds him with the photo. By way of an elaborate story from Francis, Stanley wrongly deduces that Rachel is dead.

麗秋終於得到查理的支票，請求法蘭西斯將支票保存於她的日記簿內。法蘭西斯卻誤將史丹尼的日記簿拿來，內裏收藏了一些私人信件。法蘭西斯又編造一個故事，讓麗秋以為史丹尼已不在人世。幾近崩潰的麗秋在法蘭西斯和查理面前暴露了真正身份。

查理同意阿蘭和寶蓮的婚事。

麗秋和史丹尼這對苦命鴛鴦一直躲避警方追捕，孤寂無助，猶幸最終得以重逢。麗秋責怪法蘭西斯令她誤會重重。她表示自己不想離開英國。

蠱惑男僕法蘭西斯又編造一段故事為自己圓場，與此同時，他為追求多莉，竟企圖從二主手中騙取金錢和一周假期。麗秋和史丹尼各自逃亡，相約在查理家中會面。

寶蓮對於阿蘭企圖尋仇予以原諒。麗秋向查理坦承一切，讓他理解自己的本意。麗秋和史丹尼準備成婚，然後雙雙自首。哈利卻指出：麗秋是史丹尼刺殺羅斯科時在場的唯一證人，作為史丹尼的妻子，她不可指證自己的丈夫。

麗秋和史丹尼最終發現法蘭西斯一僕二主的種種詭計。後者娓娓陳情，稱自己搏命勞碌，只為保住兩份好工。夫妻二人於是同意讓他好好休假。

Rachel finally has a banker's draft from Charlie. She asks Francis for her diary to keep it in. Francis mistakenly gives her Stanley's diary with private letters. Francis again makes up an elaborate story from which Rachel assumes Stanley is dead. She is so distraught, Francis and Charlie realise she's Rachel, not Roscoe.

Charlie decides Alan is free to marry Pauline.

Each bereft and running from the police, Rachel and Stanley are reunited. Rachel blames Francis for the confusion. She doesn't want to leave England.

Francis makes up another story to explain himself and, in the process, manages to swindle money and a week's holiday from both guvnors, so he can woo Dolly. Rachel and Stanley go off separately to avoid the police, and plan to meet at Charlie's house.

Pauline forgives Alan for trying to seek revenge. When Charlie hears her story he understands Rachel's motives. Rachel and Stanley will marry then turn themselves in. Harry points out the only witness to Stanley stabbing Roscoe was Rachel; and a wife cannot give evidence against her husband.

Rachel and Stanley discover Francis' ruse. He pleads mercy because he's worked hard to hold down two jobs. Stanley and Rachel agree to give him the time off.

果多理扼殺了意大利即興喜劇？

Did Goldoni Murder Commedia?

文：迪迪·鶴健士、尼尼安·堅立亞威爾遜

Text: Didi Hopkins & Ninian Kinnier-Wilson

當果多理撰寫《一僕二主》劇本時，有人批評他扼殺了意大利即興喜劇。為何劇作家會被譴責是謀殺意大利即興喜劇的元兇？

When Goldoni wrote *The Servant of Two Masters*, some say he killed Commedia dell'Arte. Was it alive? What was it? And why was a playwright accused of its murder?



意大利即興喜劇，或名為工會喜劇，起源於 1550 年代北歐地區，是歐洲首個專業戲劇組織。演員可獲得平等工資。當演員說完最後一句對白，台下觀眾熱烈歡呼的時候，便可以得到額外酬勞。而這類型的戲劇是首次有女演員站台。在意大利即興喜劇出現之前，文學界由學者組織而成，他們會參演業餘戲劇，當中亦有一些專業的演藝人員，名為「遊吟詩人」，但沒有專業的戲劇團體。直到意大利即興喜劇冒起，將學者和演藝人員兩者的優點融合起來——意念與技巧、思維與身體、上流社會與低下階層。在意大利即興喜劇中，演員扮演多個社會不同類型的人物，由低下層的僕人、中產階級的專業人士到崇高傲慢的貴族階級。以上人物角色的分類均有清晰明確的定義和對比——高貴

Commedia dell'Arte, or Comedy of the Guild, was the first professional theatre in Europe, appearing in the 1550s in Northern Europe. Actors were paid a fair wage. A round of applause on your exit line meant you often got extra money... and on stage, for the first time, were women! Before Commedia, Literary Societies, populated with academics, often performed amateur theatre, and there were professional entertainers – jongleurs – but there was no professional theatre. Commedia dell'Arte seems to have been a marriage between the academics and the jongleurs, between ideas and skills, between mind and body, and between high and low class. It was originally known as “Commedia all'Improviso”, the players taking the roles of different types found in society, from lowly servants to middle class professionals and lofty aristocrats. These types were clearly defined and contrasted to



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的主人與低下的奴僕、迷失的戀人與慧黠的侍女、狡猾的僕人與愚蠢的主人，讓演員更容易進行即興演出。

由於當時沒有書寫的劇本，演員只因應場景或貼於後台的出場序進行演出，這個出場序詳細列明演員的出入口位置，以及每一場演出的重要情節。傳統的主題一般圍繞富貴與貧窮、權力與僕役、貧賤與豐裕、智慧與愚蠢，當然還包括生與死——這些強而有力的主題，推動人物角色向前鋪展。

在意大利即興喜劇當中，並沒有一位英雄中心人物，每個角色都有一條起承轉合的主線，直至各人陷入逆境作為尾聲。所有人物的際遇最終會互相交融，並常以「婚姻」作為全劇的結局。

另一方面，不同社會階層的角色，都劃一以戴上面具或沒戴面具來作一分野。戴上面具的角色是周期性的，當故事完結時便會回歸原來的位置；而沒有戴面具的演員，其演繹的情節是直線鋪展，由一個狀態演變成另一個狀態。兩組角色都同樣針對觀眾關注的題目——生命、愛情、公義、社會等，透過劇情帶出每個角色在這各方面所汲取的教訓。

喜劇演員一般要專注研究他們要演繹的部分，並熟讀大量文本。沒有戴上面具的演員學習愛情詩句及二重唱；飾演專業人士的演員汲取最新的營商知識，以及學術社團份子近期最感興趣的話題，亦要跟台下同樣是學者的

help the actors with their improvisation: high masters with low servants, lost lovers with knowing maids, cunning servants with stupid masters.

As there was no written play, the actors worked from a scenario or running-order pinned up behind the stage, detailing entrances and exits of the players and the main points to be conveyed in the scene. Traditional themes involved riches and poverty, power and servitude, barrenness and fertility, wisdom and folly, and, of course, life and death – powerful reasons to drive characters through their stories.

There was no central hero in the Commedia dell'Arte, rather each character had a storyline with a beginning, middle and end to their plight, and all these stories were woven together to end, usually with a marriage, in the final scene.

As well as socially, the characters were divided by whether or not they were masked. The masked characters are cyclical and end the story back in their rightful places; the unmasked are linear and go on a journey from one state to finish in another. Both sets of characters have lessons to learn on the way about life, love, justice and society – all topics that would concern their audience.

Commedia actors studied hard for their parts, and learned quantities of text. The unmasked lovers learned love poems and duets; the professionals were familiar with business ideas of the day, the latest interests of the academic societies, and could speak Latin, Greek and Hebrew like their equivalents in the audience. The braggart Captain had speeches of valour and ridiculous long Spanish names. The players

觀眾一樣，懂得操流利的拉丁文、希臘文和希伯來文；而飾演自吹自擂的首領則擁有冗長的西班牙名字，詞鋒銳利；演繹僕人的演員則要經常練習跌倒在地上及懂得演繹既定模式的笑話。這些爆笑情節會在適當的時候穿插在全劇之中，或每當有演員的帽子跌下來時便會出現。

即興喜劇是一個洋溢文化知識和視覺效果的戲劇，內容結集文藝復興的文學界社團故事，以及低下文盲階層的通俗文化場景，兩者合二為一，呈現於觀眾跟前，將戲劇注入了合理的商業化元素。即興喜劇演員能夠兼演學者和文盲，亦足以證明他們的演技確實是真材實料。由於演員一般都因應自己演繹的角色接受嚴謹的訓練，他們已不只精於演戲，而且還堪稱為意大利即興喜劇的藝術工匠。

為何果多理會被指扼殺了意大利即興喜劇？

著名劇作家莫里哀和馬里伏亦曾將意大利即興喜劇融入於作品風格之中。然而，1740年起，喜劇已呈現老化現象。自從喜劇於200年前冒起後，逐步發展成熟，全歐洲不論皇宮及郊外都曾有喜劇表演，劇作家透過喜劇作品達到一個目的：傳遞一些秘密給各地觀眾。直到果多理的年代，這個目的已經被遺忘了。當時的即興喜劇已沒有鮮明的文藝復興元素，取而代之是空洞乏味的華托式洛可可風格，或戈齊的童話故事。這種表達方式不算是一種扼殺，而是屬於一種安樂死的手法。

of the servants had to practise tumbling and set-piece gags, or “lazzi”. All this had to be retained and inserted into scenes when appropriate and at the drop of a hat.

Commedia all'Improviso was a literate and visual theatre, speaking the ideas of the Renaissance literary society and using the vulgar visuals of the illiterate lower classes, combining the two to speak to the whole audience. Sound commercial sense! It also meant that the players of the Commedia all'Improviso were truly skilled. Trained to a very high level in their chosen roles, they were more than just actors, they were artisans of the theatre: the Commedia dell'Arte.

So why was Goldoni accused of killing Commedia dell'Arte?

Others, including Molière and Marivaux, had made text plays in the style of Commedia dell'Arte. But by the 1740s the Commedia was old. At its birth 200 years before, it had sprung to life fully formed and travelled the courts and countryside of Europe, speaking secrets and introducing theatre to many of the countries it visited. It had a purpose. By Goldoni's time it had forgotten that purpose and was wrapped not in the sharp ideas of the Renaissance but in the fluffy gauze of the Rococo of Watteau and the fairytales of Gozzi. It was not a murder; it was a mercy killing.

Commedia was resurrected and brought back to life two centuries later by the Piccolo Teatro of Milan when, in 1947, Giorgio Strehler, Jacques Lecoq and mask maker Amleto Sartori picked up Goldoni's script and pieced together, through information and research, a new template for understanding the form,

經歷兩個世紀後，即興喜劇在 1947 年於米蘭皮可羅劇團再度復甦，當時由喬治·斯特雷勒與製作面具的工匠艾勒圖·薩托利透過資料搜集及研究，將果多理的劇本整合成一個全新版本，讓觀眾對即興喜劇的形式、角色及節奏有所理解。這個傳統的即興喜劇對戲劇、演員及劇作家帶來了深遠的影響，其別樹一格的特色見於復辟時期的喜劇、傳奇劇、音樂廳、輕歌舞劇、馬戲團、默劇及卓別林的雜技演員、馬克思兄弟、羅路及哈地、鰐豆先生及更多後期的表演藝術。

劇作家果多理被說成是扼殺了意大利即興喜劇實是無辜的指責，他的劇作記載了他當時於威尼斯所見證的富庶生活和戲劇氛圍，並協助保存這些文化，令它再度活現於舞台上。他嘗試結合兩種傳統的歐洲戲劇——劇作家的戲劇作品及演員即興演出的喜劇作品。

喜劇萬歲！

© 迪迪·鶴健士、
尼尼安·堅立亞威爾遜，2011

迪迪·鶴健士為演員兼導演，
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從事面具製作、演員及導演達 30 年。

中譯：鄭潔冰

the characters and the rhythms of Commedia dell'Arte. It is a tradition that has influenced theatre, actors and playwrights and its strong imprint can be seen in Restoration comedy, melodrama, music hall, vaudeville, circus, pantomime and in the Zanni of Chaplin, the Marx Brothers, Laurel and Hardy, Mr Bean, and beyond. The work goes on.

Goldoni the playwright is innocent of the murder of Commedia dell'Arte. By writing down what he witnessed in his rich and theatrical Venetian landscape, he helped to preserve it and keep the flame alive. He tried to bring together two traditions of European theatre – the playwrights' theatre, and Commedia – the actors' theatre.

Viva la Commedia!

© Didi Hopkins & Ninian Kinnier-Wilson, 2011

Didi Hopkins is an actor, director and teaches Commedia in the UK and abroad.

Ninian Kinnier-Wilson is a sculptor and has worked as mask-maker, actor and director for 30 years.





與編劇李察·賓恩對談 Interview with Richard Bean, Playwright

文：阿當·賓福
Text: Adam Penford

李察·賓恩在英國赫爾出生，在成為編劇之前，曾任職業心理學家及棟篤笑演員。他的劇本作品包括：《蜜月套房》、《收穫》、《大農民》，以及改篇自莫里哀的劇作《憂鬱病患者》；2009年，《非常友善英國人》在英國國家劇院上演。

2011年4月，在《一僕二主》最後一周綵排期間，李察與阿當·賓福暢談有關改編原創劇的心得和點滴。

撰寫原創劇跟撰寫改篇劇有什麼分別？

大部分編劇都喜愛每年改篇一部劇，因為有劇本參照，便清楚下一步該怎樣做。至於構思原創劇的痛苦之處在於你要自由想像劇情的发展。而改寫劇本時，你只需要在既定的故事背景內，改寫一個可行的劇本便可。在改篇《一僕二主》的劇本時，因其故事背景設於1963年的布萊頓市，我只需要將情節寫得更生動有趣即可，整

Richard Bean was born in Hull, UK and worked as an occupational psychologist and stand-up comedian before becoming a playwright. His many plays include *Honeymoon Suite*, *Harvest*, *The Heretic*, *Toast*, *The Big Fella* and an adaptation of Molière's *The Hypochondriac*. *England People Very Nice* premiered at the National Theatre in 2009.

He talked to Adam Penford about the play during the last week of rehearsals for the original production, in April 2011.

How does writing an adaptation compare to writing an original play?

Most writers like to do an adaptation once a year, as you know what happens next. The pain of doing original work is it's up to you to decide where the plot goes. With an adaptation, you just have to make the plot work in the context you've decided on, so in *One Man, Two Guvnors* it's set in 1963, Brighton. Then all I have to worry about is making it funny. It's a great pleasure to do

個過程可說是非常有趣。即便如此，也並不代表改篇劇本比較容易，只不過是結局已定，創作過程會比較有趣。構思結局對編劇來說，確實是萬分痛苦的事。

《一僕二主》的故事結構非常複雜，在原創劇推出的時候，更是有過火之嫌。你要將這個劇本改寫成迎合時宜的作品，當中有什麼困難？

有一個主要問題必先要解決，就是一個當年才會出現的情節——包辦婚姻，即是非經自由戀愛而結婚，這個傳統的婚約除了在某些地方仍然通行之外，在現今社會已不合時宜。但我們希望將故事的背景設定於六十年代，只有這樣我們才可以創作一個與別不同的劇目，藉以探討在那個年代的移民婚潮。最後我們得出一個解決辦法，就是設定一位同性戀者為即將結婚的新人，他為着隱瞞這個身份而迎娶了一位女子。這是我的第一個突破。第二個問題是：原版劇本有鬥劍的情節，在改寫這部分的時候，我的靈感源自一部由包茲·魯曼執導的新版電影《羅密歐與茱麗葉》（1996），他將莎士比亞原創的鬥劍情節改寫，將劇中人原本用的劍改為自動手槍，而手槍則是出自一間稱為「劍」的生產商。在這個情況下，新版並不需要將原本有劍的情節大幅改寫。這個改寫手法亦令我聯想到六十年代倫敦東區的匪徒手持彈簧折刀，並將匪徒流氓的概念應用於改寫的版本當中。

你將劇本的背景由十八世紀的威尼斯轉移到1960年代的赫爾，為什麼會有這個轉變？

adaptations; I'm not saying it's easier, but it's more pleasurable because someone's already written the ending. Deciding how to end a play is a writer's torture.

The Servant of Two Masters has a complex structure and is very much of its period. What are the problems in adapting and updating a work of this genre?

The main problem to solve is that the plot revolves around arranged marriage and that doesn't exist in contemporary society, except within certain cultures. But we wanted to set the play in the 1960s so it would have been a very different play if I'd explored immigrant marriages in that decade. The solution we came up with was a marriage of convenience because one of the parties was gay and wanted to hide that fact by marrying a woman. That was my first big breakthrough. The second problem was the sword fighting that features in the original. I remembered Baz Luhrmann's film, *Romeo and Juliet* (1996), where he got around his updating of Shakespeare's play by branding the automatic guns the characters used as being made by a manufacturer called "Sword" so he didn't have to change the text's references to swords. This made me think that in the 1960s East End gangsters would have carried around flick knives and that introduced the gangster concept to the adaptation.

You've relocated the play from 18th century Venice to 1960s Brighton. How did that come about?

I remember having many early discussions with Nick Hytner, the production's director, about where to set it. Because food is such a main motivating factor for the central

在構思這個意念初期，我跟導演尼古拉斯·海特納傾談了多次關於故事背景的問題。由於食物對於劇中的靈魂人物來說，擔當着一個十分重要的推動元素，有見及此，我將背景特別設於第二次世界大戰剛結束之後，當時的食物是限量供應。再配合那個年代流行的音樂和服飾，營造出極具格調的氛圍。但尼克（尼古拉斯的簡稱）卻不太喜歡這個建議，因為他認為當時的色彩配搭（泛指應用於佈景和服裝的配色，亦包含了劇場的音樂風格）——啡色、灰色，還有軍綠色都流於過分中性，尼克主張在色彩配置方面，應注入更多原色，就這方面我們達成共識，將時代背景設於1963年。

你保留了很多意大利即興喜劇的元素，這些元素對你來說是否相當重要？

我當然希望可以保留該戲劇種類的大部分原有角色，尼克與我經常傾談怎樣將這些角色套用於英國喜劇模式當中——音樂廳、雜耍，甚至是跼低噴飯等等元素；你可以想像約翰·克里斯扮演一位愛炫耀兼滿口拉丁話的中產紳士（猶如《一僕二主》的哈利·丹高的角色）。我們希望在一眾角色當中滲入點點1963年代的色彩，例如多莉的角色是反映六十年代女權運動的興起，在形體設計方面甚具挑戰性，又例如我們在劇場中增設旁白，在現代的劇場已不再時興。我們抱着冒險心態搞戲劇、用形體表達爆笑情節。我敢肯定有一些自負的大報評論員會認為我們的戲劇幾近默

character, my original idea was to set it just after WWII because food was still being rationed. I thought the kind of period music and clothes we could incorporate would be very stylish. But Nick wasn't very keen on that as he thought the colours (both literally in the set and costumes, and stylistically in terms of the mood of the music) would be too muted; browns and greys and military colours. Nick was set on having more primary colours in the mix so we settled on 1963.

You've retained many elements of Commedia dell'arte. Was this important to you?

I certainly wanted to keep most of the stock characters from the genre. Nick and I sat around a lot and talked about how those characters fitted into British comedy, music hall, variety, even Monty Python; you can imagine John Cleese playing a pretentious middle-class gent spouting Latin (like the character of Harry Dangle in *One Man, Two Guvnors*). We wanted to put a bit of a 1963 spin on the stock characters. So, for example, the birth of feminism gave us the character of Dolly. The physical stuff was quite a challenge and also it's not fashionable in contemporary theatre to have asides to the audience. The physical gags and business we're doing is a risk. I'm quite sure some of the more pretentious broadsheet critics will find it a bit too close to pantomime. But Nick and I wanted to make an accessible, popular comedy that would find a new audience for the NT. The first draft had quite a lot of swearing in it because that's how East End gangsters speak, but Nick felt very strongly



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劇。但尼克與我希望製作一套容易理解兼受歡迎的喜劇，為英國國家劇團帶來一群新觀眾。我們的初稿原本滲入不少粗言穢語，因為這是六十年代倫敦東部歹徒的說話特色，但尼克認為，既然我們的戲劇是希望迎合一家大細觀看，所以必須要抽起這些對白。現在全劇只有一個在劇終時出現的粗口字眼。

你經常參與綵排，你如何將劇本表達給導演和演員？

一般情況下，在綵排的首周，我只是純粹觀看，但其實在過程當中有很多事情要處理，因為我要觀察所有的肢體動作對劇本帶來什麼影響。尼克希望我經常出現在綵排現場，最好比現在出席得更為頻密，我十分樂意這樣做，但通常我會任由導演和演員自由發揮。尼克與我曾一起合作過三部戲劇，至於我是否參與其中，很多時都要視乎哪個項目而定。例如當上演我們首次合作的戲劇《非常友善英國人》，我就經常出現在綵排室，因為演員一邊綵排、我一邊寫劇本，那時我們重寫了很多部分，尼克在執導時，我在觀看綵排，其間我跟他一起重寫劇本，建立了一定的默契。每一齣我撰寫的劇本，要直到上演的首個星期五才得已大功告成，只有在觀眾前正式演出，劇本才可以修改得更好。因此我發給出版社的劇本並不是我的初稿，而是上演後再三修改的最後版本。

that we should take all the swearing out so that family audiences could watch the show. There's only one use of the "F-word" in the play now, right at the end.

You've been sitting in on rehearsals quite a lot. How do you find handing over the play to a director and actors?

I would normally only be in the room for the first week of rehearsals, but with this there's been a lot more work, partly because of how all the physical business that's being created affects the script. Nick has wanted me around much more than I usually am which I'm very happy to do, but usually I'm only too happy to get out of the way and let the director and actors get on with it. Nick and I have worked on three plays together now and my involvement really depends on the project. With *England People Very Nice*, our first collaboration, I was in the rehearsal room all the time because we wrote it as we rehearsed. We did a lot of rewriting on that and we've found a way of working together on rewrites whilst I'm in the room and he's directing. I don't consider any of my plays to be finished until the Friday of the first week of performances. I know the play will get better once it's in front of audiences and it's that performance draft I send to the publishers, not the first rehearsal draft.

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Carlo Goldoni (1707-1793)

"All my plays I have written for people I knew, with the characters of the actors who would represent them before my eyes, and this, I believe, has greatly contributed to the success of my compositions."



- 1707 Carlo Goldoni born in Venice. Before he is twelve, writes his first comedy. Sent to Pavia to study law. There reads Plautus and Aristophanes, and learns French in order to read Molière.
- 1731 Graduates as Doctor of Law at Padua.
- 1734 Goldoni becomes house dramatist in the San Samuele Theatre in Venice, writing comic interludes and scenarios for actors who work in the Commedia Dell'Arte improvising tradition.
- 1737 Becomes literary manager for a while to the distinguished Venetian opera house, the San Giovanni Grisostomo.
- 1746 Reworks an old scenario at the request of actor Antonio Sacchi, a famous Arlecchino, creating *Il Servitore di Due Padroni* (*The Servant of Two Masters*).
- 1748 Goldoni becomes playwright to Girolamo Medebac's company in Venice at The Sant'Angelo Theatre. He continues driving through his reform of the Italian comic stage and eliminating masks.
- 1753 After quarrelling with Medebac over royalties and copyright, Goldoni moves to the Teatro San Luca in Venice (now the Teatro Goldoni) to work as playwright for the Vendramin borthers.
- 1762 Following a public row with his critics, leaves Venice to direct the Comédie Italienne, a company staging Italian plays in Paris, where he stays for the rest of his life.
- 1764 His contract with the Comédie Italienne ends and he supports himself and his family by teaching Italian to the daughters of Louis XV.
- 1793 6 February: Goldoni dies in poverty (18 days after Louis XVI's death by guillotine).

"My life is not interesting; but it may happen that some time hereafter a collection of my works may be found in the corner of some old libraries. This will perhaps excite a curiosity to know something of the singular man who undertook the reformation of the theatre in his country, who gave to the stage and the press 150 comedies of character and intrigue, in prose and in verse; and who saw 18 editions of his plays published in his lifetime."

卡洛·果多理 (1707 - 1793)

「我所撰寫的劇本，都是為我熟悉的人而寫，演員在我跟前所扮演的角色均代表着他們，相信這方面是導致我作品獲得成功的重要因素。」

- 1707 年 卡洛·果多理出生於威尼斯，12 歲前已撰寫第一齣喜劇。其後被送到帕維亞修讀法律。求學期間閱讀了普拉圖斯及阿里斯托芬尼的作品，後來為閱讀莫里哀的劇作而學習法文。
- 1731 年 在帕杜瓦獲取法律學博士
- 1734 年 在威尼斯聖薩姆耶勒劇院擔任劇作家，負責為意大利即興喜劇演員撰寫喜劇插曲及劇本。
- 1737 年 在威尼斯一間著名歌劇院 — 聖·喬凡尼·格里斯托摩擔任戲劇文學員
- 1746 年 接受專門飾演搞笑僕人的著名演員安東尼奧·沙馳的邀請，將舊作重新改編，創作了《一僕二主》。
- 1748 年 成為吉羅拉莫·馬達伯旗下位於威尼斯的聖天使劇院編劇。他持續為意大利喜劇舞台進行改革，銳意讓演出者在舞台上除去面具。
- 1753 年 與馬達伯就版稅和版權問題發生爭執，轉投威尼斯聖路卡劇院（即現時的果多理劇院），為文德拉明兄弟擔任編劇。
- 1762 年 跟一眾評論家爆發公開罵戰後，離開了威尼斯，到巴黎為一個名為意大利喜劇的劇團效力。他在巴黎度過餘生。
- 1764 年 與意大利喜劇劇團的合約完結後，教導路易十五世的女兒學習意大利語，以此維生及養家。
- 1793 年 2 月 6 日，即在路易十六世被送到斷頭台接受斬首死刑的 18 天後，果多理死於貧困。

「我的生命並不有趣，但若干年後，我的一系列著作有可能出現在一些舊圖書館內。這些作品也許會引起讀者的好奇心，驅使他們想知道一位非凡人物如何在他身處的國家發起一場戲劇革命；在這場革命當中，為舞台及報刊撰寫了 150 齣以散文及詩歌形式表達、劇情豐富兼角色鮮明的喜劇，在他有生之年見證了 18 部出版著作的誕生。」

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李察·賓恩 Richard Bean

編劇 Writer

賓恩是一位多產劇作家，作品包括：《非常友善英國人》（奧利花獎提名最佳新喜劇）及《心靈感應》（倫敦國家大劇院）、《異教徒》、《收穫》（2006年劇評圈獎最佳劇本）、《蜜月套房》（2002年皮爾遜新劇獎）、《鯨背之下》（2002年佐治·戴雲獎）及《多士》（皇家宮廷劇院）；於漢默史密斯劇院上演及隨後巡演的《大農民》（脫節劇團）、《英語遊戲》（英國黑得朗劇團）、《俱樂部內》（漢普斯德劇院）、《屋頂上》（赫爾露天劇場）、《狂熱傳教士》（倫敦布什劇院和紐約聯合劇場）、《毒梟羅賓森一家》（紐卡斯爾現場劇院）及《英格蘭先生》（謝菲爾德克魯西布劇院）。賓恩憑《一僕二主》和《異教徒》，獲得2011年標準晚報戲劇獎最佳劇本。此外，《一僕二主》亦獲得2011年劇評圈獎最佳劇本和2012年英國劇迷選擇大獎之最佳喜劇獎。

Bean's plays include *England People Very Nice* (Olivier Award nomination for Best New Comedy) and *The Mentalists* for the National; *The Heretic*, *Harvest* (2006 Critics' Circle Award for Best New Play), *Honeymoon Suite* (2002 Pearson New Play Award), *Under the Whaleback* (2002 George Devine Award) and *Toast* for the Royal Court; *The Big Fellah* for Out of Joint at the Lyric Hammersmith and on tour; *The English Game* for Headlong on tour; *In the Club* at Hampstead Theatre; *Up on the Roof* for Hull Truck; *The God Botherers* at the Bush; London, and Synapse, New York; *Smack Family Robinson* at Live Theatre, Newcastle upon Tyne; and *Mr England* at Sheffield Crucible. At the 2011 Evening Standard Theatre Awards, Bean won Best Play for *One Man, Two Guvnors* and for *The Heretic* at the Royal Court; *One Man, Two Guvnors* also won 2011 Critics' Circle Theatre Awards Best New Play; and 2012 whatsonstage.com Awards Best New Comedy.

尼古拉斯·海特納 Nicholas Hytner

導演 Director

海特納現任英國國家劇團導演。擔任副導演期間，曾指導埃克塞特北科特劇團、列斯劇場及曼徹斯特皇家交流劇團的多部作品；另為皇家莎士比亞劇團執導《惡有惡報》、《暴風雨》及《李爾王》；為英國國家劇團執導的作品包括：《貧民區》、《柳林風聲》、《喬治三世的瘋狂》、《招兵官》、《天上人間》、《伊尼什曼島的瘸子》、《冬天的故事》及《茉莉之屋》。任導演後的劇作有：《亨利五世》、《黑暗元素》、《高校男生》、《壞事發生》、《亨利四世：第一、二部》、《南華克市集》、《牧羊少年奇幻之旅》、《摩登人物》、《玫瑰刺青》、《慢慢》、《無事生非》、《芭芭拉少校》、《非常友善英國人》、《菲爾德》、《藝術的習慣》、《倫敦保險》、《哈姆雷特》、《一僕二主》、《輕裝前行》、《合作者》、《雅典的泰蒙》、《人民》及《酒籤》。電影作品包括：《瘋狂喬治王》、《激情年代》、《欲擒故縱》及《高校男生》。

Hytner is Director of the National Theatre. His work includes productions at the Northcott Theatre, Exeter, Leeds Playhouse and Royal Exchange Theatre, Manchester, where he was Associate Director. He has directed *Measure for Measure*, *The Tempest* and *King Lear* for the Royal Shakespeare Company. For the National: *Ghetto*, *The Wind in the Willows*, *The Madness of George III*, *The Recruiting Officer*, *Carousel*, *The Cripple of Inishmaan*, *The Winter's Tale*, *Mother Clap's Molly House*, and, as Director of the National Theatre: *Henry V*, *His Dark Materials*, *The History Boys*, *Stuff Happens*, *Henry IV Part 1 & 2*, *Southwark Fair*, *The Alchemist*, *The Man of Mode*, *The Rose Tattoo*, *Rafta, Rafta...*, *Much Ado About Nothing*, *Major Barbara*, *England People Very Nice*, *Phèdre*, *The Habit of Art*, *London Assurance*, *Hamlet*, *One Man, Two Guvnors*, *Travelling Light*, *Collaborators*, *Timon of Athens*, *People and Cocktail Sticks*. Films include: *The Madness of King George*, *The Crucible*, *The Object of My Affection* and *The History Boys*.

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卡爾·麥克里斯托 Cal McCrystal

形體喜劇導演 Physical Comedy Director

麥克里斯托曾受訓於蘇格蘭皇家學院和菲利普高利埃國際戲劇學校。作為一名編劇及導演，其獲獎作品在世界各地定期巡演。麥克里斯托為一些世界頂級劇團、雜技團及馬戲團執導多部劇作，如太陽馬戲團《人類動物園》和《魔幻森林》中的小丑表演，也是薩莎·拜倫科恩的喜劇顧問及人氣劇集《辦公室派對》的聯合創作人。近期他剛完成自己的首部故事片電影，最新劇作《洞》正於拉斯維加斯上演。

McCrystal trained at The Royal Scottish Academy and at École Philippe Gaulier. As a writer/director his award-winning productions regularly tour internationally. He is comedy director for the acclaimed clown routines in Cirque du Soleil's *Zumanity* and *Varekai*, and is Comedy Consultant for Sacha Baron Cohen. McCrystal has done countless productions as a director for some of the world's top theatre, variety and circus troupes. He was co-creator of the hit show *Office Party* and he has just completed his first feature film. His latest show, *The Hole* is now playing in Las Vegas.

亞當·賓福 Adam Penford

復排導演及編舞
Revival Director and Choreographer

賓福執導的作品包括：《島》、《小機槍手》、《人質》、《別有洞天》、《在劇院的一夜》、《年輕的伍德利》、《茶與同情》、《再提高聲量》、《洗衣店與波旁族》及《潛流》等。曾擔任《聖誕祝福》的特派導演；以助理導演執導的作品有《冬天的故事》、《陰道獨白》、《離開戀人的50種方法》、《來猜一下》、《非常渴望》及《查理的姑姑》。曾於倫敦市政廳音樂及戲劇學院、利物浦表演藝術學院及聖三一音樂學院執教並擔任導演。

Penford's work as a director includes *Island*, *The Machine Gunners*, *The Hostage*, *Holes*, *A Night at the Theatre*, *Young Woodley*, *Tea and Sympathy*, *Raising Voices Again!*, *Laundry* and *Bourbon* and

Undercurrents. He was staff director on *Season's Greetings*. As an assistant director his credits include *The Winter's Tale*, *The Vagina Monologues*, *50 Ways to Leave Your Lover*, *Imagine This*, *Dying For It* and *Charley's Aunt*. He has taught and directed at Guildhall School of Music & Drama, The Liverpool Institute for Performing Arts and Trinity College of Music.

馬克·湯遜 Mark Thompson

舞台設計 Designer

湯遜設計的英國國家劇團劇目有：《屈身求愛》、《倫敦保險》、《非常友善英國人》、《玫瑰刺青》、《牧羊少年奇幻之旅》、《一期一會》、《亨利四世：第一、二部》、《馬爾菲公爵夫人》、《生命乘以三》、《柳林風聲》、《阿卡迪亞》及《喬治三世的瘋狂》。其他劇作設計包括：《媽媽咪呀！》、《童謠無忌》、《野獸》、《藝術》（香港話劇團）、《殺戮之神》、《女性物種》、《藍房間》、《孟買之夢》及《約瑟夫與神奇彩衣》。

Thompson's work for the National Theatre includes *She Stoops to Conquer*, *London Assurance*, *England People Very Nice*, *The Rose Tattoo*, *The Alchemist*, *Once in a Lifetime*, *Henry IV Part 1 & 2*, *The Duchess of Malfi*, *Life x 3*, *The Wind in the Willows*, *Arcadia* and *The Madness of George III*. Other work includes *Mamma Mia!*, *The Children's Hour*, *La Bete*, *Art*, *God of Carnage*, *Female of the Species*, *The Blue Room*, *Bombay Dreams* and *Joseph And The Amazing Technicolor Dreamcoat*.

馬克·軒達臣 Mark Henderson

燈光設計 Lighting Designer

軒達臣為英國國家劇團成員，也是倫敦艾爾美達劇院的燈光顧問。近期設計作品包括：《底特律》、《安提戈涅》、《皇帝與加利利人》、《舞蹈之後》、《最後的歐斯曼人》、《藝術的習慣》、《廚房》、《烈日灼身》、《客西馬尼》、《從未如此棒》、《無事生非》、《生死攸關》、《牧羊少年奇幻之旅》、《伽利略生

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平》、《玩火》、《假僕人》、《高校男生》（倫敦西區、美國百老匯、英國及全球巡演，獲托尼獎最佳照明）、《素娥怨》、《民主》、《埃德蒙》、《小報妙冤家》、《亨利五世》及《吾子吾弟》。

Henderson is an associate at the National and lighting adviser to the Almeida Theatre. Recent productions include *Detroit*, *Antigone*, *Emperor and Galilean*, *After the Dance*, *Last of the Haussmans*, *The Habit of Art*, *The Kitchen*, *Burnt by the Sun*, *Gethsemane*, *Fram*, *Never So Good*, *Much Ado About Nothing*, *A Matter of Life and Death*, *The Alchemist*, *The Life of Galileo*, *Playing With Fire*, *The False Servant*, *The History Boys* (also on UK and international tours, West End and on Broadway – Tony Award for Best Lighting), *Mourning Becomes Electra*, *Democracy*, *Edmond*, *His Girl Friday*, *Henry V* and *All My Sons*.

格蘭特·歐丁 Grant Olding

音樂及選曲 Music & Songs

歐丁的代表作包括：《三面》、《簡樸的灰姑娘》、《乞丐歌劇》、《翠絲碧加變認真了》及《近距離》。曾為其他戲劇作曲，包括：《雅典的泰蒙》、《輕裝前行》、《非常友善英國人》、《牧羊少年奇幻之旅》、《南華克市集》、《碎玻璃》、《瓦倫斯坦》、《畫布》、《倫敦保險》、《薩洛尼卡》、《珍在寶萊塢》及《101 斑點狗》。歐丁的音樂劇《三面》獲紐約音樂劇藝術節最佳音樂獎；2012 年憑《一僕二主》獲戲劇委員會大獎最佳配樂，並獲提名托尼獎。

Olding's work as a musical theatre composer includes *Three Sides*, *Simply Cinderella*, *The Beggar's Musical*, *Tracy Beaker Gets Real*, *Spittin' Distance*. He has also written music for plays including *Timon of Athens*, *Travelling Light*, *England People Very Nice*, *The Man of Mode*, *The Alchemist*, *Southwark Fair*, *Broken Glass*, *Wallenstein*, *Canvas*, *London Assurance*, *Salonika*, *Bollywood Jane*, *101 Dalmatians*. Olding won a New York Musical Festival award (best score) for his musical, *Three Sides*. In 2012 he won the Drama Desk Award for his score for *One Man, Two Guvnors*, as well as being nominated for a Tony award for best score.

保羅·阿爾蒂提 Paul Arditti

音響設計 Sound Designer

阿爾蒂提近期負責音響設計的英國國家劇團作品包括：《治安法官》、《倫敦路》及《合作者》。其他作品有《紅絲絨》（三輪車劇團）；《在幸福共和國》、《在巴西爾登》及《神經質》（皇家宮廷劇院）；《三姊妹》、《換命謊言》及《瑯琊村花》（新域劇團）；《夥伴》（謝菲爾德克魯西伯劇團）、《迪伊博士》（英國國家歌劇團）、《最不可思議的事》（莎德威斯芭蕾舞團）。阿爾蒂提設計的《舞動人生》榮獲東尼獎、奧利花獎及戲劇編輯人獎、《聖女貞德》獲奧利花獎、《枕頭人》獲戲劇編輯人獎，《瑪麗·斯圖爾特》獲東尼獎提名，《家變》則獲標準晚報獎。

Arditti's recent sound designs for the National Theatre include *The Magistrate*, *London Road*, *Collaborators*. Other theatre credits include *Red Velvet* at the Tricycle; *In The Republic of Happiness*, *In Basildon* and *Jump* at the Royal Court; *Three Sisters*, *The Changeling* and *The Beauty Queen of Leenane* at the Young Vic; *Company* at Sheffield Crucible; *Dr Dee* at English National Opera; *The Most Incredible Thing* at Sadler's Wells. Awards include Tony, Olivier, and Drama Desk Awards for *Billy Elliot The Musical*, Oliver Award for *St Joan*, Drama Desk Award for *The Pillowman*; nomination for *Mary Stuart*; and Evening Standard Award for *Festen*.

莊尼芬·艾倫 Jonathan Allen

副佈景設計 Associate Set Designer

艾倫與主佈景設計湯遜合作的劇作包括：《爆發！》、《杜醫生漫遊仙境》、《柳林風聲》、《藝術》、《生命乘以三》、《客貨車的淑女》、《基恩》、《無人生還》、《孟買之夢》及《約瑟夫與神奇彩衣》。艾倫在《媽媽咪呀！》亦擔任湯遜的副設計。

Allen has worked with designer Mark Thompson on productions of *Blast!*, *Doctor Dolittle*, *The Wind in the Willows*, *Art*, *Life x 3*, *The Lady in the Van*, *Kean*, *And Then There Were None*, *Bombay Dreams* and *Joseph and the Amazing Technicolor Dreamcoat*. He is also his associate on *Mamma Mia!*.

波比·賀爾 Poppy Hall

副服裝設計 Associate Costume Designer

賀爾為英國國家劇團設計服裝的作品包括：《倫敦保險》、《魔法靈貓》、《每個孩子都該愛護》、《無事生非》、《遺憾聲明》、《男人哭吧》、《一僕二主》（原班演員）及《醫生的兩難》。其他作品見於皇家莎士比亞劇團、唐瑪倉庫劇院、倫敦艾爾美達劇院、梅尼爾巧克力工廠、合拍劇團、奇徹斯特節日劇院、皇家阿爾伯特音樂廳、莎士比亞環球劇場、老城劇院及皇家歌劇院。在倫敦西區的作品包括：《辣妹萬歲》、《幽靈之歌》、《冬之獅》、《野獸》、《童謠無忌》、《私人秘史》、《那張臉》、《月暈》及《小狗笑了》。

Hall's work in theatre includes, for the National: *London Assurance*, *The Cat in the Hat*, *Every Good Boy Deserves Favour*, *Much Ado About Nothing*, *Statement of Regret*, *Men Should Weep*, *One Man, Two Guvnors* (original cast) and *The Doctor's Dilemma*; elsewhere, productions for the Royal Shakespeare Company, Donmar, Almeida, Menier Chocolate Factory, Complicite, Chichester Festival Theatre, Royal Albert Hall, Shakespeare's Globe, Old Vic, and the Royal Opera House. In London's West End, productions include *Viva Forever*, *Ghost the Musical*, *The Lion in Winter*, *La Bete* (also Broadway), *The Children's Hour*, *Private Lives*, *That Face*, *Ring Round the Moon*, and *The Little Dog Laughed*.

湯姆·史奈爾 Tom Snell

副燈光設計 Associate Lighting Designer

史奈爾是英國國家劇團高級燈光程序設計師，與主燈光設計合作的劇作甚多，包括：《伊底帕斯》、《戰馬》、《裸露的肌膚》、《第十二夜》、《非常友善英國人》、《願意的力量》、《節日問候》、《白衛軍》等。在紐約音樂盒劇院上演《一僕二主》時，史奈爾亦負責副燈光設計。

Snell was recently a senior programmer at the National Theatre. At the National, he has assisted the lighting designer on productions of *Oedipus*, *War Horse*, *Her Naked Skin*, *Twelfth Night*, *England*

People Very Nice, *The Power of Yes*, *Season's Greetings* and *The White Guard* among others. He is Associate Lighting Designer for *One Man, Two Guvnors* at The Music Box Theatre, New York.

琦·霍特斯 Kate Waters

動作指導 Fight Director

霍特斯指導的作品包括：《錯中錯》、《戰馬》、《科學怪人》、《第十二夜》、《節日問候》、《哈姆雷特》、《愛罪人》、《女人提防女人》及《阿弗萊克夫人》（英國國家劇團）、《防不勝防》（關聯劇院）、《傲慢》（皇家宮廷劇院）、《黑暗元素》及《獅子、女巫和魔衣櫥》（伯明翰劇團）、《看他們怎麼跑》（曼徹斯特皇家交易所劇院）、《羅密歐與茱麗葉》（記憶劇院）及《哈姆雷特》（布里斯托煙草工廠劇院）。

Waters's work includes *The Comedy of Errors*, *War Horse*, *Frankenstein*, *Twelfth Night*, *Season's Greetings*, *Hamlet*, *Love the Sinner*, *Women Beware Women* and *Mrs Affleck* at the National; *Any Which Way for Only Connect*; *The Pride* at the Royal Court; *His Dark Materials* and *The Lion, The Witch and The Wardrobe* at Birmingham Rep; *See How They Run* at Manchester Royal Exchange; *Romeo and Juliet* for Theatre of Memory; and *Hamlet* (The Tobacco Factory, Bristol).

賈琪·克利高 Jacquie Crago

聲音指導 Company Voice Work

克利高曾為《戰馬》（英國國家劇團）擔任劇團聲音及方言指導。近期戲劇作品包括：《坎特伯利故事集》、《無事生非》、《錯中錯》、《奧賽羅》、《柔情》、《重要之日》、《卡登尼歐》及《威尼斯商人》（皇家莎士比亞劇團）；《美國天使》（衝鋒劇團）、《根》及《蜜糖滋味》（曼徹斯特皇家交易所劇院）、《玻璃動物園》（肯賴特製作和普通人劇院）。克利高同時還擔任演員和導演，在英國各地的戲劇學校及劇團開設工作坊。

Crago is resident voice and dialect coach on the National Theatre's production of *War Horse*. Other recent theatre work includes, for the Royal Shakespeare Company: *The Canterbury Tales*, *Much Ado About Nothing*, *The Comedy of Errors*, *Othello*, *Tender Thing*, *Days of Significance*, *Cardenio* and *The Merchant of Venice*; for Headlong: *Angels in America*; for Manchester Royal Exchange: *Roots* and *A Taste of Honey*; for Bill Kenwright Productions and The Everyman Theatre, Cheltenham: *The Glass Menagerie*. She also works as an actor and director and leads workshops in drama schools, universities and theatres throughout the country.

法蘭茜絲卡·曼弗雷 Francesca Manfrin

文學翻譯 Literal Translator

曼弗雷畢業於倫敦金史密斯學院，取得編劇藝術碩士學位。為英國國家劇團撰寫及翻譯了多部劇作，其中包括英國國家劇團工作室上演的新版《老兵》，該劇改編自文藝復興時期劇作家安吉洛·貝爾克的原作。

Manfrin has an Master of Arts in Writing for Performance (Dramaturgy) from Goldsmiths College. She has worked as a dramaturg and translator on a variety of projects for the National Theatre, including a new version of *The Veteran* by Renaissance playwright Angelo Beolco at the National Theatre Studio.

阿勒斯他·庫默 Alastair Coomer

選角 Casting

庫默現任唐瑪倉庫劇院選角指導。先前在英國國家劇團擔任選角副導，其間參與選角的作品包括：《這座房子》、《港口》、《深夜小狗神秘習題》、《底特律》、《屈身求愛》、《合作者》、《廚房》、《一僕二主》、《櫻桃園》、《哈姆雷特》、《丹東之死》、《舞蹈之後》、《女人提防女人》、《老得像 45 歲》、《我們班》、《願意的力量》、《非常友善英國人》、《哈伯·雷根》、《復仇者的悲劇》、《戰馬》及《聖女貞德》。

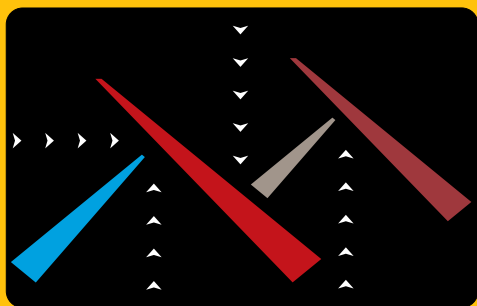
Coomer is Casting Director at the Donmar Warehouse. He was previously Deputy Head of Casting at the National Theatre where his work includes: *This House*, *Port*, *The Curious Incident of the Dog in the Night-Time*, *Detroit*, *She Stoops to Conquer*, *Collaborators*, *The Kitchen*, *One Man, Two Guvnors*, *The Cherry Orchard*, *Hamlet*, *Danton's Death*, *After the Dance*, *Women Beware Women*, *Really Old Like 45*, *Our Class*, *The Power of Yes*, *England People Very Nice*, *Harper Regan*, *The Revenger's Tragedy*, *War Horse* and *Saint Joan*.

夏洛蒂·薩頓 Charlotte Sutton

選角 Casting

薩頓擔任選角指導的作品包括：《榆樹下的欲望》（英國倫敦利瑞克漢默史密斯劇院）、《不是另一個音樂劇》（緯度音樂節）、《奔跑吧！音樂運動會》（波爾卡劇團）、《戰栗》（南沃克劇場）、《導遊》（愛丁堡戲劇節）、《可愛女郎》（愛丁堡小腹劇場、蘇豪劇院、紐約 59E59 劇場）及《第一夫人組曲》（聯盟劇院）。擔任選角助理的作品包括：《屈身求愛》（英國國家劇團）、《一僕二主》（海馬克皇家劇院、國際巡演）、《乾草熱》（科沃德劇院）及《無事生非》（溫德漢姆劇場）。

Sutton's theatre work as Casting Director includes: *Desire Under the Elms* (Lyric Hammersmith); *Not Another Musical* (Latitude Festival); *Run! A Sports Day Musical* (Polka Theatre); *Shivered* (Southwark Playhouse); *The Tour Guide* (Edinburgh Festival); *Bunny* (Underbelly, Edinburgh/Soho Theatre/59E59, NY) and *First Lady Suite* (Union Theatre). As Casting Assistant: *She Stoops to Conquer* (National Theatre); *One Man, Two Guvnors* (Theatre Royal Haymarket/International Tour); *Hay Fever* (Noel Coward Theatre) and *Much Ado About Nothing* (Wyndham's Theatre).



標誌設計：靳埭強博士SBS

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帕德里·古錫 Pádraig Cusack

監製 Producer

古錫現任英國國家劇團副監製、都柏林艾比劇團國際巡演顧問及英國衝鋒劇團國際顧問。他在英國國家劇團的作品包括：《高校男生》（李察·格利菲斯主演）、《一流》（丹東尼·舍爾主演）、《快樂時光》（菲奧娜·蕭主演）、《波》、《奇想之年》（瓦妮莎·雷格列夫主演）、《航海家》、《聊天室 / 國民身份》、《菲爾德》（海倫·米倫主演）及《藝術的習慣》、《哈姆雷特》及《苦難》（邁克·雷執導）；在艾比劇團的作品包括：《約翰·加比奧·博克曼》（艾倫·里克曼主演）及《犁與星》；在衝鋒劇團的作品有《六個尋找作家的角色》及《美國安然公司》。古錫亦參與一些百老匯劇作，包括：《與夜鶯無關》、《快樂時光》及《礦工畫家》。

Cusack is Associate Producer for the National Theatre of Great Britain, International Tour Consultant for the Abbey Theatre Dublin and International Advisor for Headlong Theatre (UK). National Theatre: *The History Boys* (with Richard Griffiths), *Primo* (with Antony Sher), *Happy Days* (with Fiona Shaw), *Waves*, *The Year of Magical Thinking* (with Vanessa Redgrave), *The Seafarer*, *Chatroom/Citizenship*, *Phèdre* (with Helen Mirren), *The Habit of Art*, *Hamlet* and Mike Leigh's *Grief*. Abbey Theatre: *John Gabriel Borkman* (with Alan Rickman) and *The Plough and the Stars*. Headlong: *Six Characters in Search of an Author* and *ENRON*. Broadway includes *Not About Nightingales*, *Happy Days* and *The Pitmen Painters*.

森·葉茨 Sam Yates

常任導演 Staff Director

葉茨於諾威頓皇家頓蓋特劇院擔任聯合藝術總監，執導作品包括：約翰·普里斯特利的《康尼留斯》及聖約翰·厄文的《異族通婚》（芬博羅劇場）、《燈光》（英國國家劇團工作室）、《伊拉克特拉》及《伊底帕斯》（斯托克波特總里克劇場）、《奧利安娜》（香港藝術中心）、《暴風雨》及《馬克白》（劍橋ADC劇院及愛丁堡戲劇節）及《煉獄》（愛丁堡戲劇節）。曾與戲劇導演米高·格蘭達格、特雷弗·納恩等人於唐瑪倉庫劇院、英國國家劇團、布什劇院、衝鋒劇團、美國百老匯及倫敦西區接受專業訓練。近期將與英國巡演劇院及麥凱布史密斯製作公司合作。

Yates is Artistic Associate at Royal and Derngate Theatres, Northampton, under Laurie Sansom. Directing credits include *Cornelius* by J.B. Priestley and *Mixed Marriage* by St John Ervine the Finborough Theatre; *Lights* (NT Studio), *Electra* and *Oedipus* (Garrick, Stockport); *Oleanna* (Hong Kong Arts Centre); *The Tempest* and *Macbeth* at the ADC Theatre and Edinburgh Festival; *Purgatory* at the Edinburgh Festival. He trained with directors Michael Grandage, Trevor Nunn, Jamie Lloyd, Josie Rourke and Phyllida Lloyd at the Donmar, National Theatre, Bush Theatre, Headlong, on Broadway and in the West End. He has forthcoming engagements with English Touring Theatre and McCabe/Smith Productions.

© Thomas Morrison



奧雲·亞瑟
Owain Arthur

法蘭西斯·亨少
Francis Henshall

亞瑟曾就讀於倫敦市政廳音樂戲劇學院，其戲劇作品除《一僕二主》外，還包括：英國國家劇團製作、海特納執導的《高校男生》；《羅密歐與茱麗葉》（皇家莎士比亞劇團）；《錯中錯》（皇家交流劇團），以及《鳥之歌》（倫敦西區喜劇劇場）。電視作品包括：《荷比市》、《十四歲的昨日》、《小碼頭》、《新把戲》及《皇宮事故》。電影作品包括：《身在異鄉》、《好好先生》及《艾爾塔》。

Arthur trained at the Guildhall School of Music and Drama. Apart from *One Man, Two Guvnors*, he has also been seen in Hytner's National Theatre production of *The History Boys*, as well as *Romeo and Juliet* for the Royal Shakespeare Company, *The Comedy of Errors* for the Royal Exchange Theatre and *Birdsong* at the Comedy Theatre. On television his credits include *Holby City*, *Ddeg*, *Cei Bach*, *New Tricks* and *The Palace*. His film credits include *Abroad*, *Mr Nice* and *Eldra*.

© Joanna Betts



艾德華·班奈特
Edward Bennett

史丹尼·史特伯斯
Stanley Stubbers

班奈特曾就讀於皇家戲劇藝術學院，其七部作品曾獲伊恩·查理森獎提名。戲劇作品包括：《仲夏夜之夢》、《愛的徒勞》及《哈姆雷特》（皇家莎士比亞劇團）；《振動器》及《造謠學堂》（巴斯皇家劇院）、橫貫計劃《皆大歡喜》

及《暴風雨》（老域劇院、紐約演出及國際巡演）、《乾草熱》（英國茨塞斯特節劇院）、《奧賽羅》（唐瑪倉庫劇院）、《小尼爾》、《賣花女》、《人身保護令》及《惡有惡報》（彼得·荷爾爵士劇團）。電影作品包括：《新鐵金剛：智破天兇城》、《戰馬》、《哈姆雷特》及《朋友們團結起來》。

Bennett trained at Royal Academy of Dramatic Arts. His work in theatre includes: *A Midsummer Night's Dream*, *Love's Labour's Lost* and *Hamlet* for the Royal Shakespeare Company; *The Vibrator Play* and *The School for Scandal* at Theatre Royal, Bath; *As You Like It* and *The Tempest* for The Bridge Project at the Old Vic, New York and international tour; *Hay Fever* at Chichester Festival Theatre; *Othello* at the Donmar; and *Little Nell*, *Pygmalion*, *Habeas Corpus* and *Measure for Measure* for the Peter Hall Company. Films include: *Skyfall*, *War Horse*, *Hamlet* and *Friends Just United*. Seven of his performances have been nominated for the Ian Charleson Award.

© Mat Roberts



艾美·布芙斯圖爾
Amy Booth-Steel

多莉
Dolly

布芙斯圖爾曾就讀於伯明翰表演學院，其戲劇作品包括：《屈身求愛》（英國國家劇團）、皇家莎士比亞劇團成立 50 周年推出的《波比》、《蜜莉姑娘》（紐伯里水磨坊劇團）、《前任》（蘇豪劇院）、《刻痕》（高潮戲劇節）、《燕子與鸚鵡》（布里斯班老域劇院）、《丁燈》（伍斯特天鵝劇場）、《狗狗震》英國巡演、《修女也瘋狂》（倫敦西區）和《仙樂飄飄處處聞》。電視作品包括：《鬥智天王》、《不惜一切》、《校園特務》和《醫者父母心》。電影作品有《殺死基夫》。

Booth-Steel trained at Birmingham School of Acting. Her work in theatre includes: *She Stoops to Conquer* at the National Theatre; *Poppy* for the Royal Shakespeare Company's 50th Birthday; *Thoroughly Modern Millie* at the Watermill, Newbury; *Ex* at Soho Theatre; *Nicked* at Hightide Festival; *Swallows and Amazons* at Bristol Old Vic; *Aladdin* at Worcester Swan; *Scooby Doo* on a UK tour; and *Sister Act* and *The Sound of Music* in the West End. TV includes: *Hustle*, *I'd Do Anything* and *MI High Doctors*. Film: *Kill Keith*.



© Vincenzo Photography

彼得·卡菲 Peter Caulfield

艾飛
Alfie

卡菲曾就讀於利物浦表演藝術學院，戲劇作品包括：《摩登人物》和《搶奪芳心喜自由》（英國國家劇團）、《美國安然公司》（茨塞斯特皇家宮廷劇院和倫敦西區）、《仲夏夜之夢》（醜小孩劇團）、《小飛俠》（伯明翰劇團）、《拜訪森林》（高文花園皇家歌劇院）、於諾咸頓演出《癡人大秀》、《野鴨》（唐瑪倉庫劇院）、《雀起鄉到燭鎮》（芬博羅劇場）、《丁燈》（老城劇院）及《我們的家》（倫敦西區）。電影人安迪·薛基斯近日邀請卡菲加入一間電影動態攝取技術公司——奇幻秀。

Caulfield trained at LIPA. His work in theatre includes: *The Man of Mode* and *A Funny Thing Happened on the Way to the Forum* at the National Theatre; *ENRON* at Chichester, Royal Court and West End; *A Midsummer Night's Dream* for Changeling; *Peter Pan* at Birmingham Rep; *Into the Woods* at the Royal Opera House; *Follies* at Northampton; *The Wild Duck* at the Donmar Warehouse; *Larkrise to Candleford* at the Finborough; *Aladdin* at the Old Vic; and *Our House* in the West End. He was recently invited by Andy Serkis to join the film motion capture company Imaginarium.



© Brad Madison

力克·卡瓦列 Nick Cavaliere

哈利·丹高
Harry Dangle

卡瓦列畢業於英國音樂及演藝學院，戲劇作品包括：《暴風雨》（英國國家劇團）、《安東尼與克利歐佩特拉》、《胡說八道》、《沃爾波》、《沃伊采克》、《故態復萌》（皇家莎士比亞劇團）；《可抵抗阿圖羅·烏依上台》（利物浦及諾定咸劇院）、《馴悍記》（普利茅斯皇家劇院）、《血與玫瑰》（支架劇團）、英國楊維克劇團《睡公主》（巴比肯及百老匯）、《紅男綠女》（皮卡迪利劇院）及《梭羅》（倫敦西區）。電視作品包括：《醫生們》及《外科醫生馬丁》。電影作品包括：《魔鬼遊樂場》、《小人國大歷險》、《愛·不太遲》及《女角鬥士》。

Cavaliere trained at the London Academy of Music and Dramatic Art. His work in theatre includes: *The Tempest* for the National Theatre; *Antony and Cleopatra*, *Bollocks*, *Volpone*, *Woyzeck* and *The Relapse* for the Royal Shakespeare Company; *The Resistible Rise of Arturo Ui* for Liverpool and Nottingham Playhouses; *The Taming of the Shrew* at Plymouth Theatre Royal; *Blood and Roses* for Trestle Theatre Company; *Sleeping Beauty* for the Young Vic at the Barbican and on Broadway; *Guys and Dolls* at Piccadilly Theatre; and *Zorro* in the West End. TV includes: *Doctors* and *Doc Martin*. Films include: *Devil's Playground*, *Gulliver's Travels*, *Last Chance Harvey* and *Gladiator*.

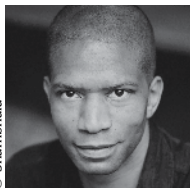


哥連·美斯 Colin Mace

查理·克倫徹
Charlie Clench

美斯的戲劇作品包括：《戰馬》（英國國家劇團和倫敦西區）、《叢林裏的俄羅斯人》（皇家莎士比亞劇團）、《伊尼希摩爾的中尉》、《安東尼與克利歐佩特拉》、《奧賽羅》、《狐坡尼》及《房屋停建》（皇家莎士比亞劇院）；《生存的榮耀》（皇家宮廷劇院）、《破產》及《第十二夜》（西約克郡劇場）、《顏如花》（阿可拉劇院）、《奧賽羅》（倫敦利瑞克漢默史密斯劇院、布里斯班老城劇院和西約克郡劇場）、《真理報》（茨塞斯特節日劇團）、《解密》（諾威頓皇家劇院）及《三十九步》。電影作品有《血戰墓碑鎮》。

Mace's work in theatre includes: *War Horse* at the National Theatre and in the West End; *A Russian in the Woods*, *The Lieutenant of Inishmore*, *Antony and Cleopatra*, *Othello*, *Volpone* and *La Maison Suspende* for the Royal Shakespeare Company; *The Glory of Living* at the Royal Court; *Crash* and *Twelfth Night* at West Yorkshire Playhouse; *Jenufa* at the Arcola; *The Odyssey* at the Lyric, Hammersmith, Bristol Old Vic and West Yorkshire Playhouse; *Pravda* at Chichester; *Breaking the Code* at the Royal, Northampton and *The 39 Steps*. Film: *Dead in Tombstone*.



馬克·莫雷諾 Mark Monero

萊德·寶雅騰
Lloyd Boateng

莫雷諾的戲劇作品包括：《車輪》（蘇格蘭國家劇院）、《天使屋》（全蝕劇團）、《惡有惡報》（倫敦艾爾美達劇院）、《純金》、《冷巷的救世主》和《金子》（蘇豪劇院）、《為他們歌唱》

（領航劇團）、《鄉村妻子》（沃特福德皇宮劇院）、《蜜糖滋味》（利物浦劇院）、《阿比西尼亞》（南沃克劇團）、《腎上腺素心》（倫敦布什劇院）、《本地男孩》（漢堡斯德劇院）、《聊男人》（曼徹斯特小綠屋和橢圓劇場），以及《胡椒湯》（倫敦利瑞克漢默史密斯劇院）。

Monero's work in theatre includes: *The Wheel* for National Theatre of Scotland; *Angelhouse* for Eclipse; *Measure for Measure* at the Almeida; *Pure Gold*, *The Christ of Coldharbour Lane* and *Gold at Soho Theatre*; *Sing Yer Heart Out for the Lads for Pilot*; *The Country Wife* at Watford Palace Theatre; *A Taste of Honey* at Liverpool Playhouse; *Abyssinia* at Southwark Playhouse; *Adrenalin Heart* at the Bush; *Local Boy* at Hampstead; *Talking About Men* at Manchester Green Room and Oval Playhouse; and *Pepper Soup* at the Lyric Hammersmith.



卡莉·莎莉 Kellie Shirley

寶蓮·克倫徹
Pauline Clench

莎莉的戲劇作品包括：《奇蹟》（英國國家劇團）、《哈姆雷特》（斯塔福德露天劇場）、《烏鴉小屋》及《同謀者》（米納爾巧克力工廠劇團）、《陰道獨白》巡演、《剩餘最好》及《天生說謊》（皇家宮廷劇院）、《苦海孤雛》（倫敦利瑞克漢默史密斯劇院上演及巡演），以及《波士頓式婚姻》（波士頓八角劇院）。近期電視作品包括：《自私鬼》、《路易斯斯》、《樂隊雙親》、《倫敦東區人》、《開心掌櫃》及《天空下的那些街》。近期電影作品包括：《飛踢》、《暴亂》、《注定是死》、《花心大丈夫》、《自行車上的女孩》及《網住愛情》。

Shirley's work in theatre includes: *The Miracle* at the National Theatre; *Hamlet* at the Stafford Open Air Theatre; *Rookery Nook* and *Accomplice* at the Menier Chocolate Factory; *The Vagina Monologues* on tour; *Best of the Rest* and *The Lying Kind* at the Royal Court; *Oliver Twist* at the Lyric Hammersmith and on tour; and *Boston Marriage* at

Bolton Octagon. Recent TV includes: *Self Centred*, *Lewis*, *Parents of the Band*, *EastEnders*, *Happy Slaps*, *Twenty Thousand Streets Under the Sky*. Recent films include: *Kick*, *Riot*, *Everyone's Going to Die*, *Run for Your Wife*, *Girl on a Bicycle*, and *Wimbledon*.

© Wolf Martoch



里昂·威廉斯 Leon Williams

阿蘭·丹高
Alan Dangle

威廉斯曾就讀於倫敦市政廳音樂及戲劇學院，其戲劇作品包括：《柑橘與檸檬啊》（頑皮劇團）、《子彈》（皇家莎士比亞劇團於漢堡斯德劇院演出）、《聖經》和《仲夏夜之夢》（倫敦莎士比亞環球劇團）、《皆大歡喜》（京士頓玫瑰劇院）、《仲夏夜之夢》（彼得·荷爾爵士劇團）、《孤星血淚》（曼徹斯特圖書館劇團）、《心之罪》（聯盟劇團）、《羅密歐與茱麗葉》和《第十二夜》（倫敦攝政公園露天劇場）、《換命謊言》（英國巡演劇團），以及《皆大歡喜》（德比劇團）。

Williams trained at Guildhall School of Music and Drama. His work in theatre includes: *Private Peaceful* for Scamp Theatre; *The Bullet* for the Royal Shakespeare Company at Hampstead; *The Bible* and *A Midsummer Night's Dream* at Shakespeare's Globe; *As You Like It* at Rose Theatre Kingston; *A Midsummer Night's Dream* for The Peter Hall Company; *Great Expectations* at Manchester Library Theatre; *Crimes of the Heart* at the Union Theatre; *Romeo and Juliet* and *Twelfth Night* at Regent's Park Open Air Theatre; *The Changeling* for English Touring Theatre; and *As You Like It* at Derby Playhouse.

© Nick James



馬修·活亞特 Matthew Woodyatt

嘉瑞斯
Gareth

活亞特的戲劇作品包括：英國國家劇團《一僕二主》（倫敦西區）、《戰馬》及《無事生非》（英國國家劇團）、《受難記》（威爾斯國家劇團）、《胡桃夾子》（巴斯皇家劇院）、《柳林風聲》（海馬克皇家劇院）、《愛麗絲夢遊仙境》（奈菲爾劇場）、《聖誕頌歌》（南沃克劇團）、《夢中情人》巡演、《士兵遊行》（西約克郡劇場和伯明翰劇團）及《麥克與美寶》（紐伯里水磨坊劇團）。電影作品有《我們的福音》。

Woodyatt's work in theatre includes: *One Man, Two Guvnors* for the National Theatre in the West End; *War Horse* and *Much Ado About Nothing* at the National Theatre; *The Passion* for National Theatre Wales; *The Nutcracker* at Theatre Royal Bath; *The Wind in the Willows* at the Haymarket, Basingstoke; *Alice in Wonderland* at the Nuffield, Southampton; *A Christmas Carol* at Southwark Playhouse; *Dreamboats and Petticoats* on tour; *Privates on Parade* at West Yorkshire Playhouse and Birmingham Rep; and *Mack and Mabel* (also West End) at the Watermill, Newbury. Film: *The Gospel of Us*.



露絲·韋亞特 Rosie Wyatt

麗秋·克拉布
Rachel Crabbe

韋亞特曾就讀於皇家威爾斯音樂戲劇學院，戲劇作品包括：納博科夫劇團《決斷兩秒間》（愛丁堡泰維士劇院、蘇豪劇院）、《可愛女郎》（愛丁堡小腹劇場、蘇豪劇院、英國巡演及於紐約演出）；《摩加迪沙》（倫敦利瑞克漢默史密斯劇院及其英國巡演）及培茵·普羅劇團《愛愛愛》（英國巡演、愛爾蘭高威藝術節）。電視作品有《醫者父母心》。

Wyatt trained at Royal Welsh College of Music and Drama. Her work in theatre includes: *Blink* (at the Traverse, Edinburgh and Soho Theatre) and *Bunny* (Underbelly, Edinburgh, Soho Theatre, UK tour and New York), both for Nabokov; *Mogadishu* at Lyric Hammersmith and UK tour; and *Love Love Love* for Paines Plough on UK tour and Galway Festival. TV includes: *Doctors*.



沙濱娜·卡特 Sabrina Carter

聯合演出 / 寶蓮·克倫
徹（替角）/ 多莉（替角）
Ensemble / US Pauline
Clench / US Dolly

卡特曾就讀於蘇格蘭皇家音樂戲劇學院，戲劇作品包括：《克萊林達》（愛丁堡尼瑟博劇院）、《小飛俠》（伊甸園劇院）、《變身怪醫》（肯賴特戲劇團）、《丁燈》（馬克羅拔劇團）、《罪》（絕對音樂劇團）、音樂劇版《苦海孤雛》、《女巫前傳》及《三十九步》（倫敦西區）。電視作品有《你如何像瑪麗亞一樣解決問題？》。電影作品有《表演》。

Carter trained at the Royal Scottish Academy of Music and Drama. Her work in theatre includes: *Clarinda* at Netherbow Theatre; *Peter Pan* at Eden Court; *Jekyll and Hyde* for Bill Kenwright Limited; *Aladdin* for Macrobert; *Guilt for Perfect Pitch*; and

Oliver!, *Wicked*, and *The 39 Steps* in London's West End. TV includes: *How Do You Solve a Problem Like Maria?* Film: *The Performance*.



艾利西亞·戴維斯 Alicia Davies

聯合演出 / 麗秋·克拉布
（替角）
Ensemble / US Rachel
Crabbe

戴維斯曾就讀於倫敦音樂戲劇藝術學院，戲劇作品包括：《血婚》及《巴凱》（諾威頓皇家頓蓋特劇院）；《不可兒戲》及《錯中錯》（牛津莎士比亞劇團）；《鳥籠》（米納爾劇場和倫敦西區）；《羅密歐與茱麗葉》、《皆大歡喜》及《仙樂軍魂》（倫敦攝政公園露天劇場）；《布魯切克先生歷險記》（英國國家歌劇院）；《爛衫》、《艱難時世》、《惡魔校長》及《我要高飛》巡演；《愛情面面觀》、《孤星淚》、《貓》及《屋頂上的提琴手》（倫敦西區）。電影作品有《通訊衛星》。

Davies trained at London Academy of Music and Dramatic Art. Her work in theatre includes: *Blood Wedding* and *The Bacchae* at the Royal and Derngate, Northampton; *The Importance of Being Earnest* and *The Comedy of Errors* for Oxford Shakespeare Company; *La Cage Aux Folles* at the Menier and in the West End; *Romeo and Juliet*, *As You Like It* and *Oh! What a Lovely War* at Regent's Park Open Air Theatre; *The Adventures of Mr Broucek* for ENO; *Rags*, *Hard Times*, *Demon Headmaster* and *Fame* on tour; and *Aspects of Love*, *Les Miserables*, *Cats* and *Fiddler on the Roof* in the West End. Film: *Telstar*.

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馬克·積遜 Mark Jackson

聯合演出 / 阿蘭·丹高
(替角) / 艾飛 (替角)
Ensemble / US Alan
Dangle / US Alfie

積遜曾就讀於布里斯托老城戲劇學校，戲劇作品包括：《我是照相機》(迷迭香枝劇院)；《布朗女士和赤膊男孩們》(遊樂園劇場)；《電話謀殺案》、《遠離塵囂》、《三位提琴手》、《斷腸花》、《閨房鬧劇》、《膽小鬼》及《少不更事》(薩福克夏日劇場)；《丁燈》、《白雪公主》及《睡美人》巡演；《吶喊音樂劇》(高文花園藝術劇院)，以及《蝦碌戲班》(老城劇院和倫敦西區)。電視作品有《今日王室》及《浪子回頭》。

Jackson trained at the Bristol Old Vic Theatre School. His work in theatre includes: *I Am a Camera* at The Rosemary Branch and *Faith Brown and Her Boys in the Buff* at the Pleasance; *Write Me a Murder, Far from the Madding Crowd*, *Fiddler's Three*, *My Cousin Rachel*, *Bedroom Farce*, *Cowardy Custard Salad Days* at Suffolk Summer Theatre; *Aladdin*, *Snow White and Sleeping Beauty* tour; *Shout! The Musical* at the Arts Theatre, and *Noises Off* at the Old Vic and in the West End. TV includes: *The Royal Today* and *Beau Brummel*.

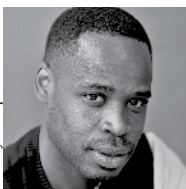


阿倫·皮雅遜 Alan Pearson

聯合演出 / 史丹尼·史特伯斯 (替角) / 的士司機
Ensemble / US Stanley
Stubbers / Taxi Man

皮雅遜的戲劇作品包括：於茨塞斯特演出的《英倫六姊妹》、《我和我的女孩》及《潘贊斯的海盜》(基爾沃斯露天劇院)、《神奇豌豆》(沃特福德皇室宮劇院)、《哈姆雷特》(唐瑪倉庫劇院)、《西坡拉》(喬治·伍德劇院)、《毛髮》(法蘭克福英國劇院)、於塞浦路斯演出的《仙樂飄飄處處聞》、《鐵達尼號》(倫敦蕭伯納劇場)、《窈窕淑女》及《癡人大秀》(肯尼斯·摩爾劇院)、《Q 大道》及《世界在轉動》(倫敦西區)。

Pearson's work in theatre includes: *The Mitford Girls* at Chichester; *Me and My Girl* and *The Pirates of Penzance* for Kilworth House Open Air; *Jack and the Beanstalk* at Watford Palace; *Hamlet* at the Donmar; *Zipporah* at the George Wood Theatre; *Hair* for the English Theatre, Frankfurt; *The Sound of Music* in Cyprus; *Titanic* at the Shaw; *My Fair Lady* and *Follies* at the Kenneth More Theatre; and *Avenue Q* and *The World Goes Round* in the West End.



塞恩·蕭特 Seun Shote

聯合演出 / 萊德·寶雅騰
(替角) / 嘉瑞斯 (替角)
Ensemble / US Lloyd
Boateng / US Gareth

蕭特的戲劇作品包括：《死亡與國王的侍從》(英國國家劇團)、《我們國家的利益》(原創劇團)、《靈魂掙扎》(都柏林聚焦劇團)、《第十二夜》(諾定咸劇院)、《莎樂美》(衝鋒劇團)、《班芝已死》(斯蒂芬·約瑟夫劇院和史篤城新域劇院)、《行走的瀑布》(英國非洲解放劇團)、《幽靈的困境》(越界劇團)、《英年早逝》(格林威治劇院)、《霍克頓的故事》(紅房劇團)，以及《藍色·橙色》(倫敦西區公爵夫人劇院)。電影作品包括：《歡迎來到龐奇》、《生活和歌詞》、《鳥的天空》及《前途光明》。

Shote's work in theatre includes: *Death and the King's Horseman* at the National; *Our Country's Good* for the Original Theatre Co.; *Pinching for My Soul* for Focus; *Twelfth Night* at Nottingham Playhouse; *Salome* for Headlong; *Sizwe Bansi is Dead* at the Stephen Joseph and New Vic Stoke; *Walking Waterfall* for Tiata Fahodzi; *Dilemma of a Ghost* for Border Crossings; *Cry of Innocence* at Greenwich Theatre; *Hoxton Story* at Red Room; *Blue/Orange* at the Duchess Theatre, West End. Films include *Welcome to the Punch*, *Life 'n' Lyrics*, *Les Oiseaux du Ciel* and *Future's Bright*.

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羅素·韋確斯 Russell Wilcox

聯合演出 / 查理·克倫徹
(替角) / 哈利·丹高(替角)
Ensemble / US Charlie
Clench / US Harry Dangle

韋確斯的戲劇作品包括：《屈身求愛》及《嫦娥幻夢》(英國國家劇團)、《仙樂飄飄處處聞》(基爾沃斯劇院)、《納爾遜》(蘇豪劇院)、《梅花A》(溫布頓劇院)、《天使之城》(樓上劇院)、《姐妹情仇》(布萊頓皇家劇院)、《大廈將傾》(巴特西藝術中心)、《舞動人生》、音樂劇版《艱難時世》、《你咪理，我愛你，死未？》、《生命的旋律》、《曼迪》、《日落大道》、《愛情面面觀》及《巴納姆》(倫敦西區)。電影作品有《蝙蝠俠前傳1：俠影之謎》。

Wilcox's work in theatre includes: *She Stoops to Conquer* and *Lady in the Dark* at the National Theatre; *The Sound of Music* for Kilworth House; *Nelson* at Soho Theatre; *Ace of Clubs* at Wimbledon Studio; *City of Angels* at Upstairs at the Landor; *Whatever Happened to Baby Jane?* at Theatre Royal Brighton; *The Cradle Will Rock* at BAC; *Billy Elliot*, *Hard Times* (the musical), *I Love You You're Perfect Now Change*, *Sweet Charity*, *Maddie*, *Sunset Boulevard*, *Aspects of Love* and *Barnum* in the West End. Film: *Batman Begins*.

US = 替角 Understudies
簡歷中譯：林青睿



grow with the arts

香港藝術節青少年之友，是一個為年輕人打開藝術之門的教育計劃，以優質藝術表演及與藝術家交流的活動，讓 25 歲或以下全日制中學及大專學生與藝術一同成長。

Young Friends of the Hong Kong Arts Festival is an educational programme that introduces young people to the arts. Through a broad spectrum of high-quality performing arts programmes and activities, Young Friends offers students aged 25 or below the opportunity to grow with the arts.

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* 香港藝術節協會有關更改已公佈的節目。

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21.2-22.3.2013

藝術節開幕演出 **Festival Opening**

美國芭蕾舞劇院 **American Ballet Theatre**

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Dance Gala

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© Julie Kent and Marcelo Gomes in 'The Mirror' from 'Ballet Gala' by Stearns

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The Sir Edward Youde Memorial Fund has supported the Young Friends of the Hong Kong Arts Festival for 21 years.

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.

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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
朴星古鋼琴獨奏會 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

音樂	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
	《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	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
舞蹈	《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 《羅密歐與茱麗葉》 <i>Romeo and Juliet</i> 編舞：麥克美倫 Choreographer: Sir Kenneth MacMillan	CCGT	21-23/2 27, 28/2 1/3	7:30pm 7:30pm 2:30pm
舞蹈	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
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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。

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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**.

如欲贊助或捐助香港藝術節，
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