

42nd



香港藝術節
Hong Kong
Arts Festival
18.2-22.3.2014

英雄 Hero Hero Hero Hero Hero Hero Hero 英雄

Bristol Old Vic in association with
Handspring Puppet Company

布里斯托爾老域劇團 暨 南非木偶劇團

A Midsummer Night's Dream



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香港藝術節連續舉辦42年，為香港文化生活增添姿采。在本港以至世界各地的藝術愛好者心中，香港藝術節已成為一年一度的文化盛事。

本屆藝術節的節目經過精心挑選，中西薈萃，傳統與創新俱備，正好反映香港兼容並蓄、百花齊放的文化面貌。

一如以往，本屆藝術節邀請到世界各地的知名藝術家來港獻藝。觀眾除可欣賞到精采演出，還可領略嶄新的藝術觀點，大開眼界。近年，藝術節委約本港藝術家創作不同類型的作品，質素甚高。此舉有助培育本地藝術人才，促進香港文化創意產業發展。藝術節是難得的機會，讓本港和其他地方的藝壇精英盡展才華，帶領觀眾踏上妙不可言的藝術創意之旅。

謹祝第42屆香港藝術節圓滿舉行，各位藝術家演出成功，觀眾回味無窮。

香港特別行政區行政長官

Striving to enrich the city's cultural life over the past 42 years, the Hong Kong Arts Festival has become an annual highlight for arts enthusiasts from Hong Kong and abroad.

This year's Festival programme features an eclectic mix of classical and innovative works from East and West that echo Hong Kong's diverse cultural landscape.

Once again, the Festival brings acclaimed artists from around the world to delight the audiences and offer fresh perspectives on the arts. In recent years, the Festival has commissioned a variety of high-quality local productions to nurture home-grown talent and contribute to the development of Hong Kong's cultural and creative industries. The Festival represents an important opportunity for artists from Hong Kong and abroad to realise their true potential and take the audience on a fascinating journey into the world of art and creativity.

I wish all participants and attendees a very memorable and successful 42nd Hong Kong Arts Festival.

C Y Leung
Chief Executive
Hong Kong Special Administrative Region

歡迎蒞臨第42屆香港藝術節。感謝各界支持，香港藝術節得以屢創佳績，節目種類與規模不斷擴展，廣獲好評。

香港藝術節的成功，有賴香港特區政府、香港賽馬會慈善信託基金、各贊助企業、機構及個人捐助者的支持，藝術及文化界同儕的支持亦不可或缺。我衷心感謝學生票捐助計劃及新作捐助計劃的捐獻者，各位的慷慨捐助不但有助培育年青觀眾，亦讓本地藝術家得以一展才華。承蒙各界夥伴支持，香港藝術節團隊必精益求精，呈獻更多精彩節目。

感謝您前來欣賞本節目，您的參與是我們向前邁進的動力。

香港藝術節主席

夏佳理



I am delighted to welcome you to the 42nd Hong Kong Arts Festival, which features an array of programmes encompassing both rising stars and great masters.

We remain committed to presenting enjoyable and entertaining works of the highest quality, and we are able to do so thanks to support from many stakeholders including the Government of Hong Kong SAR, the Hong Kong Jockey Club, corporate sponsors, institutional and personal donors. I would also like to acknowledge contributions to the Student Ticket Scheme and the New Works Scheme, which enable us to build for the future.

Special thanks are due to participating artists and to you for being part of this Festival. Your presence is paramount to its success and I hope you will enjoy the performances you have chosen.

Ronald Arculli, Chairman

Ronald Arculli

歡迎閣下蒞臨第42屆香港藝術節。

本屆藝術節歌頌英雄 — 那些為理想而獻身的人。身處五光十色的大都市，香港藝術節節目亦彰顯多元風采 — 您將在舞台上見到身穿銀甲的騎士、草莽英雄、受命運播弄的戀人、政治避難者以及一位探尋終極幻象的魔術師。同時我們也向藝術界的英雄致敬，他們以無與倫比的膽魄開疆闢土、挑戰極限，以其藝術成就豐富我們的生活，展示出非凡的人類潛能。

我由衷感謝參與演出的一眾新晉藝術家與當代名家，以及協助藝術節順利舉辦的眾多機構及各界人士。更要感謝您撥冗觀看今次演出，令英雄之旅得以圓滿。

香港藝術節行政總監

何嘉坤



It is a pleasure and privilege to welcome you to the 42nd Hong Kong Arts Festival.

This year we celebrate heroes: individuals who dedicate themselves to an ideal. As diverse as the city which is this Festival's home, they include knights in shining armour and outlawed rebels, star crossed lovers, political refugees and a magician in quest of the ultimate illusion. We also salute artist heroes, who boldly break new ground and scale extraordinary heights to enrich our lives and our shared human potential.

I am most grateful to the artists who are our partners in this Festival, whether luminaries of the day or stars in a future firmament. I am also deeply grateful to the many individuals and institutions who make this Festival possible. Above all, I would like to thank you for making time to be here with us, to complete this company of heroes.

Tisa Ho, Executive Director

Tisa Ho

SINO ART

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ABOUT 簡介

Dedicated to promoting local art and culture and enriching the daily lives of Hong Kong people, Sino Group initiated 'Sino Art' project in 2006. We aim to provide local and international artists opportunities to showcase their talents through art exhibitions and public art installations at Sino Group properties. To add vigour to the creative community in Hong Kong, the group sponsors multiple art and design events in town. Sino Group received the 'Award for Arts Sponsorship' for the years of 2007 and 2008, and the 'Award for Arts Promotion' of 2008 from the Hong Kong Arts Development Council.

信和集團於2006年初展開信和藝術計劃，致力推動藝術融入生活，經常於集團旗下物業舉辦各類型展覽以及添置公共藝術作品，為本地及海外藝術家提供展出作品機會，並舉辦藝術教育活動，讓公眾對各式各樣的藝術創作多加認識和了解。此外，集團透過計劃贊助多項本地大型藝術節目及推廣創意活動，支持本港的藝術和創意發展。信和集團榮獲香港藝術發展局頒發「2007香港藝術發展獎」之「藝術贊助獎」及「2008香港藝術發展獎」之「藝術贊助獎」與「藝術推廣獎」。



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香港賽馬會慈善信託基金
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香港藝術節

HONG KONG ARTS FESTIVAL (HKAF)

香港藝術節於1973年正式揭幕，是國際藝壇中重要的文化盛事，於每年2、3月期間呈獻約150場演出及約250項「加料」和教育節目，致力豐富香港的文化生活。

香港藝術節是一所非牟利機構，約三成經費來自香港特區政府的撥款，約四成來自票房收入，而餘下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。

香港藝術節每年呈獻眾多國際演藝名家的演出，例如：芭托莉、卡里拉斯、馬友友、格拉斯、馬素爾、沙爾、巴里殊尼哥夫、紀蓮、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、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、翹娜、包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、莫斯科藝術劇院及北京人民藝術劇院等。

香港藝術節積極推介本地演藝人才和新晉藝術家，並委約及製作多套全新戲劇、室內歌劇和當代舞蹈作品，甚或出版新作劇本，不少作品已在香港及海外多度重演。

香港藝術節大力投資下一代的藝術教育。「青少年之友」外展計劃成立23年來，已為約700,000位本地中學生及大專生提供藝術體驗活動。藝術節每年亦通過「學生票捐助計劃」提供近9,000張半價學生票。

香港藝術節每年主辦逾百項深入社區的「加料節目」，例如示範講座、大師班、工作坊、座談會、後台參觀、展覽、藝人談、導賞團等，鼓勵觀眾與藝術家互動接觸。

HKAF, launched in 1973, is a major international arts festival committed to enriching the life of the city by presenting about 150 performances and 250 PLUS and educational events in February and March every year.

HKAF is a **non-profit organisation**, with about 30% of annual revenue from government funding, around 40% from the box office, and the remaining 30% from sponsorships and donations from corporations, individuals, and charitable foundations.

HKAF presents **top international artists and ensembles**, such as Bartoli, Carreras, Yo-Yo Ma, Glass, Masur, Chailly, Baryshnikov, Guillem, Spacey, the Royal Concertgebouw Orchestra, the Mariinsky Theatre and Valery Gergiev, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Tanztheater Wuppertal Pina Bausch, Cloud Gate Dance Theatre, Zingaro, Royal Shakespeare Company, Moscow Art Theatre, and the People's Art Theatre of Beijing.

HKAF actively promotes **Hong Kong's own creative talents and emerging artists**, and **commissions, produces and publishes new works** in theatre, chamber opera and contemporary dance, many with successful subsequent runs in Hong Kong and overseas.

HKAF invests in **arts education** for young people. In the past 23 years, our **Young Friends** has reached about 700,000 secondary and tertiary school students in Hong Kong. Donations to the **Student Ticket Scheme** make available close to 9,000 half-price student tickets each year.

HKAF organises over 100 **Festival PLUS** activities in community locations each year to enhance the engagement between artists and audiences. These include lecture demonstrations, masterclasses, workshops, symposia, backstage visits, exhibitions, meet-the-artist sessions, and guided tours.

如欲贊助或捐助香港藝術節，請與藝術節發展部聯絡。

Please contact the HKAF Development Dept for sponsorship opportunities and donation details.

電郵 Email
dev@hkaf.org

直綫 Direct Lines
(852) 2828 4910/11/12

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42nd



香港藝術節
Hong Kong
Arts Festival

18.2-22.3.2014 Presents

Bristol Old Vic in association with
Handspring Puppet Company

布里斯托爾老域劇團 暨 南非木偶劇團

A仲夏夜之夢 Midsummer Night's Dream

21-23, 25-28.2.2014

香港大會堂劇院
Theatre, Hong Kong City Hall

演出長約 2 小時 40 分鐘，包括一節中場休息

Running time: approximately 2 hours 40 minutes including one interval

英語演出，附中文字幕

Performed in English with Chinese surtitles

此節目含成人內容、裸露及煙霧場面

This production contains adult content, nudity and smoke effect

封面照片 Cover photograph © Simon Annand

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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.

www.hk.artsfestival.org

網上追蹤香港藝術節 Follow the HKArtsFestival on



原著

莎士比亞

角色 Cast

斯納格/帕克

賽卡特·亞哈默德

溫柏/豆花

科林·米高·卡米歇爾

海倫娜

娜奧米·卡蘭斯頓

雷山德

亞歷克斯·費爾頓

斯諾特/帕克/飛蛾

菲安·吉爾

荷蜜亞

雅奇亞·亨利

弗魯特/菲婁斯特雷特/蛛網

克里斯托弗·基根

迪米特立斯

凱爾·里瑪

希波利塔/仙后蒂塔妮亞

薩斯基亞·普特維

泰西斯/仙王奧伯龍

大衛·里卡多-波爾斯

斯塔林/帕克/芥子

露茜·塔克

巴頓/埃格斯

米爾多斯·耶洛勒摩

Playwright

William Shakespeare

Snug/Puck

Saikat Ahamed

Quince/Peaseblossom

Colin Michael Carmichael

Helena

Naomi Cranston

Lysander

Alex Felton

Snout/Puck/Moth

Fionn Gill

Hermia

Akiya Henry

Flut/Philostrate/Cobweb

Christopher Keegan

Demetrius

Kyle Lima

Hippolyta/Titania

Saskia Portway

Theseus/Oberon

David Ricardo-Pearce

Starveling/Puck/Mustardseed

Lucy Tuck

Bottom/Egeus

Miltos Yerolemos

創作人員 Creative Team

導演

湯·莫里斯

木偶設計、製作及指導

南非木偶劇團

設計師

維奇·摩提瑪

燈光設計

菲利普·格拉德威爾

作曲

大衛·普萊斯

音效設計

克里斯托弗·薩特

副導演

詹姆斯·伯納斯

副設計師

摩利·愛因希堪

動作設計

安德魯·多森

副燈光設計

羅伯特·卡西

副音效設計

添·米德爾頓

副木偶指導

大衛·艾明思

副音樂總監

強納森·特倫查德

服裝設計

卡特琳娜·希肯

演出顧問

薩拉·伯德

木偶表演副指導

約瑟夫·華萊士

編舞

羅勞爾·斯韋弗

Director

Tom Morris

Puppet Design, Fabrication & Direction

Handspring Puppet Company

Designer

Vicki Mortimer

Lighting Designer

Philip Gladwell

Composer

Dave Price

Sound Designer

Christopher Shutt

Associate Director

James Bonas

Associate Designer

Molly Eincomb

Movement Director

Andrew Dawson

Associate Lighting Designer

Robert Casey

Associate Sound Designer

Tim Middleton

Associate Puppetry Director

David Emmings

Associate Musical Director

Jonathan Trenchard

Costume Supervisor

Katerina Hicken

Casting Consultant

Sarah Bird

Puppetry Associate

Joseph Wallace

Choreographer

Laurel Swift

制作人員 Production Team

製作經理

(英國, 香港, 南韓)

詹·里弗

製作經理 (美國)

雅基·雷

舞台監督

羅賓·朗里

執行舞台監督

麗貝卡·詹姆斯

助理舞台監督/木偶維護

安迪·嘉德

服裝員及服裝主任

艾瑪·凱因斯

音響師

鍾納森·艾夫列特

原創佈景製作及佈景藝術設計

弗雷德·斯塔西、安迪·斯科利文、

克里夫·托恩

彩排及製作攝影

希蒙·安南德

附加彩排及木偶攝影

約瑟夫·華萊士

執行製作人

艾瑪·斯特寧

製作人

凱瑟琳·摩根斯登

Production Manager

(UK, Hong Kong, South Korea)

Jim Leaver

Production Manager (US)

Jacqui Leigh

Company Stage Manager

Robin Longley

Deputy Stage Manager

Rebecca James

Assistant Stage Manager/Puppet Maintenance

Andy Guard

Dresser & Wardrobe Supervisor

Emma Cains

Re-sound Technician

Jonathan Everett

Original Set Construction & Scenic Art Design

Fred Stacey, Andy Scrivens &

Cliff Thorne

Rehearsal & Production Photography

Simon Annand

Additional Rehearsal & Puppetry Photography

Joseph Wallace

Executive Producer

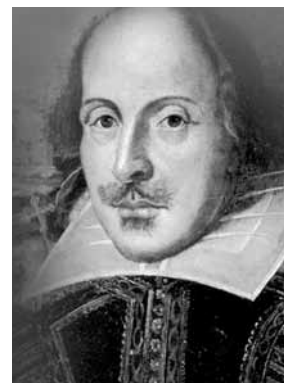
Emma Stenning

Producer

Catherine Morgenstern

威廉·莎士比亞

William Shakespeare (1564 - 1616)



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

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

創作於 1590 至 1596 年之間的《仲夏夜之夢》是一部浪漫喜劇，充滿豐富的幻想與天真的趣味，是莎士比亞最流行的劇本之一。

William Shakespeare was born on 23 April 1564, in Stratford-upon-Avon. In 1582 he married Anne Hathaway and by 1588 he had moved to London, attaining success as an actor and playwright. In 1594 he became a charter member of a group of actors known as the Lord Chamberlain's Men, later changing their name to the King's Men when they won the sponsorship of King James I.

By 1596 Shakespeare was recognised as the leading London playwright and at the age of 35 he invested money in the Globe Theatre, where he was also a member of the acting troupe. Shakespeare retired from London life around 1612 and died in Stratford in 1616.

Written between 1590 and 1596, *Midsummer Night's Dream* is a romantic comedy that is filled with the joy of imagination and innocence. It is one of the most popular Shakespearean plays.

First performed at Bristol Old Vic between 28 February and 4 May 2013

2013 年 2 月 28 日至 5 月 4 日 於布里斯托爾老域劇團首演

A Bristol Old Vic production

In association with Handspring Puppet Company

Co-commissioned by Spoleto Festival USA

With thanks to Rachel Bowen, Jason Barnes, Lynn Foster, the staff at Bristol Old Vic and all those who contributed to the creation of this production.

我們這場「夢」發生在一座叫「雅典」的虛構城市，這是一個飽受戰爭摧殘的原始世界，處於蠻荒邁向文明的邊界——而在莎士比亞的時代，許多人認為這部魔幻戲劇的背景是設在真實的古希臘雅典城。不過我們這場「夢」中的雅典城，與莎翁筆下的一樣：人們對超自然靈性的信仰是普遍存在的，愛情是脆弱的，年輕男女是被束縛的，吉凶難料之事如戰爭、遠航和婚姻是要祈求神靈助佑的。

話劇由交戰雙方的統治者拉開序幕，他們分別是雅典公爵泰西斯與亞馬遜女王希波利塔，雙方停戰言和，並以婚姻來鞏固和平局面，從而建立新的世界秩序。希波利塔正在刻著偉大神靈的雕像，以求神靈保佑她的婚姻。

此時埃格斯與女兒荷蜜亞及兩位雅典青年來訪。荷蜜亞愛慕叫雷山德的青年，但埃格斯援引雅典律法，堅持要女兒嫁給迪米特立斯。泰西斯命令荷蜜亞遵從父親之意，宣佈如果她不願嫁給迪米特立斯，則必須接受死刑或者終身做修女。得知此事後，荷蜜亞與雷山德兩位戀人憂心如焚，決定私奔。他們輕率地把私奔計劃告訴單戀迪米特立斯的好友海倫娜。而海倫娜隨後洩密給迪米特立斯，她知道迪米特立斯一定會追尋這對私奔的戀人，這樣她便可趁機緊隨其後來到林中。

與此同時，一群本地手藝人，或稱「工匠」聚在一起，討論如何在泰西斯和希波利塔的婚禮中獻上一齣表

Our “Dream” takes place in an imaginary city called Athens, in a primitive war torn world on the brink of civilisation – which is how many in Shakespeare’s time considered the Athens of Ancient Greece where he set this magical play. But his Athens, like ours, is also a world where belief in supernatural spirits is vivid and real, where love is vulnerable, where the young are not free, and where risky enterprises such as war, voyaging and marriage are not undertaken without inviting the aid of the spirit world.

As our play begins, two warring rulers, Theseus the Duke of Athens and Hippolyta the Queen of the Amazons, have made peace and decided to cement it in marriage, establishing a new world order. Hippolyta has carved great figures to invite the spirits to bless the wedding.

Egeus enters with his daughter, Hermia, and two young Athenian men. Hermia loves Lysander but Egeus invokes the Athenian Law and insists that she marry Demetrius. Theseus warns Hermia that she must do as her father wishes and declares that if she will not marry Demetrius she must die or become a nun. Distraught, Hermia and Lysander decide to run away. Rashly, they tell their friend Helena, who is herself in love with Demetrius and she decides to tell Demetrius, knowing that he will go after the couple, so that she can pursue him into the forest.

Meanwhile, a group of local craftsmen or “mechanicals” discuss putting on a play for Theseus and Hippolyta’s wedding. If their

演。如果他們的節目被選中，則意味著非常豐厚的酬勞。他們將要表演話劇《皮拉摩斯和西斯貝》，並計劃在樹林中彩排，那正好是年輕戀人打算私奔的林子。

希波利塔製作的雕像得到神靈加附，神靈提早降臨等待婚禮。仙王奧伯龍的侍從小精靈帕克預告仙王的到來。仙王奧伯龍和仙后蒂塔妮亞正因為一個印度童子而吵架，引起軒然大波。這名童子一直由仙后照看，仙后不願讓出這個童子，仙王惱羞成怒，命帕克找來一種神奇花朵的汁液。將這種汁液塗抹在睡夢中人的眼上，此人就會愛上睜眼看見的第一個生靈。

迪米特立斯來到森林，海倫娜一路跟隨，但迪米特立斯仍繼續奚落她。仙王偷聽到二人對話，命帕克把花汁用在迪米特立斯身上，讓他愛上海倫娜。

不遠處，雷山德與荷蜜亞在森林中睡着了。帕克誤以為雷山德是迪米特立斯，於是將花汁塗在他的眼上。雷山德醒來見到海倫娜，立刻愛上了她，一路追隨，離開了荷蜜亞。

樹林的另一邊，小仙們唱著催眠曲伴隨仙后入眠。奧伯龍將花汁擠出來塗在她的眼皮上——愉快暢想著仙后醒來時會是什麼光景。

那群工匠在仙后休憩的地方附近彩排，帕克趁人不注意，偷偷把驢頭安在了織工巴頓的脖子上。眾人看見朋

play is chosen it could mean a life-changing salary. They will perform *Pyramus and Thisbe* and they plan to rehearse in the same forest where the lovers have fled.

Hippolyta’s carved figures are possessed by the spirits, who have arrived early for the wedding. Puck, servant to Oberon, King of the Fairies, warns of the approach of Oberon himself. Oberon and Titania are engaged in a titanic struggle over an Indian boy in Titania’s care...Titania refuses to give up the boy and in anger Oberon orders Puck to find a magical flower, the juice of which, when applied to a sleeping person’s eyes, has the power to make them fall in love with the first creature they see when they wake.

Demetrius arrives in the woods pursued by Helena and he continues to spurn her. Overhearing their conversation, Oberon instructs Puck to administer the flower’s juice to Demetrius too, so that he will fall in love with Helena.

Some distance further on, Lysander and Hermia go to sleep in the woods. Finding Lysander asleep on the ground, Puck mistakes him for Demetrius and puts the potion on his eyes. Lysander wakes to see Helena, whom he immediately falls in love with and pursues, leaving Hermia sleeping.

In another part of the wood, Titania’s fairies sing her a lullaby and she falls asleep. Oberon squeezes the juice onto her eyelids – relishing the thought of the moment that she wakes.

友的離奇變化大驚不已，四散而逃。於是巴頓獨自唱歌聊以慰藉，歌聲吵醒了仙后。醒來後的仙后立刻愛上巴頓，命令小仙們好好款待他。

— 中場休息 —

荷蜜亞醒來發現雷山德不在，以為迪米特立斯殺了她的愛人。聽到迪米特立斯的否認之辭，荷蜜亞繼續尋找雷山德，迪米特立斯則在林中睡着了。仙王發現帕克下藥時認錯了人，大發雷霆，命令帕克把海倫娜帶到迪米特立斯身邊。與此同時，仙王擠出花汁塗在熟睡的迪米特立斯眼上。

海倫娜和雷山德出場，雷山德向她求愛，而迪米特立斯一覺醒來也愛上了海倫娜。荷蜜亞趕到後，被藥迷惑的雷山德拒絕了她的愛。海倫娜卻認為三人在合夥嘲弄自己，四個戀人開始激烈爭吵。迪米特立斯和雷山德約定決鬥，仙王命令帕克模仿二人聲音，讓他們在林中追逐繞圈，直到精疲力盡睡着為止，好讓帕克能在雷山德的眼睛上塗解藥。

仙王得到了印度童子後，看見仙后百般寵愛巴頓，就解除了魔法。於是仙王和仙后和好如初，此時東方漸白。

泰西斯、希波利塔和埃格斯一早來到林中狩獵，發現了在地上熟睡的四個年輕戀人。聽了他們的講述，泰西斯宣佈反對埃格斯，戀人們應該依照意願結婚；荷蜜亞嫁給雷山德，海倫娜嫁給迪米特立斯。

The mechanicals are rehearsing their play near to Titania's resting place, and Puck transforms one of the actors, Nick Bottom, into a monstrous Ass. Terrified of their altered friend, the other mechanicals flee. Bottom sings to comfort himself and in doing so wakes Titania, who falls in love with him and bids her fairies to wait on him.

— Interval —

Hermia wakes to find Lysander gone, and finding Demetrius, accuses him of murdering her lover. He denies it and Hermia runs off to seek Lysander leaving Demetrius in the wood where he falls asleep. Realising that Puck has bewitched the wrong man, Oberon tells Puck to find Helena and bring her to him. Meanwhile Oberon squeezes the flower onto the sleeping Demetrius' eyes.

Helena and Lysander enter, with Lysander begging for her love. Demetrius wakes and falls in love with Helena too. Hermia arrives and is rejected by the bewitched Lysander. Helena thinks all three are tricking her and a quarrel between the lovers ensues. Demetrius and Lysander challenge each other to a duel. Oberon instructs Puck lead them on a chase around the woods until they become exhausted and fall asleep, allowing Puck to put an antidote on Lysander's eyes.

Oberon, having taken the Indian boy, watches Titania doting on Bottom. He releases her from the spell and King and Queen are reconciled as the dawn breaks.

Arriving in the woods to hunt, Theseus, Hippolyta and Egeus discover the four young

織工巴頓回復人形，驚嘆自己昨晚的神奇「美夢」。他回到雅典與同伴重聚，眾人隨即得知他們的話劇順利成為婚宴表演的候選節目。

婚禮儀式結束後，工匠們表演《皮拉摩斯和西斯貝》。新人們就寢之後，仙王、仙后和帕克出現，為他們的洞房花燭夜賜福。

lovers asleep on the ground. Egeus demands that the full force of the law be exercised. Theseus overbears Egeus' will and declares that a triple wedding will take place – himself to Hyppolita, Hermia to Lysander and Helena to Demetrius.

Bottom, restored to his human self, awakes and marvels at the fantastical "dream" he has had. He returns to Athens and is reunited with his friends as they learn that their play has been chosen as a possible entertainment at the wedding party.

After the wedding ceremony, the mechanicals perform *Pyramus and Thisbe*. The newlyweds retire to bed as Oberon, Titania and Puck enter to bless the house and their sexual union.

Plus 藝術節加料節目

《仲夏夜之夢》後台解碼

22.2.2014 (六), 23.2.2014 (日)
下午 12:30-1:00

香港大會堂劇院後台

在後台參觀中，你可以近距離觀察木偶的設計，了解其操縱方法。

名額：20
報名：\$30
英語主講

藝人談：改編莎士比亞

27.2.2014 (四) 晚上 10:45-11:15

歡迎觀眾演出後留步，與演員及木偶師們交流。

英語主講

更多加料節目信息請參閱加料節目指南或瀏覽網站：
www.hk.artsfestivalplus.org

Puppets Backstage

22.2.2014 (Sat), 23.2.2014 (Sun)
12:30-1:00pm

Backstage of Theatre, HK City Hall

During the backstage tour, you can see up close the intricate design of the puppets and the way they work.

No of Participants: 20
Registration: \$30
In English

Meet-the-artists: Adapting Shakespeare

27.2.2014 (Thu) 10:45-11:15pm

If you would like to meet the artists, please remain in the theatre after the performance.

In English

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夢之旅…… A Time to Dream

湯·莫里斯
Tom Morris

《仲夏夜之夢》是典型的愛情故事，深入探究人們陷入愛情時的愚蠢、痛苦、荒謬、羞恥及愉悅，至今仍出乎意料地具有現代感。這也許是因為莎士比亞式的愛情並不是憑空的或優美的：它既不是十八世紀豔情故事的原始激情，也不是十九世紀小說的憂鬱渴望。莎士比亞看透文藝復興時期源於泡沫式幻想的愛情，他這樣寫道：

情人和瘋子擁有沸騰的大腦，
美好的想像，
永遠大於理智的思考。

想像，當然永不過時。它恰好也是木偶戲觀眾最需要的。我們需要你不只是理性的思考，而是通過想像，為我們的木偶賦予生命。沒有你，它們只是一堆了無生氣的細木枝和金屬；有了你，特別是如果你夠瘋狂，夠詩意，或正浴愛河，它們將成就你所想

A Midsummer Night's Dream is the archetypal love story. It explores the folly, the pain, the ridiculousness, the humiliation and the joy of falling in love in a way that still feels startlingly modern. Perhaps this is because Shakespearean love isn't an idle or a pretty thing: nor is it the raw passion of an 18th century bodice ripper, or the melancholy yearning of great 19th century storytellers. He sees love born from the bubbling imaginations of his renaissance public: as he puts it:

*Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend
More than cool reason ever comprehends.*

Imagination, of course, is one thing that will never go out of date. And, by chance, it's the very thing a puppeteer most urgently requires of his or her audience. We need you to apprehend more than cool reason ever comprehends in order to imagine our

要的一切。但最吸引人的是：這部劇並不完全是你原本想要的。莎士比亞筆下的愛情幻想是由觀眾內心深處的渴望及恐懼觸發：

這種把戲需要超強的想像力，
如果願意，期待些許快樂，
了解快樂的來源。
或者夜晚，幻想一下恐懼，
把灌木叢想像成一只熊是多麼容易！

在《仲夏夜之夢》的世界裏，現實因慾望而模糊，夜晚的森林裏充滿了變形的靈魂，它們可以隨時消失，繁衍，變形。因為夢是不穩定的存在，莎士比亞就讓他塑造的情人以及觀眾們在此釋放飄忽的幻想。值得一提的是當莎士比亞創作這部戲時，精靈神怪的話題並不令人大驚小怪。在當時的英國，泛靈論者仍然保持在路口祭祀的風俗——儘管已經有些人如戲中的仙王泰西斯般不以為然，認為那只不過是幻想的旅程。

但正是如此。當你進入一個充滿靈魂、恐懼，人們瘋狂地彼此渴望，難以自禁的世界裏，這裏什麼都沒有，只有想像。你猜對了，我說的就是劇院。

puppets into life. Without you, they are inert bundles of twig and metal. With you, especially if you are mad, poetical or in love, they can achieve anything you want. But here's the fascinating bit. It's not quite what you want. The loving imagination which Shakespeare is writing about is triggered by the deepest desires and fears of the beholder:

*Such tricks hath strong imagination,
That if it would but apprehend some joy,
It comprehends some bringer of that joy.
Or in the night, imagining some fear,
How easy is a bush supposed a bear!*

Our *Dream* world is a place where reality is blurred by desire, and the night-time wood is full of shape-changing spirits which can themselves vanish, multiply and transform in a moment. Because that is the unstable location into which Shakespeare let loose the unstable imaginations of his lovers, and his audience. And remember that when Shakespeare wrote his play, the existence of these fairies was anything but quaint. The animist traditions which demanded sacrifices at crossroads were still present in British life – though some might have thought, as Theseus does in the play, that they were mere flights of imagination.

But that's the point. There is nothing in the least "mere" about the imagination, when you enter a world of spirits, fear, and people who desire each other so wildly they can barely keep their clothes on. That's right. I mean a theatre.

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特稿 Feature

無繩的木偶 No Strings Attached

《仲夏夜之夢》首演木偶表演副指導約瑟夫·華萊士談劇中木偶的角色

Joseph Wallace, the Puppetry Associate on the original production of A Midsummer Night's Dream discusses the integral role of puppets in the production



在我們演繹的這部莎翁喜劇中，木偶不單是一種手法，它還建構了劇中的虛幻世界；木偶不僅支持故事進行，它本身就是故事。導演湯·莫里斯說：「雕像及木偶是現實中信仰系統的一部份。」劇中木偶不僅是「從靜物中尋找生命力」的方式，也代表社會溝通形式之一，同時隱喻權力與統治。

「信仰」和「變化」是《仲夏夜之夢》的兩大重要主題。「信仰」指對神靈仙怪的信仰，廣義而論，即是對偶像的信仰。「變化」在劇中則體

In our version of Shakespeare's famous comedy, puppetry is used as more than just a technique, puppetry makes up the fabric of the world; it doesn't just support the story, it is the story. "Carved figures and puppetry are part of the belief system that sustains this world," says Director Tom Morris. The show uses puppetry as a way of finding life in the inanimate, as a form of social communication and as a metaphor for power and control.

Belief and change are two important themes in *A Midsummer Night's Dream*; the belief in spirits and fairies and, in a broader sense, a belief in puppetry itself. The idea of change



現於許多層面，從本質到形式都有，如：愛情、不同世界和位置、地位，還有心意。

關於如何為木偶賦予生命，南非木偶劇團的巴素·鍾斯說道：「我們相信每件物體都有權擁有生命，任何東西都可以活起來。木偶師的工作就是為物件賦予生命，這種為自然物件賦予新生命的概念恰是我們社會文化的一部份。其實，萬物有靈論向來認為，每個物件都潛存內在生命。」劇中不少物件突然活動呼吸起來，導演湯·莫里斯戲稱其為「反斗奇兵時刻」。

相信萬物有靈是這部戲的文化內涵，湯·莫里斯在談論仙王和仙后角色的重要性時說道：「戲劇開頭，希波利塔在雕刻神像，以求祝福和保護她與泰西斯的婚姻，並且庇佑他們的家宅。這些雕刻品蘊藏了仙王和仙后的靈性。」

works on various levels in the show from changes in nature to changes of form; there are changes of love, changes of world and location, changes of status and changes of heart.

Handspring Puppet Company's Basil Jones discusses the concept of instilling life in a puppet, "Our ultimate philosophy is "every object has a right to life" so anything can come alive. As puppeteers we are purveyors of life, that's our job, we bring objects to life and here we're in a society where it's part of the culture to bring found things back to life. The thought that all things have the potential of life inside them is an old animist idea." Parts of the play where objects suddenly move or begin to breathe are what Tom referred to in the rehearsal process as "the *Toy Story* moments".

This animist belief in spirits inhabiting all objects defines the culture presented in the show. Tom talks about the importance of

劇中小仙和精靈的形象是不同事物的拼接合體，包括物件、自然造型、生物體以及工具，巴素描述道，「阿德里安·科勒（南非木偶劇團）發明了不少精靈們偷用、化用或者變成的東西。比如說有一個精靈背上綁著收音機，收音機是一個『自然物件』，除此之外，還有一個精靈也是一件『自然物件』，那就是收音機裏的精靈。」對於觀眾而言，每一個物件都蘊含視覺語境，因為它們是遺留物、是線索，能夠啟發人聯想到一個曾經存在過的世界。

阿德里安用父親和祖父傳下來的鑿子雕刻，他雕刻的時候彷彿著魔似地要從木頭當中找出靈魂，每一下都鑿得恰到好處，令木塊漸漸顯露出木偶的形象。《仲夏夜之夢》的大部份木偶是在南非木偶劇團位於開普敦的工廠製作的，那也是《戰馬》的製作地。幾乎每個木偶都不同，有各異的機理、製造技術，以及操作方式。

某些木偶則是排練期間在布里斯托爾老域劇團的工作坊製作的。布里斯托爾在木偶和動畫製作方面蓬勃發展，已經是英國公認的定格木偶動畫製作中心。

有些人認為，木偶師鮮有現身舞台，然而在當代劇場中，這已十分平常。南非木偶劇團深知，木偶師是演出中不可或缺的精彩部份。劇團不想用木偶仿造真實，故意把木偶的機巧設計展示給觀眾看——大家都知道台上的木偶，但是如果觀眾信任我們，那

the Oberon and Titania figures: "At the start of the play *Hippolyta* is carving the figures which will bless and protect her marriage to Theseus and the house they live in. These carvings embody the spirits of Oberon and Titania."

The fairies in the piece are amalgamations of borrowed things; objects, natural forms, living bodies and tools, as Basil elaborates, "Adrian (Kohler - of Handspring Puppet Company) invented quite a few things these fairies had stolen or appropriated and become. So there's one fairy who's got a radio strapped to its back and the radio is the found object but then there's another fairy that is the found object, the fairy's inside of that." Each object suggests a reference or visual context to the audience; they are relics that work as clues to a world that once existed.

Adrian carves with chisels passed down to him from his father and grandfather. Watching him carve is like watching a man possessed, willing a spirit from a block of wood, each scoop of the chisel is perfectly placed, revealing the puppet inside. The puppets for *A Midsummer Night's Dream* were mostly made at Handspring's Puppet Factory in Cape Town, South Africa, where the company creates *War Horses* on a regular basis. Nearly every puppet in the show is different, each utilising different mechanisms and technologies and each requiring a different way of operating.

Some of the puppets were made and finished in Bristol at the theatre's workshops during the rehearsal process. Bristol has a thriving puppetry and animation scene and

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主辦
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就可以隨著演出，與我們一起踏上這段旅程，親身體驗木偶的靈動奇妙。

排練階段開始時，有些演員根本沒有接觸過木偶，南非木偶劇團為演員安排了一星期的訓練。巴素和阿德里安先教他們木偶戲的基本規範：呼吸、集中、動作、能量、時間和節奏等，但是演員一旦學會，就立即要打破規範，這是實驗性的、對木偶語言的大膽臨場運用。木偶在製作之初，是有目的的，已經預先設定了它將會做的動作。而當演員開始親手操作木偶時，就開始了一系列的探索、調試和揣摩，過程中往往會發現新的功能特點與演繹角度——從這時起，儘管木

is recognised as a centre for stop-motion puppet animation in the UK.

For some people the idea of seeing the puppeteers so visibly on stage will be an unfamiliar one, although this has become common practice in contemporary theatre. Handspring are clear that the presence of the puppeteer is an essential and wonderful part of the performance. This convention invites the audience to suspend their disbelief by exposing the artifice of puppetry. We are not pretending these objects are real, we know they are puppets but if you believe with us, and come with us on this journey, you may experience something that can be incredibly moving.



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偶還未上台面對觀眾，它已經有了第二生命。

排練初期，木偶製作團隊和部份演員在布利斯托爾船塢附近的劇院倉庫一起探索和構思。湯·莫里斯說：「我們舉辦了一個兩周的工作坊，用一些木偶原型來做實驗。在工作坊的倒數第二天，我們開始用木板隨意拼接。至於木板在舞台上所體現的功用是什麼？你可以說，是粘合。」

木板能夠把戲劇中不同世界的場景整合在一起，並且可作為更換時空場景的工具；它能夠顯現或者隱藏圖像，也能變成活動佈景版來配合表演動作。雖然木板的形狀一成不變，但他們在舞台上卻可以流動起來，甚至營造微妙的感官效果。

木板的運用可以劃分為以下三個範疇：

- 物件（機動的木板，情侶的武器）
- 活動佈景（活的牆，移動的森林）
- 木偶（仙后的隨從）

At the beginning of the rehearsal process, Handspring spent a week doing puppet training with the actors, something some of them had never experienced before. Basil and Adrian worked through their principles of puppetry; breath, focus, movement, energy, timing and tempo, then almost as soon as the rules had been learned, they began to be broken as a radical and experimental puppetry language emerged in the room. When puppets are made, a certain movement or action is envisioned and they are built for a considered purpose. When the actors get their hands on the puppets a whole other process of questioning, testing and playing gets underway and often new perspectives and functions emerge, the puppets having a second life before the show has even opened to the public.

Early on in the process the team spent time exploring and developing ideas with some actors in one of the theatre's warehouse spaces near Bristol's docks. Tom explains: "We did a two week workshop with the text and

木板操控者（許多人喜歡稱之為「木板師」）均由劇團演員來擔任。一場戲中如果某個演員沒有角色，就要拿起木板作木板師。在木板的語言當中，每塊木板都在變幻形狀和性質，正如導演湯·莫里斯所說：「木板在舞台上的運用，由單純的佈景板，演變為『有靈性』的佈景、木偶、工具和樂器。夢的力量貫穿整場演出，轉移並且轉換人物和環境的形式、內涵——當然還有人物的情感。」

除特別注明，場刊中譯 王明宇

some prototype puppets to experiment. And on the second last day of that, we started mucking around with planks and the plank language has become, if you like, the glue."

The planks work to integrate the worlds of the play and are employed as a constant tool through which we change space, reveal and conceal images and make the set live in relation to the action. Despite their rigid form, the planks can be fluid, even sensitive. The plank work can be broken down into three main categories:

- Plank as object (mechanicals wood, lover's weapons)
- Plank as living scenery (breathing walls, moving forest)
- Plank as puppet (Titania's retinue)

The plank manipulators or "planketeers" as they are fondly referred to are made up of the ensemble cast, the general rule being, if you are not performing as a character in a scene, you have a plank in your hands. In the plank language, pieces of wood change their shape and nature, as Tom says, "the planks transform from scenery, to possessed scenery, to puppets, to tools, to musical instruments. Throughout the show, the power of the dream transports and changes meanings, forms and substance of people and the environment, and of course their feelings too."

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湯·莫里斯 Tom Morris

導演
Director

莫里斯是布里斯托爾老城劇團藝術總監。1995 年至 2004 年間，他於巴堤西亞藝術中心任藝術總監，自 2004 年起，擔任英國國家劇院導演。

莫里斯於布里斯托爾老城劇團創作的作品包括《燕子與鸚鵡》、《茱麗葉與她的羅密歐》、《Does My Society Look Big in This?》，2012 年於布里斯托爾逍遙音樂會上演的《彌賽亞》。其他作品包括：英國國家歌劇院與大都會歌劇院的《克林霍夫之死》、英國國家劇院的《好男孩該得恩寵》、《戰馬》（獲 2011 年度東尼獎最佳導演獎，時任國家劇院副導演）、《雙城棄嬰》（美利·斯特爾作品，國家劇院上演），以及《馬克白》、《奧賽羅音樂》、《三重奏》、《All That Fall》等於巴特西藝術中心執導的作品，還有在巴特西藝術中心與卡爾·希柏聯手創作的《1966 世界盃總決賽》及《賓虛》等。

Morris is Artistic Director of Bristol Old Vic and has been Associate Director of the National Theatre since 2004. He was the Artistic Director of Battersea Arts Centre (BAC) from 1995 to 2004.

His previous works at Bristol Old Vic include *Swallows and Amazons*, *Juliet and Her Romeo*, *Does My Society Look Big in This?* and *Messiah* (Bristol Proms, 2012). Other credits include: *The Death of Klinghoffer* (English National Opera & Metropolitan Opera); *Every Good Boy Deserves Favour* (National Theatre); *War Horse* (as co-director for National Theatre; 2011 Tony Award for Best Director); *Coram Boy* (developed with Melly Still, National Theatre); *Macbeth*, *Othello Music*, *Trio*, *All That Fall* and other shows at BAC (as director); *World Cup Final 1966*, *Ben Hur* and other shows at BAC (co-written with Carl Heap), among others.

阿德里安·科勒 Adrian Kohler

木偶構思、設計、雕塑、製作與指導
Puppet Conception, Design, Sculpture, Construction & Direction

科勒是南非木偶劇團共同創辦人及藝術總監。他畢業於南非開普敦大學美術系，曾於空間劇團工作一年，翌年加入英國伯明翰佳能山藝術中心及偉特社區藝術中心。一年後前往非洲波扎那，負責當地之國家大眾戲劇計劃，為期三年。

科勒為南非木偶劇團設計的作品曾於各地展出，如於南非國家美術館舉行個人作品回顧展，其他系列作品亦曾於倫敦巴比肯藝術中心及紐約非洲藝術博物館展出。其木偶作品現獲多個博物館作公共及私人收藏，包括南非憲法院、德國慕尼黑市立博物館等。科勒於 2006 年獲斐京大學頒發米高利斯終身成就獎，2012 年獲開普敦大學頒發榮譽文學博士學位。

Kohler is Co-founder and Artistic Director of Handspring Puppet Company. After obtaining his Bachelor of Fine Art at the University of Cape Town, he spent a year at The Space Theatre and another in Birmingham UK at the Canon Hill Arts Centre and Weld Community Arts Centre. Kohler then moved to Botswana to run the National Popular Theatre Programme for three years.

His puppets for Handspring have been widely exhibited. He had a solo retrospective at the National Gallery in South Africa, and groups of his works have been shown at The Barbican Art Gallery, London and The Museum for African Art, New York. His puppets are held in public and private collections including the Constitutional Court in South Africa, the Munich Stadtmuseum in Germany, and the Old Mutual Art Collection. Kohler received the Michaelis Prize, a lifetime achievement award from Tshwane University (2006) and an honorary doctorate in literature from University of Cape Town (2012).

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巴素·鍾斯

Basil Jones

木偶構思與指導

Puppet Conception & Direction

鍾斯為南非木偶劇團共同創辦人及監製。他於1990年創立非牟利機構「南非木偶劇團信託基金」，並設立南非木偶劇團木偶獎項以嘉許和鼓勵南非木偶設計、指導和表演方面的優秀人才。南非木偶劇團信託基金曾參與多個計劃，冀以木偶為媒介教育並鼓勵青少年。2006年，鍾斯獲斐京大學頒發那利地導演獎項，並於2012年獲開普敦大學頒發榮譽文學博士學位。

Jones is Co-founder and Executive Producer of Handspring Puppet Company. In 1990, he set up the non-profit group Handspring Trust and launched the Handspring Awards for Puppetry, which recognise and encourage puppet design, direction and performance in South Africa. The Handspring Trust is involved in a number of projects using puppetry as a means to educate and empower youth. He received the Naledi Executive Directors Award from Tshwane University (2006) and an honorary doctorate in literature from University of Cape Town (2012).

維奇·摩提瑪

Vicki Mortimer

設計師

Designer

摩提瑪曾參與英國國家劇院、皇家莎士比亞劇團、英國皇家劇院、唐瑪劇院及阿爾梅達劇院等多個劇場的演出。另參與國際級的劇場製作，包括百老匯音樂劇《屋頂上的提琴手》及《九》之服裝設計，以及瑞典斯德哥爾摩當瑪劇團的《夜與夢》。其他合作過的劇團和團體包括荷蘭歌劇院、薩爾茲堡音樂節、柏林國家歌劇院、皇家芭蕾舞團、史圖加芭蕾舞團、巴黎歌劇院、荷蘭舞蹈劇場及隨機現代舞團。

Mortimer's theatre credits include many productions at the National Theatre, the Royal Shakespeare Company, the Royal Court, the Donmar and the Almeida, and many others. Her international works include *Fiddler on the Roof* and *Nine on Broadway* (costume design) and *Night and Dreams* at Dramaten Theatre, Stockholm. She has worked on various productions with Nederlands Opera, Salzburg Festival and Staatsoper Berlin, Royal Ballet, Stuttgart Ballet, Paris Opera Garnier, Nederlands Dans Theater and Random Dance Company.

菲利普·格拉德威爾

Philip Gladwell

燈光設計

Lighting Designer

格拉德威爾參與過的劇場製作包括：《神愛罪人》、英國皇家劇院《卡巴》、阿爾梅達劇院《派對之前》、柏林劇院《茉莉小姐》、奇切斯特節日劇院《但願》、皇家劇院《酒神》、利瑞克劇院《摩加迪沙》、穿越劇院《四個男人一樂隊》、《皇帝與我》（英國巡迴演出）、莎士巴利劇場《塔尖》、《愛情無計》，漢普斯特劇院《午夜時分》、潘得巴斯劇團《只此一次》、斯特拉福劇院《名毛五人組》、Told by an Idiot 劇團《華氏雙子》，萊斯特曲線劇院《芝加哥》、《吉卜賽》，脫臼劇團《鬼魂》、蘇豪劇團《下流社會的花花公子》及南岸藝術中心《地獄之邊》等。

Gladwell's theatre credits include *Love The Sinner*, *Kebab* (Royal Court); *Before The Party* (Almeida); *Miss Julie* (Schaubühne Berlin); *If Only* (Chichester); *The Bacchae* (Royal); *Mogadishu* (Lyric); *I'm With The Band* (Traverse); *The King And I* (UK Tour); *The Spire*, *Design for Living* (Salisbury); *Small Hours* (Hampstead); *For Once* (Pentabus); *Five Guys Named Moe* (Stratford); *The Fahrenheit Twins* (Told by an Idiot); *Chicago*, *Gypsy* (Curve Leicester); *Ghosts* (Out Of Joint); *Dandy in the Underworld* (Soho); *LIMBO* (Southbank); and many others.

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大衛·普萊斯 Dave Price

作曲
Composer

普萊斯現為作曲人、演員、音效設計師、獲獎形體劇團「壁虎」合夥人。曾為曼徹斯特皇家交易所劇院《鼠的故事》及壁虎劇團《Missing》原創配樂及設計音效。他參演並作曲的劇目包括壁虎劇團《外套》、《泰萊的人體模型》，漢普斯特劇院《野獸與美女》等。普萊斯發表多張個人專輯，曾隨流行組合水中呼吸器巡迴演出。他亦為實驗音樂集體企業吸血鬼創辦人之一。

Price is a composer, performer and sound designer and an associate of the award winning physical theatre company, Gecko. His theatre credits include original scores and sound designs for: *Rats' Tales* (Royal Exchange Manchester); *Missing* (Gecko) and others; and as composer and performer: *The Overcoat*, *Taylor's Dummies* (Gecko); *Beasts and Beauties* (Hampstead), and others. Price recorded several albums and toured with the pop group Aqualung. He co-founded the experimental music collective Noszferatu.

克里斯托弗·薩特 Christopher Shutt

音效設計
Sound Designer

薩特曾為以下劇場作品設計音效：布里斯托爾老域劇團《雙城棄嬰》、《在遠方》，英國國家劇院《戰馬》、《好男孩該得恩寵》（獲奧利花大獎提名）及《雙城棄嬰》（獲奧利花大獎提名）等，合拍劇團《尋·回憶》（獲紐約戲劇獎大獎），《皮雅芙》（獲奧利花大獎提名），英國皇家劇院《路》，利瑞克漢默史密斯劇院《爆》等。其作品亦見於英國廣播公司的《什羅普郡少年》、《丁尼生的莫德》及《消失的數字》。

Shutt's sound designs include *Coram Boy*, *Far Away* for Bristol Old Vic; *War Horse* (Tony Award, NY Drama Desk Award, Olivier nomination), *Every Good Boy Deserves Favour* (Olivier nomination),

Coram Boy (Olivier nomination) and others for National Theatre. *Mnemonic* (New York Drama Desk Award) and others for Complicite. Other credits include *Piaf* (Olivier nomination); *Road* (Royal Court); *Blasted* (Lyric Hammersmith) and others. His work for BBC Radio includes *A Shropshire Lad*, *Tennyson's Maud* and *A Disappearing Number*.

詹姆斯·伯納斯 James Bonas

副導演
Associate Director

伯納斯擔任副導演的劇目包括：曼徹斯特國際藝術節《克林霍夫之死》，合拍劇團《托斯卡》，英國北方歌劇院聯同明尼蘇達歌劇院《木偶奇遇記》，洛杉磯歌劇院《羅密歐與茱麗葉》等。伯納斯亦曾執導劇場和歌劇作品，包括：澳洲 Co-Opera 歌劇團全國巡演的《日本天王》，皇家音樂學院《七個天使》。

As associate/assistant director, Bonas's credits include *The Death of Klinghoffer* with Manchester International Festival; *Tosca* with Complicite; *Pinocchio* (Opera North and Minnesota Opera); *Romeo & Juliette* (Los Angeles Opera), and others. Other credits as director for theatre and opera include: *The Mikado* (Co-Opera National Tour) and *Seven Angels* (Royal College of Music).

安德魯·多森 Andrew Dawson

動作設計
Movement Director

多森現為導演、演員、魁根斯方法研習者、溫徹斯特大學研究員。他師從舞蹈家簡寧漢，又跟隨菲利浦·高利耶、莫妮卡·巴紐及賈克·樂寇等大師研習戲劇。由他創作並親自參演的作品有《太空全景》（1987）、《四手聯彈》（1998）及獲獎獨腳戲《在與不在》（2005）。其歷年來執導過的舞台作品也包括《超級無敵掌門狗》（1995）、《失憶症奇珍》（2008）及《潘朵拉 88》（2003）。他參與過一系列的舞台製作，並兩度獲惠康基金會頒發藝術大獎。

Dawson is a director, performer, Feldenkrais practitioner, and fellow at Winchester University. He studied dance with Merce Cunningham and theatre with Phillipe Gaulier, Monika Pagneux and Jacques Lecoq. He created and performs *Space Panorama* (1987); *Quatre Mains* (1998); the award winning solo show *Absence and Presence* (2005) and directed the stage show of *Wallace and Gromit* (1995); *Amnesia Curiosa* (2008) and *Pandora 88* (2003). He has worked on an array of theatre productions. He is a two-time recipient of the Arts Award from the Wellcome Trust.

摩利·愛因希堪 Molly Einchcomb

副設計師
Associate Designer

愛因希堪畢業於英國皇家威爾斯音樂戲劇學院，曾參與英國國家劇院、阿爾梅達劇院、英國皇家歌劇院、英國國家歌劇院、艾克斯普羅旺斯歌劇節及格萊德邦歌劇節等藝團及藝術節的製作。愛因希堪的設計作品還見於英國倫敦 2012 奧運會開幕儀式（時任現場表演藝術總監）及菲博洛勒劇院《畫畫的男孩》等。

Einchcomb graduated from Royal Welsh College of Music and Drama. She has assisted on many productions for the National Theatre, Almeida, Royal Opera House, English National Opera, Aix-

en-Provence Opera Festival and Glyndebourne. Her design credits include: live action Art Director for title cards (London 2012 Olympic Opening Ceremony); *The Drawer Boy* (The Finborough) and other shows.



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賽卡特·亞哈默德
Saikat Ahamed

斯納格/帕克
Snug/Puck

亞哈默德曾於布里斯托爾老域劇團的《仲夏夜之夢》、《小飛俠》及《金銀島》中演出。他在 2006 年獲諾曼·比頓獎學金，隨後參與不少舞台、電台及電影製作。他創作的劇本包括英國廣播公司亞洲網《講故事》及獨腳戲《老虎與鬍子》。

Ahamed previously performed for Bristol Old Vic in *A Midsummer Night's Dream*, *Peter Pan*, and *Treasure Island*. He is the 2006 recipient of Norman Beaton Fellowship and he has worked in various theatre, radio and film productions. His writing includes *Telling Tales* (BBC Asian Network) and *The Tiger and the Moustache* (One-man show).



科林·米高·
卡米歇爾
Colin Michael Carmichael

溫柏/豆花
Quince/Peaseblossom

卡米歇爾曾於東十五演藝學校接受戲劇訓練，除演出布里斯托爾老域劇團作品以外，亦參與荒謬斯劇團《無言》、緋紅劇團《婚禮》等。卡米歇爾自立門戶，創辦布萊恩劇團並親自策劃所有製作，兼有涉足影視演出。

Carmichael trained at East 15 Acting School. Outside of Bristol Old Vic, his theatre credits include *Say Nothing* (Ridiculusmus), *The Wedding* (Scarlet Theatre), and others. With his own company, Brian, he has co-devised all of the company's shows. He also works in television and film.



娜奧米·卡蘭斯頓
Naomi Cranston

海倫娜
Helena

除布里斯托爾老域劇團之演出，卡蘭斯頓亦參與莎士比亞環球劇場《安妮·博林》、史蒂芬約瑟夫劇院《不可兒戲》、北舞台劇院劇院《玻璃鞋》及松寧磨坊劇場《驚嚇致死》等演出。卡蘭斯頓是 Poulitice 公司創辦人之一，不時推出新劇作。

Outside of Bristol Old Vic, Cranston's theatre credits include *Anne Boleyn* (Shakespeare's Globe); *The Importance of Being Earnest* (Stephen Joseph Theatre); *The Glass Slipper* (Northern Stage); *Scared To Death* (the Mill at Sonning), and others. She is co-founder of Poulitice, a devising company making new work.

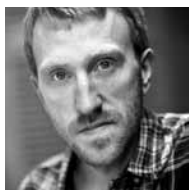


亞歷克斯·費爾頓
Alex Felton

雷山德
Lysander

費爾頓曾於倫敦戲劇中心接受戲劇訓練。他除了在布里斯托爾老域劇團演出以外，還有豐富的其他演藝經驗，包括倫敦國家劇院《終成眷屬》、古羅維劇團《皆大歡喜》、老維克隧道《冬天的故事》及圖書館劇院《不可兒戲》等。其參演過的電視劇集有英國廣播公司製作的《骨跡尋真》和《荷比城》。

Felton trained at Drama Centre. Outside of Bristol Old Vic, his theatre credits include *All's Well That Ends Well* (National); *As You Like It* (Clwyd Theatr Cymru); *The Winter's Tale* (Old Vic Tunnels); *The Importance of Being Earnest* (Library Theatre), and others. His television credits include *Bonekickers* and *Holby City* (BBC).



菲安·吉爾
Fionn Gill

斯諾特/帕克/飛蛾
Snout/Puck/Moth

吉爾參演過的布里斯托爾老域劇團製作包括《仲夏夜之夢》、《雙城棄嬰》及《燕子與鸚鵡》。其他舞台經驗包括泥膠人劇團《駝鳥》、不穩劇團《無法無天》、馬克·屈臣《酒店》、全球演員劇團《灰姑娘》及三角劇團《大展》。吉爾兼涉足影視演出。

Gill has worked with Bristol Old Vic on *A Midsummer Night's Dream*, *Coram Boy*, *Swallows* and *Amazons*. Other theatre credits include *L'Autruche* (The Plasticine Men); *Anomie* (Precarious); *The Hotel* (Mark Watson); *Cinderella* (The Globe Players) and *The Great Exhibition* (Triangle Theatre). Gill also works in film and television.



雅奇亞·亨利
Akiya Henry

荷蜜亞
Hermia

亨利參演過的布里斯托爾老域劇團製作有《仲夏夜之夢》及《燕子與鸚鵡》。其他舞台經驗包括塔拉華劇團《著了色的博物館》、橘子樹劇團《雜亂的線》、歌劇集團《花積小貓》及南岸藝術中心《卡門·瓊絲》。亨利亦涉足電影、電視和電台演出。

Henry has worked with Bristol Old Vic on *A Midsummer Night's Dream*, *Swallows* and *Amazons*. Other theatre credits include *The Colored Museum* (Talawa); *Mottled Lines* (Orange Tree); *Varjak Paw* (The Opera Group) and *Carmen Jones* (Southbank Centre). Henry also works in film, television and radio.



克里斯托弗·基根
Christopher Keegan

弗魯特/菲婁斯特雷特/蛛網
Flute/Philistrate/Cobweb

基根生於英國西約克郡赫布登橋，及後到倫敦戲劇中心研習戲劇，曾參演西約克郡劇院及巴斯皇家劇院《高校男生》、巴斯皇家劇院《瘋狂喬治王》及莎士比亞環球劇場《馴悍記》等。克里斯托弗亦涉足影視演出。

Keegan grew up in Hebden Bridge, West Yorkshire before moving to London to study acting at Drama Centre London. His theatre credits include *The History Boys* (West Yorkshire Playhouse & Bath Theatre Royal); *The Madness Of George III* (Bath Theatre Royal); *The Taming Of The Shrew* (Shakespeare's Globe), and others. He also works in television and film.



凱爾·里瑪
Kyle Lima

迪米特立斯
Demetrius

里瑪生於英國卡地夫，2009年畢業於皇家威爾斯音樂戲劇學院。除在布里斯托爾老域劇團演出以外，亦參與莎士比亞劇場《阿拉丁》及查普特藝術中心《肌肉，飛行小子》等。里瑪同時亦參演電視劇，包括英國廣播公司《梅林》、英國廣播公司威爾斯頻道《完美夏日》及英國獨立電視台之《深入》。

Lima is from Cardiff originally and studied at The Royal Welsh College of Music and Drama, graduating in 2009. Outside of Bristol Old Vic, Lima's theatre credits include *Aladdin* (Salisbury Playhouse); *Muscle, Flyboys* (Chapter Theatre Arts), and others. His television includes: *Merlin* (BBC); *Perfect Summer* (BBC Wales) and *In Deep* (ITV).



薩斯基亞·普特維
Saskia Portway

希波利塔/仙后
Hippolyta/Titania

普特維參演過的布里斯托爾老域劇團製作有《仲夏夜之夢》及《雙城棄嬰》。其他的舞台演出經驗包括：那菲爾德劇院《胡桃夾子》、窺看劇團《Meat, Petite Mort》、英國國家劇院《哈姆雷特》、查頓漢人人劇團《親密交往》等。普特維亦有參與電視和電台演出，作品包括《法律與秩序英國版》及《雙堡記》等。

Portway has worked with Bristol Old Vic on *A Midsummer Night's Dream*, *Coram Boy*. Her other theatre credits include *The Nutcracker* (Nuffield); *Meat, Petite Mort* (Peep); *Hamlet* (National Theatre); *Intimate Exchanges* (Cheltenham Everyman), and others. Her television and radio work includes *Law and Order UK*, *A Tale of Two Castles*, and others.



大衛·里卡多-波爾斯
David Ricardo-Pearce

泰西斯/仙王
Theseus/Oberon

里卡多-波爾斯畢業於布里斯托爾老域戲劇學校。除參與布里斯托爾老域劇團演出以外，亦參與橘子樹劇團《米德爾馬契》及英國巡迴劇團《聖火》等。電視作品包括：Tiger Aspect/Sky《水療》，及包括《東區人》在內的英國廣播公司製作。電台作品包括《超時空博士：市郊地獄》。

Ricardo-Pearce trained at Bristol Old Vic Theatre School. Outside of Bristol Old Vic, his theatre credits include *Middlemarch* (Orange Tree Theatre); *The Sacred Flame* (English Touring Theatre), and others. His television work includes *The Spa* (Tiger Aspect/Sky); *Eastenders* and other BBC productions. Radio includes *Dr Who: Suburban Hell*.



露茜·塔克
Lucy Tuck

斯塔林/帕克/芥子
Starveling/Puck/
Mustardseed

塔克除參與布里斯托爾老域劇團演出以外，舞台經驗還包括宮庭劇院《綠野仙蹤》、《馬克白：莎士比亞封殺令》（威爾斯巡演）及《完美批》（蘇格蘭巡演）等。2006年至2011年期間，塔克於全女班超立體劇團任聯席演員，並於《六隻死鬼皇后加一個吹氣亨利！》等劇目中演出。

Outside of Bristol Old Vic, Tuck's theatre credits include *The Wizard of Oz* (Palace Theatre); *Macbeth: Kill Bill Shakespeare* (Wales Tour); *Perfect Pie* (Scotland Tour), and others. Between 2006 and 2011, she was Associate Artist with all-female company Foursight Theatre and performed in *Six Dead Queens And An Inflatable Henry!* and other shows.



米爾多斯·耶洛勒摩
Miltos Yerolemou

巴頓/埃格斯
Bottom/Egeus

耶洛勒摩除參與布里斯托爾老域劇團演出以外，舞台經驗還包括肯辛頓花園劇院《獅子·女巫·魔衣櫥》、曼徹斯特皇家交易所劇院《浮生若夢》、皇家莎士比亞劇團《阿德萊德路》及莎士比亞環球劇院《錯中錯》等。影視作品包括：史蒂芬·金所著《惡靈空間》及於HBO劇集《權力遊戲》飾演西利歐·佛瑞爾一角。

Outside of Bristol Old Vic, Yerolemou's theatre credits include *The Lion* (Kensington Gardens); *You Can't Take It With You* (Manchester Royal Exchange); *Adelaide Road* (RSC); *The Comedy of Errors* (The Globe); and others. His film and television work includes Stephen King's *The Boogeyman*; Syrio Forel in HBO's *Game of Thrones*, and others.

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布里斯托爾老域劇團 Bristol Old Vic

布里斯托爾老域劇團是英國持續營運最久的劇團，經過近期斥資 1,200 萬英鎊的翻新工程後，現已擁有英國最富現代感和舒適的劇院之一，配合水準一流的排練室，大幅擴展的表演舞台，精心編排的座席，務求為觀眾帶來更深刻的劇場體驗。

劇團以布里斯托爾社區攜手推動當代劇場創作為使命，當中的靈感則源自劇院濃厚的歷史和其引人入勝的設計。無論是透過其擁有 350 名成員的青年劇團，抑或眾多的外展和教育計劃，或者是扶植新秀藝術家，將其剛萌芽的意念培育成形，冀望呈現藝術家獨特透徹的世界觀，讓觀眾以嶄新角度瞭解世界。

在英國藝術局和布里斯托爾市政局的資助下，布里斯托爾老域劇團不斷支持實驗與創新，將節目拓展至本來鮮有機會接觸或經濟能力稍遜的大眾，為其優秀的傳統增添活力。劇團致力成為親切而不失專業，活潑無束縛且嚴謹有抱負的團隊，秉持著有策略、真誠大方的創作態度，植根布里斯托爾城而面向世界。

簡介中譯 蔡崇熙

Bristol Old Vic is the oldest continuously running theatre in the UK and, following a recent £12million redevelopment project, is now one of the most modern and comfortable, with state-of-the-art rehearsal rooms, a dramatically extended forestage and precision-engineered sightlines giving audiences an even more intimate theatrical experience.

The theatre's mission is to create pioneering 21st century theatre in partnership with the people of our energetic city; inspired by the history and magical designs of the most beautiful playhouse in the country. We are led by artists who see the world with distinctive clarity and whose ability to articulate what they see allows us to understand and engage with our world afresh, whether that be through our 350-strong Young Company, our many outreach and education projects or helping ascendant artists by nurturing the spark or seed of an idea into something fully formed.

The theatre's publically funded by Arts Council England and Bristol City Council, using that investment to support experiment and innovation, to allow access to our programme for people who would not otherwise encounter it or be able to afford it and to keep our extraordinary heritage alive and animated. We strive to be welcoming, professional and boundlessly curious; playful, ambitious and rigorous; resourceful, honest, and generous; collaborative, Bristolian and world class.

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南非木偶劇團 Handspring Puppet Company

南非木偶劇團始創於1981年，在藝術總監阿德里安·科勒和執行製片人巴素·鍾斯的領導下，已經走過30個春秋。劇團以南非開普敦為基地，為由演員、設計師、戲劇藝術家及技術人員組成的核心團隊提供一個藝術之家和專業基地。劇團的作品已經在30多個國家上演。

1985年，南非木偶劇團出品大衛·利頓的《復活節起義》，是劇團第一部以成年人為觀眾的劇目。這部戲的成功，帶給劇團一連串與優秀導演合作的機會，包括市場劇院創始人巴尼·西蒙及威廉·肯特里奇。南非木偶劇團與肯特里奇合作完成《胡錫在高原》，《浮士德在非洲》以及《愚比與真相和解委員會》，持續在世界巡演。

自2000年起，劇團出品三部以動物為主角的製作：《猩猩計劃》、《高大的馬》及《戰馬》。近期與國家劇院的尼爾·巴特利特合作完成《吻·別》，獻演副導演珍妮·楊茲執導的《銜尾蛇》，以及天娜·蘭莉和密弗·米利執導的《靜止》（由慕尼黑黑王宮劇院與Handspring UK聯合製作）。

南非木偶劇團信託基金成立於2010年，是一所非牟利機構，以培養來自城郊地區的新一代木偶藝術家為目標，在劇團的開普敦木偶工廠附近擁有物業。

簡介中譯 康迪

Handspring Puppet Company was founded in 1981 and has grown under the leadership of Artistic Director Adrian Kohler and Executive Producer Basil Jones for 30 years. Based in Cape Town, South Africa, the company provides an artistic home and professional base for a core group of performers, designers, theatre artists and technicians. Handspring's work has been presented in more than 30 countries around the world.

In 1985 Handspring produced their first play for adults. The success of the production led to collaborations with a succession of innovative directors including Market Theatre founder Barney Simon and William Kentridge, with whom they collaborated on *Woyzeck on the Highveld*, *Faustus In Africa* and *Ubu & the Truth Commission*. Handspring's work with Kentridge continues to tour the world.

Since 2000 the company has produced three plays with animals in leading roles: *The Chimp Project*, *Tall Horse* and *War Horse*. More recently they have made *Or You Could Kiss Me* with Neil Bartlett at the National Theatre, and presented *Ouroboros*, directed by associate director Janni Younge, and *Stiller*, directed by Tina Lanik and Merv Miller (Residenztheater of Munich in association with Handspring UK).

The Handspring Trust for Puppetry Arts, a non-profit organisation, was established in 2010 to identify, mentor and champion the next generation of puppetry artists in rural areas and townships. The Trust has premises in the informal settlement of Vrygrond near Handspring's Cape Town puppet factory.

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節目詳情及網上報名 For more details and online registration: www.hk.artsfestivalplus.org

展覽 EXHIBITION		12/3	「表演與互動」工作坊 Acting and Interacting
18/2-23/3	四十年藝術節外展項目回顧 Four Decades of Hong Kong Arts Festival's Outreach Activities	12/3	異域風情舞蹈工作坊 Exotica by Sujata Goel
電影 FILMS		14/3	從葛路克到舞蹈歌劇 From Gluck to Dance-opera
26/10; 3, 10, 24/11/2013, 22/3/2014	《3D Matthew Bourne 新天鵝湖》 Matthew Bourne's <i>Swan Lake 3D</i>	14/3	邂逅舞者：亞太舞蹈平台（第六屆） Encountering Choreographers of APDP VI
7/12	《紐倫堡的名歌手》 Die Meistersinger von Nürnberg	15/3	與魯茲·佛斯特對話 Conversations with Lutz Förster
18/1	《唐懷瑟》Tannhäuser	15, 16/3	與本地當代舞蹈家對話 The Hong Kong Jockey Club Contemporary Dance Series Post-performance Dialogue
歌劇 / 戲曲 OPERA / CHINESE OPERA		17/3	國際當代舞蹈論壇 — 從北歐到香港 International Contemporary Dance Forum (ICDF) - from Nordic Countries to Hong Kong
1/3	林家聲談《武松》Lam Kar-sing Talks <i>Wu Song</i>	23/3	《羅恩格林》後台解碼 Behind <i>Lohengrin</i>
9/3	「技巧與挑戰」聲樂工作坊 Contemporary Vocal Singing: Techniques and Challenges	戲劇 THEATRE	
音樂 MUSIC		21/2	《茱莉小姐》演後談 Adapting <i>Mies Julie</i>
16/2	與蕭邦有個約會 A Date With Chopin	22, 23/2	《仲夏夜之夢》後台解碼 Puppets Backstage
18/2	齊來認識《阿爾卑斯交響曲》 Ohren-auf! <i>An Alpine Symphony for Kids</i>	27/2	改編莎士比亞 Adapting Shakespeare
23/2	約翰·歐康納鋼琴大師營 John O'Connor's Piano Boot Camp	1/3	《森林海中的紅樓》演後談 Return of the Dynamic Duo
28/2	亞夫迪娃鋼琴大師班 Yulianna Avdeeva Piano Masterclass	2/3	《羅密歐與朱麗葉》座談 Talking About <i>Romeo & Juliet</i>
2/3	牧童笛大師班 Reinventing the Humble Recorder	7/3	《子彈捕手》互動演後談 Speeding Bullet
5/3	大號大師班 Tuba Masterclass with József Bazsinka	7/3	《女戲 1+1》演後談 About the Girls
8, 9/3	魔法鋼琴演前講座 Making of Magic Piano	8/3	《鐵馬》編作劇場工作坊 <i>Iron Horse: Devising Theatre Workshop</i>
10/3	無伴奏合唱大師班 Coaching A Cappella	11/3	華麗與悲壯的戰爭 — 傳奇水滸 108 講座 Rockin' Chinese Opera
11/3	當代舞指揮之道 Conducting for Dance II	15/3	《末族》：漂泊香港 After <i>FILTH: Rootless in Hong Kong</i>
14/3	管風琴大師班 The Art of Organ Playing	16/3	《水滸 108》後台參觀 Backstage Pass to <i>108 Heroes III</i>
19/3	室樂團大師班 Coaching Chamber Orchestra	23/3	解構《鐵馬》 Deconstructing the <i>Iron Horse</i>
舞蹈 DANCE		特備節目 SPECIALS	
24/2	舞台外的崔莎·布朗 — 早期作品演出 Alternative Spaces of Trisha Brown - Early Works	8, 15/3	「香港 — 動態的詩歌」漫步遊（中上環街道） Hong Kong - Poetry in Motion (Streets of Central & Sheung Wan)
26/2	《最後的第一次觸動》中的悖論 The Paradox of <i>Last Touch First</i>	8, 15/3	「香港 — 動態的詩歌」漫步遊（九龍城街道） Hong Kong - Poetry in Motion (Streets of Kowloon City)
27/2	米高·舒馬卡舞蹈大師班 Dance Masterclass by Michael Schumacher	19/3	藝術節座談會：組織架構與成功 HKAF Symposium: Structure and Success
1/3	莫伊謝耶夫民族服飾 Moiseyev's Ethnic Costumes	電視特備節目 FESTIVAL ON TV	
6/3	《思想伊戈：百年春之祭》演後談 iTMOi Post-performance Dialogue	12, 19, 26/1; 2, 9/2/2014	藝術節節目精選 Festival Programme Highlights
11/3	身「心」舞動工作坊 Movement Workshop with Xie Xin		



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