

44th  香港藝術節
Hong Kong
Arts Festival
19.2-20.3.2016

A Bristol Old Vic and National Theatre of
Great Britain co-production
布里斯托爾老域劇團及英國國家劇院聯合製作

Jane Eyre

簡愛



二月十八日演出贊助
18 Feb performance sponsored by



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TIMES



香港賽馬會
The Hong Kong Jockey Club

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FOR A BETTER FUTURE



香港賽馬會是世界級賽馬機構，亦是全港最大慈善公益資助機構，以非牟利營運模式，將收益撥捐予慈善及社區項目，回應社會各階層需要。一直以來，馬會致力追求全球卓越成就，並秉承「取諸社會、用諸社會」精神，與市民「同心同步同進 共創更好未來」。

The Hong Kong Jockey Club is a world-class horse racing operator and Hong Kong's largest community benefactor. Operating as a not-for-profit organisation, the Club allocates its surplus to sustain charitable and community projects, supporting the different needs of society. Committed to global excellence and giving back to society, the Club has always been "Riding High Together for a Better Future" with the people of Hong Kong.



香港藝術節舉辦至今，已踏入第44年。這項盛事盡顯魅力，深深吸引本地以至來自世界各地的觀眾，有助提升香港作為重要文化及創意中心的地位。

今年藝術節定必秉承這個優良傳統，再次綻放異彩。在整整一個月裏，超過1400位本地和國際藝術家為觀眾呈獻逾百場表演，節目豐富，多姿多彩。在特區政府、贊助商和各界善長協力支持下，今年藝術節展現一個璀璨的藝術世界，娛樂與創意兼備，是本地藝術家、區內及國際藝壇精英同台獻藝的好機會。

我亦欣悉，今年藝術節會繼續推出多項外展及延伸活動，包括「香港藝術節青少年之友」和「加料節目」。「香港藝術節青少年之友」是一項全年計劃，旨在提高本地中學生和大專生對藝術的欣賞能力；「加料節目」則透過「藝人談」、「後台解碼」、「大師班」及其他活動，帶領觀眾進入後台世界。

今年藝術節陣容鼎盛，精采紛呈，謹此向主辦單位衷心致賀。我深信各項節目定會令參加者和觀眾同感興奮難忘，希望大家盡情享受這次藝術之旅。

梁振英

梁振英
香港特別行政區行政長官

For 44 years now, the Hong Kong Arts Festival has captivated audiences from Hong Kong and from all over the world, boosting Hong Kong's stature as a major cultural and creative hub.

This year's Festival will surely continue that inspiring tradition. The 2016 programme presents more than 1400 local and international artists in more than a hundred performances running a brim-full month. Jointly supported by the HKSAR Government, corporate sponsors and donors, the Festival showcases a wondrous world of creativity and entertainment, a welcome stage for local talent alongside illustrious regional and international stars.

There is also, I am pleased to note, an impressive range of outreach and extension activities. Thanks to the Young Friends of the Hong Kong Arts Festival, a year-long initiative designed to enrich local secondary and tertiary students' appreciation of the arts, and the Festival PLUS programmes, which gives Festival audiences entrée to the world beyond the stage, through meet-the-artist sessions, backstage tours, masterclasses and other insider events.

My congratulations to the organisers for this year's superb line-up. I have no doubt that the 2016 Hong Kong Arts Festival will prove memorable for participants and audiences alike. Enjoy!

C Y Leung

C Y Leung
Chief Executive,
Hong Kong Special Administrative Region



歡迎各位蒞臨第44屆香港藝術節。

在此，我衷心感謝香港特別行政區政府透過康樂及文化事務署每年提供撥款、香港賽馬會慈善信託基金一直以來的支持與鼓勵，以及眾多贊助企業、機構及個人捐助者的慷慨支持。全賴各界的鼎力襄助，藝術節才能不斷發展，並每年為觀眾呈獻多元化和高質素的演藝節目，讓藝術節成為香港的文化標誌。

最後，感謝您撥冗前來欣賞本節目，希望您樂在其中。

I am very pleased to welcome you to this performance in the 44th Hong Kong Arts Festival, and thank you for making the time to be here.

I wish to thank the HKSAR Government, acting through the Leisure and Cultural Services Department, for its annual subvention; and the Hong Kong Jockey Club Charities Trust for their long standing support and encouragement. I also wish to thank the many sponsors, donors, institutions and individuals whose support is so critical in making it possible for the Festival to serve the community and the city which is its home. It is only with this support that we are able to present the quality and diversity of artists and performances which have become hallmarks of our programming and established the Festival as an icon in and for Hong Kong.

Last, but by no means least, I would like to thank you very warmly for your presence, and I wish you a very enjoyable experience at this performance.

查懋成
香港藝術節主席

Victor Cha
Chairman,
Hong Kong Arts Festival



歡迎閣下蒞臨第44屆香港藝術節。大家不妨細味台上的演出和創作者的心思，從中體會本屆主題「其後」背後的意義。

許多史詩作品，往往以個人抉擇及後果為主線，帶出宏大而深遠的主題，例如抱負、偏見、矛盾、自我實現和救贖。本屆藝術節的藝術家，為我們帶來精采而激勵人心的跨界演出，傳統創新兼具，引發無限的思想空間。

我由衷感謝所有參演藝術家，他們的才華與熱誠，為演出注入活力與靈魂，此外還要感謝協助藝術節順利舉辦的眾多機構及各界人士。更感謝您撥冗欣賞演出，希望您會喜歡您的選擇。

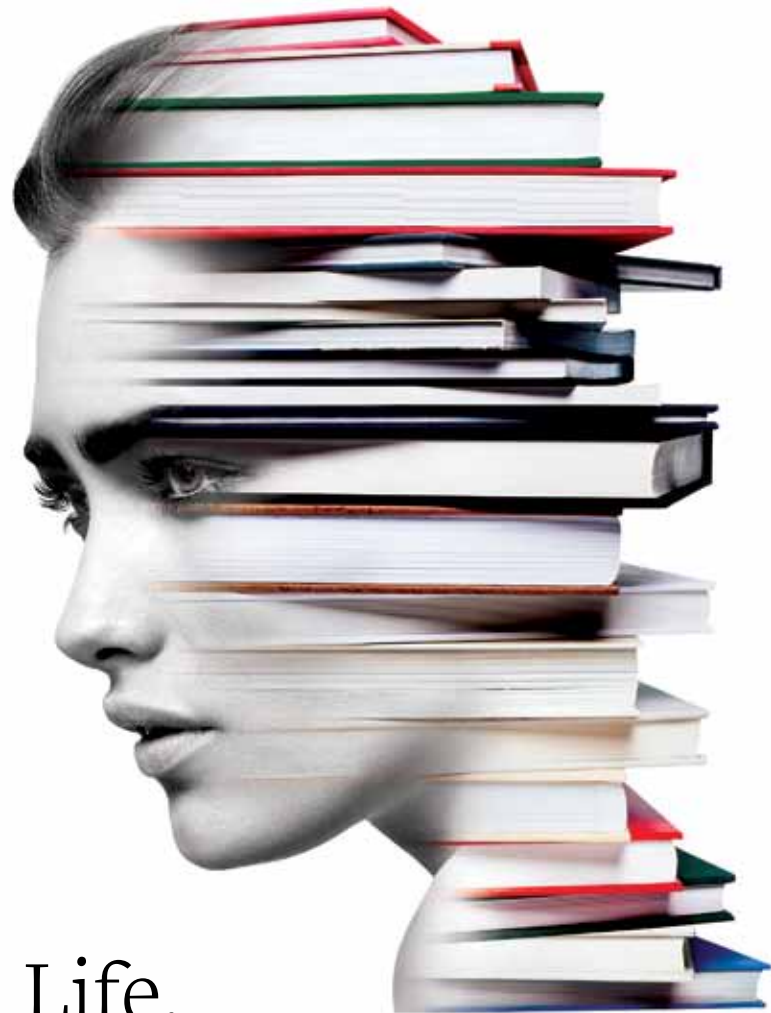
It is a pleasure and privilege to welcome you to the 44th Hong Kong Arts Festival, in which the idea of 'what comes after' provides a context for considering action on stage and artistic decisions of the creators whose work we present.

Personal choice and its consequences drive the narrative in many epic works containing big ideas: ambition, prejudice, conflict, actualisation and salvation. Creative choices of participating artists give us genre-bending tours de force, performances that go to the heart of cherished works, and renewal of artistic heritage and its infinite possibilities.

I am very grateful to all artists who have chosen to be in this Festival, bringing it to life with their talent and commitment. Sincere thanks also go to all who have chosen to help and support the Festival, and most of all, I thank you for choosing to be here to complete the cycle of communication which is at the heart of all performance. I hope you will enjoy all your choices!

何嘉坤
香港藝術節行政總監

Tisa Ho
Executive Director,
Hong Kong Arts Festival



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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月期間呈獻眾多優秀的本地及國際藝術家的演出，以及舉辦多元化的「加料」和教育活動，致力豐富香港的文化生活。

香港藝術節是一所非牟利機構，2016年藝術節的年度預算約港幣1億1千萬，當中約30%來自香港特區政府的撥款，約37%來自票房收入，而超過32%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：塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院、巴伐利亞國立歌劇院、莫斯科大劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翩娜·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、柏林劇團及中國國家話劇院等。

香港藝術節積極與本地演藝人才和新晉藝術家合作，過去十年共委約及製作逾100套本地全新創作，包括戲劇、室內歌劇、音樂和舞蹈作品，並同步出版新作劇本，不少作品更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」成立24年來，已為逾700,000位本地中學生及大專生提供藝術體驗活動。藝術節近年亦開展多項針對大、中、小學學生的藝術教育活動，並通過「學生票捐助計劃」每年提供約8,000張半價學生票。

香港藝術節每年主辦一系列多元化並深入社區的「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 cultural life of the city by presenting annually in February and March leading local and international artists in all genres of the **performing arts** as well as a diverse range of **“PLUS” and educational events**.

HKAF is a **non-profit organisation**. The estimated budget for the 2016 Festival is around HK\$110 million. About 30% of its annual income comes from government funding, about 37% from the box office, and over 32% from sponsorships and donations from corporations, individuals, and charitable foundations.

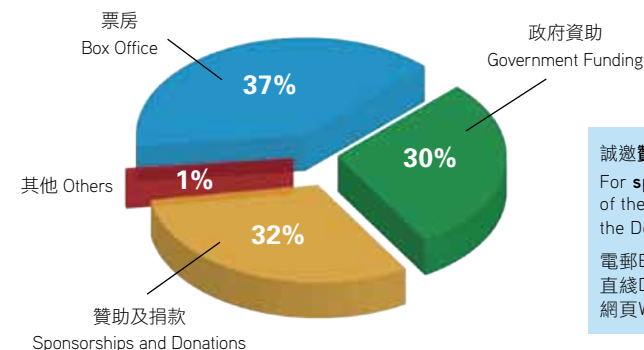
HKAF presents **top international artists and ensembles**, such as Cecilia Bartoli, Yo-Yo Ma, Philip Glass, Tan Dun, Riccardo Chailly, Christian Thielemann, Gustavo Dudamel, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, Peter Brook, the Royal Concertgebouw Orchestra, the Mariinsky Theatre, Bavarian State Opera, the Bolshoi Theatre, New York City Ballet, Paris Opera Ballet, Tanztheater Wuppertal Pina Bausch, Cloud Gate Dance Theatre, Zingaro, Royal Shakespeare Company, Berliner Ensemble and National Theatre of China.

HKAF actively promotes **Hong Kong's own creative talents and emerging artists**, and has commissioned and produced over 100 new local productions in the past decade, including theatre, chamber opera, music and contemporary dance, many with successful subsequent runs in Hong Kong and overseas.

HKAF invests in **arts education for young people**. In the past 24 years, our “Young Friends” has reached over 700,000 secondary and tertiary school students in Hong Kong. A variety of arts education projects targeted at primary, secondary, and tertiary school students has been launched in recent years. Donations to the “Student Ticket Scheme” also make available about 8,000 half-price student tickets each year.

HKAF organises a diverse range of **“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.

第44屆香港藝術節預計收入來源
Projected 44th HKAF Income Sources



誠邀贊助或捐助香港藝術節；詳情請與藝術節發展部聯絡。

For **sponsorship opportunities and donation details** of the Hong Kong Arts Festival, please contact the Development Department.

電郵Email | dev@hkaf.org

直綫Direct Lines | (852) 2828 4910/11/12

網頁Website | www.hk.artsfestival.org/en/support-us

香港藝術節 感謝

The Hong Kong Arts Festival would like to thank



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《簡愛》

二月十八日演出

the 18 Feb performance of *Jane Eyre*

A Bristol Old Vic & National Theatre of Great Britain co-production

44th



香港藝術節
Hong Kong
Arts Festival

19.2-20.3.2016 Presents

Bristol Old Vic and National Theatre of
Great Britain co-production

布里斯托爾老域劇團及英國國家劇院聯合製作

Jane Eyre 簡愛

原著：夏洛蒂·勃朗特 導演：莎莉·庫克森

Devised by the Company based on the novel by **Charlotte Brontë**

Directed by **Sally Cookson**

18-21/2/2016



香港演藝學院歌劇院
Lyric Theatre, HKAPA



演出長約 3 小時 15 分鐘，包括一節中場休息
Running time: approximately 3 hours and
15 minutes including one interval



英語演出，附中文字幕
Performed in English with Chinese surtitles

本節目含粗俗語言和煙霧效果
This production contains some strong
language and smoke effect

封面照片 Cover photograph © Nadav Kandar



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多謝支持！ Thank You Partners!

於2016年2、3月舉行的第44屆香港藝術節邀請超過1,400位出色國際藝術家及本地演藝人才獻藝，並同時舉辦逾250項加料及教育活動。全賴各贊助機構及熱心人士的慷慨支持，我們才能夠繼續為香港觀眾呈獻一年一度的文化盛事。

香港藝術節衷心感謝每一位支持者的寶貴貢獻。

The 44th Hong Kong Arts Festival in February and March 2016 features more than 1,400 outstanding international artists and local talents in an array of exceptional performances, and organises over 250 PLUS and arts education activities. The support of our sponsors and donors plays an important role in enabling us to continue offering unique cultural experiences to audiences in Hong Kong.

We sincerely thank all our partners for their generous contribution.

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原著：夏洛蒂·勃朗特

Devised by the Company based on the novel by Charlotte Brontë

角色及演員 CAST

作曲 / 音樂總監

本傑·鮑爾

樂師

威爾·鮑爾

波洛克斯特先生 / 派樂 / 梅森

克萊格·愛德華茲

海倫·伯恩斯 / 愛黛兒 / 聖約翰 /

格蕾絲·普爾 / 院長

勞拉·埃爾芬施東

羅切斯特

菲利克斯·海斯

樂師

菲利·金

伯莎·梅森

梅蘭妮·馬沙爾

貝茜 / 白蘭琪·英格蘭姆 / 戴安娜·里弗斯

西蒙·山德士

里德太太 / 法克斯太太

瑪姬·塔格尼

簡愛

麥德林·沃羅爾

Composer/Music Director

Benji Bower

Musicians

Will Bower

Mr Brocklehurst/Pilot/Mason

Craig Edwards

Helen Burns/Adele/St John/

Grace Poole/Abbot

Laura Elphinstone

Rochester

Felix Hayes

Musicians

Phil King

Bertha Mason

Melanie Marshall

Bessie/Blanche Ingram/Diana Rivers

Simone Saunders

Mrs Reed/Mrs Fairfax

Maggie Tagney

Jane Eyre

Madeleine Worrall



© Manuel Harlan

創作及製作人員 CREATIVE & PRODUCTION TEAM

導演

莎莉·庫克森

Director

Sally Cookson

製作經理

大衛·哈拉威

Production Managers

David Harraway

佈景設計

米高·瓦列

Set Designer

Michael Vale

選角（老域劇團）

卡米拉·伊文思

Casting (Bristol Old Vic)

Camilla Evans

服裝設計

凱蒂·塞克絲

Costume Designer

Katie Sykes

選角（國家劇院）

茱麗葉·霍斯利

Casting (NT)

Juliet Horsley

燈光設計

艾第·馬倫

Lighting Designer

Aideen Malone

舞台監督

保羅·索特爾

Company Stage Manager

Paul Sawtell

音效設計

邁克·比拿

Sound Designers

Mike Beer

執行舞台監督

拜約尼·魯特

Deputy Stage Manager

Bryony Rutter

多米尼克·比基

Dominic Bilkey

動作設計

丹·卡湛

Movement Director

Dan Canham

助理舞台監督

塔莎·薩維迪治

Assistant Stage Manager

Tasha Savidge

動作指導

溫尼·克魯平斯基

Fight Director

Renny Krupinski

燈光復排

本·尼科爾斯

Relighter

Ben Nichols

戲劇指導

邁克·埃克斯

Dramaturg

Mike Akers

音效控制

拜約尼·布萊克勒

Sound Operator

Bryony Blackler

聲音指導

理察·賴德

Company Voice Work

Richard Ryder

服裝主管

林恩·科士打

Dresser & Wardrobe Maintenance

Lynn Foster

責任導演

艾倫·哈佛

Staff Director

Ellen Havard

監製（國家劇院）

帕德里克·丘薩克

Producer (NT)

Pádraig Cusack

監製（老域劇團）

凱瑟琳·摩根斯頓

Producer (Bristol Old Vic)

Catherine Morgenstern

Production credits for the NT: Production Manager - Gary Pell; Stage Manager - Shane Thom/Andrew Speed; Assistant Stage Manager - Jo Phipps; Production Assistant - Maisy Wyer; Digital Design & Drawing - Nick Murray/ Sarah Vowles; Costume Supervisor - Ashley Holtom; Wigs, Hair & Make-up Supervisor - Sarah Lou Packham; Prop Supervisor - Rebecca Johnston; Prop Buyer - Anne Gry Skovdal; Lighting Supervisor - Neill Pollard; Lighting Programmer - Karin Anderson; Production Sound Engineer - Joel Price; Sound Operator - Lucy Williams; Stage Supervisor - Dave Tuff; Rigging Supervisor - Riche Tarr; Armourer - Paul Wanklin/Steve Dart; Construction Supervisor - Paul Sheppard; Scenic Painting Supervisor - Lindsay Tufnell.

Additional costumes by Mark Costello, Kim Jones, Sue Long and Jenny Reeves. Thanks to Sarah June Mill, set design assistant; and to Bristol Costume Services.

Programme content researched and compiled by Lyn Haill, Emma Gosden and Sarah Corke, and designed for the National Theatre by Émilie Chen. With grateful thanks to Paula Rego. Programme design for Bristol Old Vic by Chris Woodward and Stewart Grieve.

Production photography by Manuel Harlan.

The producers would like to thank Elly Condon, Richard Hurst, Jools Scott, Joannah Tincey, Stevie Thompson and Ellena Vincent who understudied at the National Theatre; Vivienne Acheampong, Clare Clifford, Stevie Thompson, Lucy Tuck and Arthur Wilson, who took part in the original R&D and workshops. Thanks also to Kneehigh, to Patrycja Kujawska, Alison Hargreaves and to Claire Harman.

Bristol Old Vic would like to thank Stephanie Kempson (assistant director for the Bristol Old Vic production), Louise Matthews, Becky Loxton, Lynn Foster, its staff and all those who contributed to the creation of the original production.

HKDI GALLERY PRESENTS

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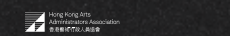
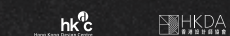
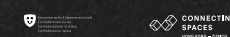
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導演的話 Director's Note

2013年，布里斯托爾老城劇團的藝術總監湯姆·莫里斯答應讓我把夏洛蒂·勃朗特的《簡愛》編作為上、下兩齣戲劇演出。我選擇這個作品為題，是因為我喜歡這故事；而自從年幼時迷上由希治閣執導、赫爾曼精湛配樂的黑白電影之後，我便與這故事結下了不解之緣。直到20歲左右，我才初讀原著，至今仍記得當時的讀後感：「這本書是爭取女性平等權利的嘹亮吶喊，而非一個逆來順受的女性為高大英俊的主人神魂顛倒的故事。」女主角簡愛有着一股精神和強大的意志，她那獨特而聰慧的心靈力爭自由、排除萬難、活出自我。如此現代的思想當時令我震撼不已，並渴望成為像她一樣的人。

如今再讀此書，則驚訝於作者在基本人權方面着墨之深——簡愛年幼時便明白：要茁壯成長，就要得到滿足，不只是物質上的滿足，更是情感、精神和知識的滿足。這些人類基本需求是我們幸福的核心，簡愛從根本上認識到這一點。我並不視此書為愛情故事，反而視之為一部人生故事（其實小說的原標題是：《簡愛自傳》），因為小說講述了簡愛從一個無助又卑微的孩子，成長為一名獨立自主、思想自由的女性。誠然，一如其他優秀的文學作品，這部小說也是多層次的，不論身份年齡，每一位讀者都能從此書中得到不盡相同的收穫。

將一部小說搬演至舞台是頗具挑戰的，尤其是一部深受眾多讀者喜愛的著作。這本書的地位已然不凡，不僅書名蜚聲世界，而且無論是否讀過原著，大多數人都曾聽過主角人物的名字，也對故事情節有所了解。

文：莎莉·庫克森

Text: Sally Cookson

In 2013 the Artistic Director of Bristol Old Vic, Tom Morris, gave the green light to my idea of devising a two-part version of Charlotte Brontë's *Jane Eyre*. I'd chosen this particular title because it's a story that I love and have enjoyed a close relationship with ever since I was intrigued as a child by Alfred Hitchcock's black-and-white melodrama with fabulous music by Bernard Herrmann. I didn't actually read the novel until I was in my early 20s – and I remember thinking while I read it "This is a clarion cry for equal opportunities for women, not a story about a passive female who will do anything for her hunky boss". I was struck by how modern Jane seemed – her spirit and strong will, her peculiar and brilliant mind striving for personal freedom to be who she is, lashing out against any constraint that prevents her from being herself. She was exactly the sort of person I wanted to be.

Re-reading the book now, I'm struck by the weight the novel places on individual human rights – Jane understands from a very early age that in order to thrive she needs to be fed, not just physically but emotionally, spiritually and intellectually. These basic human needs are central to our well-being and Jane has a fundamental understanding of this. I like to think of it as a Life story rather than a Love story (the original title was *Jane Eyre – an Autobiography*) which sees Jane develop from a powerless child into an independent, free-thinking adult. But, like any fine piece of writing, *Jane Eyre* is multi-faceted and it seems that whoever you are and whatever your age, each reader will gain something slightly different from it.

Adapting a novel for the stage is a challenging prospect – especially when that novel is cited as many people's favourite of all time. The book has taken on legendary status – the title is famous throughout the world, most people have heard of the central character and have a notion of what the story is about, regardless of whether they have read the book.

It is always daunting when you're working on a story which everyone knows so well, because you want to surprise and maybe challenge people's expectations, without losing any of the things which make them like the

改編人們耳熟能詳的故事，往往令人卻步，因為你既希望能給觀眾驚喜，甚至挑戰其既定期望，又不願捨棄原著中一些特徵性的元素，以致與原作風貌相去甚遠。我們的任務是把書改編為劇場作品，這實際上意味着要創作新的元素，因為閱讀和看戲劇是兩種截然不同的體驗。與其沿用古裝劇的形式來呈現，我更熱衷於探索作品的主題，以劇場的手法來勘探故事和人物的核心。我不希望劇中充斥着傳統舞台佈景和古裝服飾，這樣只會扼殺故事的精髓和魅力。

編作的過程中，我們整個劇團都要回應小說。邁克·埃克斯（戲劇指導）和我一起設計了大致框架，決定了要演哪些角色、不演哪些角色，並且一致同意着重表現小說中關於人邁向成熟的主題，而非簡愛和羅切斯特之間的關係。第一天排戲的時候，我們沒有劇本或圍讀劇本，整個劇團一起深呼吸，縱身躍入未知的領域，我們都相信8個星期後，可以正式演出兩個劇目。很幸運，我們最終有驚無險地完成了創作和表演。

我們的演出檔期結束後，國家劇院的藝術總監盧夫斯·諾里斯邀請我們在國家劇院演出這個節目。經商定後，我們將上、下集的戲濃縮為一場戲，保留其恢弘大氣的特質，只是進一步錘鍊壓縮，以求令觀眾有更集中的體驗。對於劇場藝人來說，能夠發展並塑造原作是難得的機會，故此我們都很感恩。在國家劇院以及在該劇發源地布里斯托爾老城的演出後，我們很高興可以在香港演出這個重新整改的版本，希望大家喜歡。

story in the first place. Our job has been to turn it from a book into a piece of theatre. Essentially that means creating something new – the experience of reading a book is very different to watching a play. Rather than approach the novel as a piece of costume drama, I was keen to explore the themes and get to the heart of the story and characters in a theatrical way. I didn't want authentic set and period costume to suffocate it, killing the essence and magic of the story.

The devising process involved us as a company responding together to the book. Mike Akers (dramaturg) and I had put a rough structure in place, had made some decisions about which characters were in and which were out, and were in agreement about our version emphasising the coming-of-age aspects of the novel as opposed to focusing just on the Jane/Rochester relationship. But on that first day of rehearsal, there was no script, no read-through, just us as a company taking a deep breath together, making a leap into the unknown, trusting that eight weeks later, we'd have two shows to perform. Luckily – and by the skin of our teeth we had.

Then, when our run ended, the National Theatre's Director Rufus Norris invited us to bring our version to the NT. It was agreed that we'd distil the two shows into a single event – still retaining its epic quality but honing and tightening to make the experience more intense. The opportunity to develop and shape work isn't something that theatre-makers often get the chance to do – so we are very grateful. Following a wonderful run at the National Theatre and a return to the show's home in Bristol, we are delighted to now be bringing this reworked version to Hong Kong. We hope you enjoy it.

故事梗概 Synopsis

第一幕

簡愛自幼是孤兒，童年在蓋茨黑德莊園（舅媽里德太太家）度過，從小受盡舅媽百般虐待，年滿10歲被送入管教嚴苛的羅德書院。在書院，簡愛結識了摯友海倫·伯恩斯。海倫令簡愛倍感友誼的溫暖，也教會她逆來順受。然而，沒過多久，斑疹傷寒便奪去了海倫的生命。

畢業後，簡愛留校任教，內心卻渴望有新挑戰，於是她應聘獲得桑菲爾德莊園家庭教師的職位。很快，她適應了桑菲爾德的生活，與管家法克斯太太和學生阿黛拉融洽相處，但日復一日的乏味工作和種種制約令她倍感窒息。

正當此際，桑菲爾德莊園主人羅切斯特先生歸家。羅切斯特表面上舉止唐突、性情變幻無常，其實心中有段揮之不去的坎坷往事。他和簡愛日久漸生好感，時常徹夜長談。

令簡愛感到奇怪的是，在宅中偶爾會聽到怪叫和笑聲。有一次，她發現羅切斯特房間失火，及時將主人叫醒才逃過一劫，此後她便對僕人格蕾絲·普爾心存疑慮。

一日，羅切斯特帶白蘭琪·英格蘭姆小姐回家。英格蘭姆美麗而且工於心計，簡愛對其又羨又恨。與此同時，一位自稱是羅切斯特故交的理查德·梅森先生到訪，晚上竟離奇地受傷，原因不明。

翌日清晨，羅切斯特向簡愛透露娶白蘭琪為妻的意向。簡愛心碎萬分，卻強作鎮定，待羅切斯特一走，心中的悲楚方才潰堤。

Act One

The orphaned Jane is brought up at Gateshead by her aunt, Mrs Reed, who treats her with cruelty and contempt. Aged ten, she is sent to school at Lowood, where the regime is extremely harsh. She befriends a fellow pupil, Helen Burns, in whom she finds comfort and learns to endure personal injustice. Helen later dies from typhus.

After her schooling, Jane stays on to teach at Lowood but longs for new challenges and takes on a position as a governess at Thornfield Hall. She settles into life at Thornfield with Mrs Fairfax, the housekeeper, and her lessons with her pupil Adèle, but begins to feel stifled by the routines and confines of day-to-day life.

Mr Rochester, Thornfield's owner, returns. He is an abrupt and changeable man, with a troubled past, but over time he and Jane become fond of one another and spend much time talking.

Occasionally, Jane hears odd noises and laughter, and one night discovers a fire in Rochester's room, which she saves him from. Jane is suspicious of the servant Grace Poole.

One day, Rochester brings Blanche Ingram to Thornfield; Jane is jealous of this beautiful but calculating woman. Richard Mason arrives, telling Jane he is an old friend of Rochester's, and is later mysteriously attacked.

As day breaks, Jane and Rochester talk, and Rochester alludes to his intentions to marry Blanche. Heartbroken, Jane maintains her composure until he goes and then breaks down.



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第二幕

得知里德太太重病，簡愛赴蓋茨黑德見她臨終一面。回到桑菲爾德後，簡愛對羅切斯特說，一想到要離開莊園和他，便心痛難忍。二人愈談愈激動，羅切斯特突然向簡愛示愛並求婚。

婚禮前，簡愛夢見桑菲爾德變為廢墟，一個陌生女人走進她的房間，把婚禮面紗撕成兩半。婚禮當日，兩人踏上教堂之際，羅切斯特被揭發已婚，妻子名為伯莎·梅森。羅切斯特把所有人叫回桑菲爾德莊園，給他們看鎖在三樓的妻子。人們這才得知，伯莎原來精神錯亂及有暴力傾向，傷己傷人，一直由格蕾絲·普爾負責看管。

不管羅切斯特如何苦苦哀求，簡愛決絕地出走。她冒着暴風雨，病倒在荒原，被神職人員聖約翰·里弗斯收留。聖約翰的妹妹戴安娜幫簡愛找到一份當地學校教師的工作。後來聖約翰向簡愛求婚，懇請她陪同去印度傳教。他再三追問簡愛是否願意接受這段沒有愛情的婚姻，最終被她拒絕。

恍惚間，簡愛聽見羅切斯特縹緲的聲音在呼喚她，於是回去追尋。回到桑菲爾德，見到莊園已是火災後的廢墟。放火的伯莎葬身火海，羅切斯特則雙目失明，身體受傷。法克斯太太帶簡愛去找他，兩人重歸於好。戲劇的結尾又回到了開端——嬰兒初生，是個女孩。

Act Two

Learning that Mrs Reed is gravely ill, Jane goes to Gateshead to visit her before she dies. Upon her return, Jane admits her torment at the thought of having to leave Thornfield and Mr Rochester and, in the midst of a heated exchange, he confesses his love and proposes.

Before their wedding, Jane has disturbing dreams about Thornfield being in ruins, and a strange encounter where a woman enters her room and rips her wedding veil in two.

On the wedding day, the couple are at the altar when it is revealed that Rochester is already married, to Bertha Mason. Rochester rushes everyone back to Thornfield to show them his wife, locked away on the third floor. We learn of Bertha's violent tendencies and danger to herself and others, and that Grace Poole is her keeper.

Despite Rochester's pleas for her to stay, Jane flees. She collapses in a storm on the moors and is taken in by St. John Rivers, a clergyman, and his sister Diana. St. John finds Jane a job as schoolmistress for the local children.

St. John proposes to Jane and asks her to accompany him to India, where he plans to become a missionary. After questioning whether she could accept - despite their lack of love - Jane decides that she cannot.

She suddenly hears Rochester's disembodied voice calling out to her and goes to find him, returning to Thornfield to discover it a burned wreck. Bertha, who caused the fire, has died, and Rochester has been blinded and injured. Mrs Fairfax takes Jane to him and the pair are reunited. The play ends as it began - with a baby. It's a girl.

夏洛蒂·勃朗特和她的單戀 Charlotte Brontë and Her Unrequited Love

文：克萊爾·哈曼

Text: Claire Harman



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《簡愛》於1847年秋天出版之時，無人知曉作者是誰。扉頁上的作者名是「柯勒·貝爾」，前一年出版的一本詩集已經出現過這個名字，作者們是「柯勒、埃利斯和阿克頓·貝爾」。不過這本小冊子僅售出2本，不能算是處女作，而《簡愛》卻席卷整個閱讀界。薩克雷讀到流淚，維多利亞女王和艾伯特親王挑燈夜讀，不忍釋卷，「簡愛熱」還席卷美國東岸。「柯勒·貝爾」究竟是何人？

連《簡愛》的出版商都不知道這位暢銷作家的真正身份，他們與這位約克郡牧師公寓的隱士貝爾先生只有書信往來。另外兩位貝爾先生也在同年冬天出版了小說，其中《咆哮山莊》得到熱烈迴響。這兩位作家想藉柯勒·貝爾成功的東風，還是他們根本就是同一人？1848年某日，一位戴着眼鏡的瘦小婦人現身出版社的倫敦辦公室，決心澄清誤會。謎底

When *Jane Eyre* was published in the autumn of 1847, no one had any idea who had written it. The name on the title page, "Currer Bell", had appeared the previous year on a book of poems by "Currer, Ellis and Acton Bell", but since only two copies of that slim volume had been sold, it hardly counted as a literary debut. *Jane Eyre*, on the other hand, took the reading world by storm. Thackeray wept over it; Queen Victoria and Prince Albert stayed up late, gripped by it. The "*Jane Eyre* fever" swept the east coast of America. Who was "Currer Bell"?

Even *Jane Eyre*'s publishers did not know their bestselling author's identity. All their dealings with the reclusive Mr Bell had been conducted by post, to a parsonage in Yorkshire. In the meantime, two other "Bells" had published novels that winter, one, *Wuthering Heights*, causing consternation all round. Were these other authors trying to exploit Currer Bell's success, or were they perhaps all one and the same person? When a tiny, bespectacled woman turned up at the publisher's London office one day in 1848, determined to put right the misunderstanding, the mystery was solved: "Currer Bell" turned out to be a modest, plain, insignificant 32-year-old woman called Charlotte Brontë,

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終於揭曉：「柯勒·貝爾」原來是一位謙遜、樸素、平凡的 32 歲婦人，名叫夏洛蒂·勃朗特，她是一位英格蘭聖公會牧師的女兒，做過家庭教師。

《簡愛》的副標題寫着「自傳」，就此，大家都過於認真了。1849 年，薩克雷與勃朗特會面後，轉而來到會所說道：「伙計們！我剛才與簡愛共進晚餐！」熟悉夏洛蒂的人更能在主人公身上找到作者的影子。二人都來自英格蘭北部，都當過家庭教師此苦差，連夏洛蒂早年喪生的兩個姐姐——瑪利亞和伊麗莎白也在小說中化身為聖潔的海倫·伯恩斯。夏洛蒂的姐姐們在寄宿學校患病過世時，她才 9 歲。羅德書院的一幕幕生動描寫重演了她當時的痛苦，現實中那所學校甚至揚言要狀告勃朗特誹謗。

小說的動人之處來自於作者對長期所受之傷痛的宣洩，以及主人公對生活中遭受不公的憤懣。同時也包含夏洛蒂·勃朗特生命中熾熱的情感，比《簡愛》突出表現的憤怒和挫折更加私密。她之所以在 19 世紀 40 年代中迫切想要將作品付梓，是為了向某人證明她可以成為一名作家。1842 年，勃朗特在布魯塞爾念書，無可救藥地暗戀上已婚教師——法國人康斯坦丁·黑格爾。黑格爾要求嚴格、極聰明，而且喜怒無常，卻是第一個平等對待夏洛蒂的成年男人。

就學 2 年後，夏洛蒂從布魯塞爾回到約克郡，希望可以與黑格爾維持這段關係，甚至進一步發展。但是，黑格爾的回信愈來愈正經，感情逐漸淡去，夏洛蒂非常失望。她向他承認道：「我知道，給一個舊生寫信不是甚麼有趣的消遣，但在我，這已是生活的全部」。黑格爾無視她的來信，這令夏洛蒂精神崩潰，於是她決定通過出版作品與他溝通。而在

the daughter of a Church of England minister, and a former governess.

Jane Eyre had been subtitled "An Autobiography", and people were all too ready to take that literally. When Thackeray met Charlotte Brontë in 1849, he went off to his club saying "Boys! I have been dining with Jane Eyre!" Anyone knowing the author well would have had even more reason to identify her with her heroine, from the similarities between her north-country background and miserable jobs as a governess to her early bereavements of two older sisters, Maria and Elizabeth, represented in the novel as one character, the saintly Helen Burns. Charlotte had been a 9-year-old at boarding school when her sisters took ill there and died. The scenes at "Lowood" revisit that pain so vividly that the owners of the real-life school later threatened to sue Brontë's first biographer for defamation.

Much of the book's power comes from giving voice to such long-pent sorrows, and the heroine's anger at her unfair position in life. But there were seething emotions in Charlotte Brontë's life more personal and secret than the anger and frustrations foregrounded in *Jane Eyre*. One of her most pressing motives for getting into print in the mid-1840s was to prove her ability as a writer to one very particular reader. In 1842, she had gone to school in Brussels and fallen hopelessly and unrequitedly in love with her teacher there, a married Frenchman called Constantin Heger, a demanding, highly intelligent, volatile character, who was the first adult man to treat her as an equal.

She came back to Yorkshire from two years in Brussels, hoping that her relationship with Heger would continue and strengthen even, but was cruelly disappointed when his responses got increasingly formal, and then faded away to nothing. "Writing to an old pupil cannot be a very interesting occupation for you – I know that," she admitted to him, "but for me it is life itself." His ignoring of her letters precipitated a form of breakdown which was only overcome by Charlotte's determination to reach him through print. By the time *Jane Eyre* was published, she had given up all hope of renewing relations with Heger, but the enormous success of the book brought a bleak sort of satisfaction by proving, albeit at a distance, how far he had underestimated her worth.

《簡愛》出版之時，她已經放棄與黑格爾重修舊好，小說的巨大成功帶給夏洛蒂一種冷酷的滿足感，雖然相隔遙遠，但她以此證明那個人低估了她。

夏洛蒂·勃朗特以當家庭教師的不快經歷為小說題材，除了是因為這些都是她的已有經歷並可作書寫外，還希望透過描寫那段日子來逃離那種生活。與此類似，她為了克服由黑格爾造成的苦惱而將之寫成小說。羅切斯特暴躁的脾氣、智慧、深色的頭髮和不乏瑕疵的英俊相貌，甚至抽煙的習慣，無一不影射康斯坦丁·黑格爾。他古怪的言談和品書的趣味也來自黑格爾。羅切斯特那個被鎖在閣樓上的瘋老婆伯莎，便是現實中的黑格爾之妻佐伊。她曾是夏洛蒂在布魯塞爾時的僱主，對夏洛蒂的疑心在小說中變成伯莎充滿殺氣的嫉妒。現實中，夏洛蒂無法得到心儀的男子，但在小說中，她可以殺死羅切斯特的妻子，鏟除阻礙，讓這對一見鐘情的有情人終成眷屬。

夏洛蒂·勃朗特最淒慘的日子是在《簡愛》完成後。那段日子發生了她無法想像的事：親人一個接一個離去，她的兄弟姊妹布倫威爾、艾米麗和安妮在 9 個月內相繼過世。到 1849 年夏天，滿是亡靈的家裏就僅剩她自己和年邁的老父，盛名也難償喪親之痛。1854 年，她嫁給父親的助理牧師亞瑟·尼科爾斯。尼科爾斯多年來鍾情於她，但夏洛蒂對他僅有溫和的理性情感。作家自己的歸宿到頭來既沒有簡愛和羅切斯特轟轟烈烈的愛情，也沒有她對康斯坦丁·黑格爾那熱情的單戀，在滿懷渴望的想像中，小說結尾得意洋洋地宣告：讀者們，我嫁給了他。

中譯 佟小鈴

Charlotte Brontë turned her unhappy experience as a governess to use in the novel not just because it was what she knew and could write about, but because writing was an escape route from that life. She overcame her misery over Heger in a similar way, by changing it into fiction. Rochester's choleric nature, intelligence, dark colouring and imperfect handsomeness – even his cigar-smoking habit – are all reflections of Constantin Heger. His quirky conversation and taste in books are Heger's too. Even Rochester's mad wife, Bertha, locked away in her attic, is a fictionalised version of Heger's wife Zoë, Charlotte's employer in Brussels, whose suspicions about Charlotte's feelings for her husband becomes Bertha's homicidal jealousy. In life, Charlotte was unable to get an answer out of the man she loved, but in the novel, she was able to effect the union of her heroine and hero – soul-mates from their first glance – by violently killing off Rochester's impediment of a wife.

The worst years of Charlotte Brontë's life post-dated the writing of *Jane Eyre*. She had no idea what lay ahead of her: the deaths, one by one, of her siblings Branwell, Emily and Anne within the space of nine months. By the summer of 1849, she was left alone with her aging father in a house full of ghosts, her fame no compensation for the pain of total bereavement. She married her father's curate, Arthur Nicholls, in 1854, a man who had been strongly devoted to her for years, but for whom she had only the mildest and most rational feelings. Her own fate proved nothing like the grand romance of Jane and Rochester, or her own passionate, one-sided love for Constantin Heger, imagined so longingly in the book's triumphant conclusion: *Reader, I married him*.

* Claire Harman is an author. Her new biography of Charlotte Bronte was published in October 2015 by Viking, to celebrate the author's bicentenary in 2016.



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《簡愛》窺徑 Discovering *Jane Eyre*

文：艾瑪·高斯登

Text: Emma Gosden

布里斯托爾老域劇團與英國國家劇院聯合改編創作夏洛蒂·勃朗特的作品《簡愛》即將登陸香港。在國家劇院彩排時，眾演員向艾瑪·高斯登娓娓道來他們在重現這部經典時的編作過程，以及與導演莎莉·庫克森合作的經歷。

關於原著小說及其舞台搬演

瑪姬·塔格尼（里德太太/法克斯太太）：初讀這部小說是多年前的事情了，當時只是當作愛情故事來讀。而這次我更為作品中女性爭取平權的力量所震撼，在作者的年代，這思想是多麼超前。如今，我們仍在爭取女權，但在1847年，這則是非凡之事。

菲利克斯·海斯（羅切斯特）：作為劇團，我們很早就決定不以古典風格改編《簡愛》，而是要作非常現代且具戲劇元素

Charlotte Brontë's *Jane Eyre* comes to Hong Kong as an adaptation by Bristol Old Vic and National Theatre of Great Britain. During rehearsals at the National, the actors talked to Emma Gosden about the devising process and working with director Sally Cookson in this restaging of the classic.

On the Novel and Adapting it for the Stage

Maggie Tagney (Mrs Reed/Mrs Fairfax): I first read the novel a long time ago. The first time I just read it as a love story. This time I was much more struck by the strength of the woman's fight to be equal, how ahead of her time she was. We're still fighting but in 1847, it was extraordinary.

Felix Hayes (Rochester): As a company we decided very early on that weren't doing a classic adaptation of *Jane Eyre*. We were creating a very modern and theatrical adaptation. The novel is a life story, not a love story, as Sally Cookson said to us. The original title was *Jane Eyre – an Autobiography*. It is a story about someone's life, not about two people falling love.

Madeleine Worrall (Jane Eyre): People have strong feelings about *Jane Eyre*, and if you set out to make a



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的改編。誠如莎莉·庫克森所言，這部小說講述生命的故事，而不是愛情故事。原作的題目是《簡愛——自傳》，這是關於一個人一生的故事，而非兩人相愛的故事。

麥德林·沃羅爾（簡愛）：人們對《簡愛》有着很深的感情。把這樣一部影響深遠的作品搬上舞台，如果你希望取悅所有人，那麼註定會慘遭失敗。你要用劇團的眼光去看，創作一個感覺屬於自己的版本……我們通過與夏洛蒂·勃朗特所創造的世界保持一致，把作品塑造成我們眼中豐富多彩的世界。

菲利克斯·海斯：在小說中，簡愛和羅切斯特的每次見面都標誌着他們關係的逐步形成，人物的性格隨之漸漸浮現。但在舞台上我們沒有時間演繹所有細節，因此我們只擷取最關鍵的時刻，用形體、音樂和動作來表達。小說中，兩人有一段長達 30 頁紙的對話，我們精簡為片刻的場景，輔之以一把梯子、一束燈光、一個眼神和一段漸強的音樂。

與莎莉·庫克森合作 重新呈現《簡愛》

梅蘭妮·馬沙爾（伯莎·梅森）：每次彩排，我們都要討論「今天我們要做甚麼？我們如何把這部劇整合起來？」

克萊格·愛德華茲（波洛克斯特先生 / 派樂 / 梅森）：莎莉很倚重演員、樂師、設計師以及舞台管理人員來提供新的想法。她就如編輯一般，建議我們嘗試哪些想法。她允許每個人有想法，在她眼中沒有不成立的想法，也就是說當我們排一部作品的時候，大家都覺得作品的成果有自己的一份在其中。

麥德林·沃羅爾：莎莉有着鷹眼般的廣

piece of theatre from such a seminal book and hope to please them all, you're going to fall flat on your face. You have to make the version that you as a company feel is yours... We've shaped it into what we think is a very rich world, entirely in keeping with the one Charlotte Brontë created.

Felix Hayes: In the book, every meeting between Jane and Rochester gives absolutely crucial signs of their relationship beginning to form, and the characters beginning to show themselves. We don't have the stage time to be able to play all that so we find the crucial moments and express them physically, in the music and the movement. One of the conversations they have in the book is something like 30 pages long, so we boil that down to a moment with a ladder, a light, a look and a swell of music. You have to find theatrical ways to tell the story.

On Restaging *Jane Eyre* with Sally Cookson

Melanie Marshall (Bertha Mason): Every single rehearsal was a matter of saying, "What are we going to do today? How are we going to put this together?"

Craig Edwards (Mr Brocklehurst/Pilot/Mason): Sally relies a lot on the actors, the musicians, designers and stage management to constantly come up with new ideas. The bigger the cast, the more ideas are floating around. Like an editor, she'll suggest which ideas to try out. She'll allow anyone to have an idea and all are valid, which means that when we produce a piece of work, we all have a sense of ownership.

Madeleine Worrall: Sally has an eagle-eye and vision – she has a very clear idea of the shape she wants. But as an actor, you genuinely get a very shaping role in the direction of the play, and your own performance.

Craig Edwards: The characters behave within the confines of the period. They are trapped historically where they are. But there is contemporary music, contemporary movement, in a kind of Pina Bausch ensemble way. The set has a very open, modernist look to it: there is no oak furniture or panelled walls.

Simone Saunders (Bessie/Blanche Ingram/Diana Rivers): The original production in 2014 was in two parts, and we made it over seven-and-a-half weeks of rehearsal.

闊視野，她非常清楚自己想要的作品是怎樣的。但作為演員，我們在她的指導下，又能夠獲得很有塑造空間的角色，可以有自己的演繹。

克萊格·愛德華茲：故事人物的舉止受到時代的侷限，因為他們受其歷史時空的束縛。但劇中有當代音樂、當代舞台的動作，如翩娜·包殊舞蹈團的風格一般。舞台背景非常開放，極具現代風格，沒有橡木傢俬或者鑲護牆板的牆。

西蒙·山德士（貝茜 / 白蘭琪·英格朗姆 / 戴安娜·里弗斯）：2014 年的原製作分為兩部分，我們花了七週半的時間彩排，但在預演的時候我們仍然在刪減內容，並且同時進行技術彩排。

菲利克斯·海斯：重新演繹一部你之前已經創作過的作品，很容易讓你不再認真去思考如何重新切入或重新塑造。

西蒙·山德士：把原有製作的框架再次打破，感覺雖然很奇怪，但又是非常妙的做法。其實有些地方大家之前都覺得不太對勁，例如有些對話和動作不太流暢。重新改造原有的作品是一種別樣的挑戰，也是一個學習的過程。

場刊中譯 王明宇

We were still cutting and snipping things in previews, and still rehearsing in the tech.

Felix Hayes: There's something about revisiting a piece of work you've done previously that allows you to be very unprecious about how you reapproach it or rebuild it.

Simone Saunders: It feels strange to be breaking it down again, but it's also brilliant. There were bits we all felt weren't quite right, where the dialogue or the action didn't flow fluidly. It's a different challenge to rehash something. It's a learning process.



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布里斯托爾老域劇團
Bristol Old Vic

自 1766 年成立以來，布里斯托爾老域劇團歷經多番轉變。在早期，布里斯托爾老域劇團是一間非法劇院，需要假裝舉辦演奏會來掩人耳目。現時，在藝術總監湯姆·莫里斯和行政總裁愛瑪·斯頓寧的帶領下，布里斯托爾老域劇團搖身一變成為蜚聲國際的一流劇團，創作革新作品，廣納人才，是布里斯托爾和英國西南區重要的文化中心。

2012 年，屬於英國一級歷史建築的格魯吉亞劇院完成翻新工程，而布里斯托爾老域劇團現亦開始翻新前廳部分，繼續完成劇院的一次歷史性轉變。

Much has changed since Bristol Old Vic first opened its doors in 1766. Technically illegal, the theatre had to disguise plays as concerts and was forced to hide its entrance from public sight. Today, under the leadership of Artistic Director, Tom Morris and Chief Executive, Emma Stenning, Bristol Old Vic enjoys national and international recognition as a theatrical powerhouse, creating ground breaking theatre whilst nurturing talent from all backgrounds and serving as a cultural beacon for the city and the South West of England.

Having completed the redevelopment of its spectacular Grade I listed Georgian auditorium in 2012, Bristol Old Vic is now turning its attention to the front of house, completing the theatre's once-in-a-lifetime transformation.



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英國國家劇院 National Theatre of Great Britain



英國國家劇院致力為觀眾帶來精采劇目，每年在南岸藝術中心製作達 30 個新作品，內容橫跨經典改編戲劇和現代大師級作品。劇院期望可聽取不同意見，令劇作邁向多元化，讓更多人參與，並於國家更多地方演出。另外，劇院亦旨在啟發藝術家和觀眾的新思維，反思戲劇製作的意義，極力支持新晉作家、導演、藝術家和演出者的創作。

英國國家劇院在英國及國際巡迴演出，與各地劇院合作和聯合製作多部作品，包括：橙樹劇院的《波莫納》、皇家交易所劇院的《丈夫與兒子》和布里斯托爾老域劇團的《簡愛》。在倫敦西區上演的有《戰馬》和《深夜小狗神秘習題》（亦在百老匯演出）。

英國國家劇院透過「英國戲劇現場實錄」在全球 40 多個國家，達 1500 個影院現場直播演出。教育計劃包括為 Clore 學習中心的男女老少舉辦座談會、活動和工作坊，並以「Connections」等計劃與世界各地交流。劇院亦按每間中學的需要，製作與教學內容相關的節目，免費供學生線上觀看。

The National Theatre is dedicated to making the very best theatre and sharing it with as many people as possible. They stage up to 30 productions at their South Bank home each year, from re-imagined classics to modern masterpieces. The work they make strives to be as open, diverse, collaborative and national as possible. They want to inspire artists and audiences to think in new ways, to constantly re-imagine the act of making theatre. They are committed to nurturing innovative work from new writers, directors, creative artists and performers.

The National's work is seen on tour throughout the UK and internationally, and in collaborations and co-productions with regional theatres – such as *Pomona* with the Orange Tree Theatre, *Husbands & Sons* with the Royal Exchange, and *Jane Eyre* with Bristol Old Vic. Currently in the West End are *War Horse* and *The Curious Incident of the Dog in the Night-Time* (also on Broadway).

Through National Theatre Live, they broadcast live performances to 1500 cinemas in 40 countries around the world. Their Learning programme offers talks, events and workshops for people of all ages in the new Clore Learning Centre, and reaches nationwide through programmes such as Connections. National Theatre: *On Demand In Schools* has made curriculum-linked productions free to stream on demand in every secondary school in the country.

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作曲 / 音樂總監

Composer / Music Director

鮑爾擔任作曲 / 音樂指導的劇場作品包括：京士頓玫瑰劇院《羅密歐與茱麗葉》、綠薑劇院《前哨部隊》、肯尼威斯劇院《遺孤海蒂》、沙德勒之井劇院《大惡棍》、布里斯托爾老域劇團《獵熊》和煙廠劇團 / 旅途之光劇團的《醜小鴨》。參與編曲的影視作品有《更快、更難、更強》、《低俗大不列顛》和《漫畫看大不列顛》。鮑爾曾以音樂家身份與虹彩劇團、西門·格林及其他藝術家合作，並是 Unforscene 樂團的一員。

Benji Bower's theatre work as composer/music director includes *Romeo and Juliet* at the Rose, Kingston; *Outpost* for Green Ginger; *Hetty Feather* for Kenny Wax; *Varmints* at Sadler's Wells; *We're Going on a Bear Hunt* at Bristol Old Vic; and *Ugly Duckling* for the Tobacco Factory/Travelling Light. TV and film composer credits include *Faster Harder Stronger*, *Rude Britannia*, and *Comics Britannia*. As a musician Bower has worked with Kneehigh, Bonobo, and other artists, and he also performs as part of the band Unforscene.



威爾·鮑爾

Will Bower

樂師

Musician

鮑爾擅長多種樂器，尤其精通鼓、敲擊樂和聲音設計，與兄弟本傑組成「鮑爾兄弟」和 Unforscene 樂團。鮑爾曾為電視劇、劇場、舞蹈和電影作曲，包括英國廣播公司、第四台和第五台。劇場作品有布里斯托爾老域劇團的《簡愛》（亦參與聲音設計）和《小飛俠》（亦參與聲音設計），聲音設計作品包括《地球冰失》和《更快、更難、更強》。

Will Bower is a multi-instrumentalist, specialising in drums, percussion and sound design. With his brother Benji, he co-founded Bower Brothers and Unforscene. Bower has composed music for television, theatre, dance and film, including for the BBC, Channel 4 and Channel 5. Theatre credits as a musician include *Jane Eyre* (also additional sound design) and *Peter Pan* (also additional sound design) at Bristol Old Vic. Recent TV credit include *Frozen Planet* and *Faster Harder Stronger*.



克萊格·愛德華茲

Craig Edwards

波洛克斯特先生 / 派樂 / 梅森

Mr Brocklehurst / Pilot / Mason

與莎莉·庫克森攜手的作品包括：布里斯托爾老域劇團《簡愛》、煙廠劇團 / 旅途之光劇團《灰姑娘：童話》和桃金娘劇團《跳》。其他劇作諸如：旅途之光劇團《往西》、布里斯托爾老域劇團《八十日環遊世界》和城門劇團《船戲》。執導作品有《聖誕頌歌》和《亨利八世的六個妻子》；廣播節目有《北方靈魂》。愛德華茲與設計師凱蒂·塞克絲成立了糖餡餅劇團。

Previous productions with Sally Cookson include: *Jane Eyre* at Bristol Old Vic; *Cinderella – A Fairy Tale* for Travelling Light/Tobacco Factory; and *Jump* for Myrtle. Other theatre includes: *Into The West* for Travelling Light; *Around the World in 80 Days* at Bristol Old Vic; and *The Boat Plays* at The Gate. As a director his work includes *A Christmas Carol* and *The Six Wives of Henry VIII*. He formed Shoofly Theatre with designer Katie Sykes. Radio includes *A Northern Soul*.



勞拉·埃爾芬施東

Laura Elphinstone

海倫·伯恩斯 / 愛黛兒 / 聖約翰 / 格蕾絲·普爾 / 院長

Helen Burns / Adele / St John / Grace Poole / Abbot

埃爾芬施東的劇作包括：英國國家劇院《殘酷青春》和《特洛伊婦女》、京士頓玫瑰劇院《羅密歐與茱麗葉》、布里斯托爾老域劇團《簡愛》、蘇活劇場和紐卡索拉閣劇團《烏托邦》、布殊劇院《茅草屋》、奇切斯特劇院《頂級女生》（亦在倫敦西區公演）和《鄉間一月》、布萊頓藝術節《馬林百列》。她參與的電影有《永久居留》和《歷史男生》；廣播節目有《三流作家》、《烽火家園》和《煮廚史丹利》。

Laura Elphinstone's theatre work includes *Pains of Youth* and *Women of Troy* at the National Theatre; *Romeo and Juliet* at the Rose, Kingston; *Jane Eyre* at The White Devil (RSC); *Utopia* at the Soho and Live Theatre Newcastle; *Chalet Lines* at the Bush; *Top Girls* (also West End) and *A Month in the Country* at Chichester; and *Tom & Viv at the Alveida*. Film includes *Leave to Remain* and *Peter and Wendy*. Radio includes *The long count*, *Home Front* and *Interviews*.



菲利克斯·海斯

Felix Hayes

羅切斯特

Rochester

菲利克斯·海斯的劇作包括：皇家莎士比亞劇團的《暴風雨》、《錯誤的喜劇》、《第十二夜》、《仲夏夜之夢》、《卡丹紐》和《城市夫人》、煙廠劇團的《101 斑點狗》、《暴風雨》和《阿里巴巴與四十大盜》、雜物網路劇團的《不敗職員》、《大難臨頭的國王》和《亞契的拱廊》。參與的電視劇有《勁揪聖誕》和《週五晚餐夜》。

Felix Hayes' work in theatre includes *The Tempest*, *The Comedy of Errors*, *Twelfth Night*, *A Midsummer Night's Dream*, *Cardenio* and *The City Madam* for the Royal Shakespeare Company; *101 Dalmatians*, *The Tempest* and *Ali Baba and the 40 Thieves* at the Tobacco Factory; *The Unsinkable Clerk*, *The Pickled King* and *Archie's Arcade* for Network of Stuff. TV includes *Gert Lush Christmas* and *Friday Night Dinner*.



菲利·金

Phil King

樂師

Musician

金是作曲家和表演家，曾為劇場、舞蹈、電視和電影作曲，發行了兩張專輯，多首歌曲亦在英國廣播公司電台播放。他曾在英國和世界各地演出，如巴黎、柏林、哥本哈根、蘇黎世、巴塞羅那和紐約。第三張錄音專輯將於 2016 年春季推出，曲目包括《他們來又去》、《葉子》和《怪屋疑雲》的原聲。

Phil King is a composer and performer and has written music for theatre, dance, TV and film. He has released two albums, and has had numerous tracks played on BBC Radio. He has performed all over the UK, and at venues in Paris, Berlin, Copenhagen, Zurich, Barcelona and New York. His third studio album is due for release in spring 2016. Albums include *They Come and They Go*, *Leaves* and the soundtrack for *To Kill a Mockingbird*. www.phil-king.net



梅蘭妮·馬沙爾

Melanie Marshall

馬沙爾的劇作包括：英國國家劇院《節奏之王！》（曾在百老匯、美國和加拿大巡迴演出）、水車劇場《熱天皇》、格蘭特堡劇院和薩沃伊劇院的《波吉和貝絲》、與英國喜劇音樂二人組「傑和寡婦」合作的《肥婆之歌》、克魯西布劇院和布里斯托爾老域劇團的《卡門·瓊斯》。曾參與的音樂劇有卡內基音樂廳的《感受聖靈》和《遙遠之地》；電視劇有《裘斯·荷蘭音樂之聲》；廣播節目有《週五音樂夜》。

Melanie Marshall's theatre work includes *Fela!* at the National Theatre, on Broadway and on tour in the US and Canada; *Hot Mikado* at the Watermill; *Porgy and Bess* at Glyndebourne and the Savoy; *The Fat Lady Sings* with Kit and the Widow; *Carmen Jones* at Sheffield Crucible and the Old Vic. Concerts include *Feel the Spirit and Distant Land* at Carnegie Hall. TV includes *Later With Jools Holland CUFF (BBC)*, and radio includes *Friday Night is Music Night*.

伯莎·梅森

Bertha Mason



西蒙·山德士

Simone Saunders

貝茜 / 白蘭琪·英格朗姆 / 戴安娜·里弗斯

Bessie / Blanche Ingram / Diana Rivers

山德士劇作包括：克拉德·安森博與英國國家劇院合作的《紅女士》、皇家莎士比亞劇團的《美國人的交易》、《亞瑟王》、《羅密歐與茱麗葉》、《哈姆雷特》、《糧店》、《冬天的故事》和《凱撒大帝》、布里斯托爾老域劇團《簡愛》、塔拉瓦劇團《狂歡節》、北方大地劇院《暴風雨》和諾丁漢劇院《恍然大悟》。曾參與的電視劇有《醫生》和《傷亡》；電影有《囧女翻身日記》。

Simone Saunders work in theatre includes *The Red Ladies* for Clod Ensemble with the National; *American Trade*, *Motre d'Arthur*, *Romeo and Juliet*, *Hamlet*, *The Grain Store*, *The Winter's Tale* and *Julius Caesar* for the Royal Shakespeare Company; *Jane Eyre* at Bristol Old Vic and the National Theatre; *Carnival* for Talawa; *The Tempest* for Northern BroadSides; and *Double Take* at Nottingham Playhouse. TV includes *Doctors* and *Casualty*. Film includes *Awkward*.



瑪姬·塔格尼

Maggie Tagney

里德太太 / 法克斯太太

Mrs Reed / Mrs Fairfax

塔格尼的劇作包括：布里斯托爾老域劇團的《簡愛》、森林秘制劇團的《自由民謠》和《新大陸》、湖邊劇院劇團的《遠大前程》、旅途之光劇團的《母獸》、薩瑟克劇場的《農場》、索爾茲伯里劇院的《雙重賠償》和切斯特城門劇院的《艱難時世》。曾參與的電視劇有《赤裸的真空天堂》和《女生之夜》；廣播節目有《電腦尼奧》和《晚安·艾琳》。

Maggie Tagney's theatre work includes *Jane Eyre* at Bristol Old Vic; *Free Folk* and *New Found Lands* for Forest Forge; *Great Expectations* at Theatre by the Lake; *Mother Savage* for Travelling Light; *The Farm* at Southwark Playhouse; *Double Indemnity* at Salisbury Playhouse; and *Hard Times* at Chester Gateway. TV includes *Doc Martin*, *Coronation Street*, and *Casualty*. Film includes *Vacuuming Completely Nude in Paradise* and *Girls' Night*. Radio includes *Leo the Computer* and *Goodnight Irene*.



麥德林·沃羅爾

Madeleine Worrall

簡愛

Jane Eyre

沃羅爾參與了由莎莉·庫克森原創，與布里斯托爾老域劇團合作的《簡愛》和《小飛俠》，並為蘇格蘭國家戲劇院設計《伊比利亞·赫德的奇異解放之旅》的主角，演出這個角色達兩年。她亦於格拉斯哥科瑞普迪克劇院演出獨腳戲《奧蘭多》，於世界各地巡迴表演，其他作品諸如芬斯伯勒劇團《每個女人都知道的事》。參演電影包括《美麗舞台》和《公牛》；廣播節目包括《阿勞》和《物理學家》等。

Madeleine Worrall's theatre work includes the original production of *Jane Eyre*, and *Peter Pan*, again for Sally Cookson at the Bristol Old Vic; devising the title role and performing for two years *The Strange Undoing of Prudencia Hart* for the National Theatre of Scotland; a one-woman performance of *Orlando* for Theatre Cryptic, Glasgow and on international tour; and *What Every Woman Knows* at the Finborough. Film includes *Stage Beauty* and *Bunny and the Bull*. Radio includes *Arlo*, *The Physicists*, and others.

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莎莉・庫克森
Sally Cookson

導演
Director

庫克森是布里斯托爾老域劇團的駐團藝術家，作品包括《簡愛》、《小飛俠》、《金銀島》、《狼來了》、《怪異事件》、《來訪》、《殘酷青春》、《伯利克里》、《爸爸，我要月亮》和《小丑》。與煙廠劇團攜手、旅途之光劇團聯合製作的作品有《101 斑點狗》、《灰姑娘：童話》（獲奧利花大獎提名）、《阿里巴巴》和《醜小鴨》。庫克森與旅途之光劇團合作達 10 年的作品包括《十足巴爾蒂》、《噉嚙！》、《我的腳趾凍到發紫》、《月球上的人》、《想成為火車的男孩》、《家》、《影子遊戲》和《蓬萊仙地》。其他精采作品諸如：沙德勒之井劇院／東倫敦舞蹈劇團的《大惡棍》、倫敦西區的《遺孤海蒂》（獲奧利花大獎提名）、《獵熊》和《火柴人》、京士頓玫瑰劇院的《羅密歐與茱麗葉》和《遺孤海蒂》。庫克森曾在多個劇院劇團演出，包括英國國家劇院、新城劇團（英國）、倫敦艾梅爾達歌劇院、吉爾古德劇院和英國各地的劇院。

Sally Cookson is an Associate Artist at Bristol Old Vic where her productions have included *Jane Eyre*, *Peter Pan*, *Treasure Island*, *The Boy Who Cried Wolf*, *Strange Case*, *The Visit*, *Pains of Youth*, *Pericles*, *Papa Please Get the Moon for Me* and *Clown*. Her productions for Tobacco Factory Theatres (co-productions with Travelling Light) have included *101 Dalmatians*, *Cinderella – A Fairytale* (Olivier nomination), and *Ali Baba* and *The Ugly Duckling*. Her ten-year collaboration with Travelling Light includes *Strictly Balti*, *Boing!*, *How Cold My Toes*, *Bob the Man on the Moon*, *Lenny*, *Home*, *Shadowplay* and *Cloudland*. Other productions include *Varmints* for Sadler's Wells/East London Dance; *Hetty Feather* (Olivier nomination), *Bearhunt* and *Stick Man* in the West End; and *Romeo and Juliet* and *Hetty Feather* at the Rose, Kingston. Cookson's credits as an actress include work at the National Theatre, the Young Vic, the Almeida, the Gielgud and regional theatres in the UK.

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米高·瓦列

Michael Vale

佈景設計

Set Designer

瓦列曾為英國和海外超過 200 部劇場作品及歌劇設計佈景和服裝，其中有些作品更是由他親自執導。瓦列與眾多劇團合作，包括英國國家劇院、皇家莎士比亞劇團、格蘭特堡歌劇團、蘇活劇院和巴特西藝術中心等。他的作品曾獲兩度提名奧利花大獎、愛爾蘭時報劇場獎、曼徹斯特晚報劇場獎、查靈頓藝穗獎一等獎和兩個外倫敦西區獎。

Michael Vale has designed the sets and costumes for over 200 theatre and opera productions both in the UK and abroad, including those he has directed. Companies he has worked with include the National Theatre, the Royal Shakespeare Company, Glyndebourne Festival Opera, Soho Theatre, Battersea Arts Centre, and others. His work has been nominated for two Olivier Awards; an Irish Times Theatre Award; a Manchester Evening News Theatre Award; a Charrington Fringe First Award and two Off West End Theatre Awards.

凱蒂·塞克絲

Katie Sykes

服裝設計

Costume Designer

塞克絲的佈景和服裝設計包括：倫敦西區劇院《遺孤海蒂》、煙廠劇團《灰姑娘：童話》（獲奧利花大獎及 Offie 獎提名）、布里斯托爾老域劇團《1996 年世界盃》、旅途之光劇團《往西》（獲戲劇管理協會提名及塞繆爾·貝克特獎）、諾丁漢劇場《如履縫隙》和京士頓玫瑰劇院《羅密歐與茱麗葉》。服裝設計作品有布里斯托爾老域劇團的《小飛俠》、《金銀島》和《狼來了》。

Katie Sykes’s set and costume designs include *Hetty Feather* in the West End; *Cinderella – A Fairytale* (Olivier nomination and Offie Award) at the Tobacco Factory; *1966 World Cup* at Bristol Old Vic; *Into the West* (Theatrical Management Association nomination and Samuel Beckett Award) for Travelling Light; *Stepping on the Cracks* at Nottingham Playhouse; and *Romeo and Juliet* at the Rose, Kingston. Costume design includes *Peter Pan*, *Treasure Island* and *The Boy Who Cried Wolf* at Bristol Old Vic.

艾第·馬倫

Aideen Malone

燈光設計

Lighting Designer

馬倫於都柏林聖三一大學和倫敦大學金匠學院修讀戲劇和劇場，曾為眾多團體擔任燈光設計，包括雜耍劇團、博爾頓奧特根劇院、祖利·維安舞團和格溫·恩伯頓舞團，並為英國巡迴歌劇院和皇家音樂學院設計歌劇燈光效果。馬倫現時於現場及紀錄藝術學院和聖瑪莉大學任教，是「交叉點」的總監，負責設計燈光雕塑和燈光裝置藝術。

Aideen Malone trained in drama and theatre at Trinity College Dublin and Goldsmiths College University of London. Theatre work includes lighting designs for the Vaudeville and Bolton Octagon. Dance companies she has designed lighting for include Joli Vyann and Gwyn Emberton Dance. Opera lighting designs for English Touring Opera and Royal College of Music. Malone is currently a tutor at Academy of Live and Recorded Arts and St Mary’s, Twickenham. She is a director of Junction designing lighting sculptures and installations.

邁克·比拿

Mike Beer

音效設計

Sound Designer

比拿曾與眾多團體於世界各地巡迴演出，如 DV8 肢體劇場、幻想劇團和西約克郡劇院。擔任音響設計的劇場作品包括：威爾士國家劇院的《大膽媽媽》、布里斯托爾老域劇團的《簡愛》和謝爾曼劇院的《讓鮮花代為訴說》。比拿與舞台音響公司合作達 10 年，擔任音響設計、工程師和劇作經理，在英國及歐洲參與籌備眾多音樂劇、舞台劇、歌劇、舞蹈、公司活動及裝置藝術。

Mike Beer has toured theatre and corporate events worldwide with many companies, including DV8 Physical Theatre, Imagination, and West Yorkshire Playhouse. Theatre sound designs include *Mother Courage* for National Theatre Wales; *Jane Eyre* at Bristol Old Vic; and *Say It with Flowers* at the Sherman. Beer has been a sound designer, production engineer and project manager with Stage Sound Services over the last 10 years, and worked on musicals, plays, operas, dance, corporate events and installations across the UK and Europe.

多米尼克·比基

Dominic Bilkey

音效設計

Sound Designer

於新域劇團擔任 5 年音響總監後，比基現在是英國國家劇院利徒頓劇院的音響及影像經理。他是英國音響設計師協會的委員，2014 年曾獲 TTA 獎最佳音響成就大獎。音響設計作品包括：博聲劇場的《照明跑道》、格林威治劇院的《皮諾丘》、原創劇團的《鳥之歌》和巴西爾登城門劇院的《灰姑娘》等。

Dominic Bilkey is currently Sound and Video Operations Manager for the Lyttelton Theatre at the National Theatre, after five years as Head of Sound for the Young Vic. He sits on the Board of the Association of Sound Designers and was the recipient of the TTA Award for Outstanding Achievement in Sound in 2014. Sound design credits include *Flare Path* for Birdsong Productions; *Pinocchio* at Greenwich Theatre; *Birdsong* for Original Theatre Company; *Cinderella* at Towngate, Basildon, among others.

丹·卡湛

Dan Canham

動作設計

Movement Director

卡湛是現代表演製作專家和編舞家，透過自己的公司「靜屋」創作富有詩意的視覺作品，涉足舞蹈劇場、電影和裝置藝術。曾擔任動作指導的作品包括：布里斯托爾老域劇團《簡愛》、京士頓玫瑰劇院《羅密歐與茱麗葉》、煙廠劇團《101 斑點狗》和蠢動劇團《戰火玫瑰》。表演作品有英國國家劇院《生死攸關》、DV8 肢體劇場《和你直說》和暈眩劇團《浮士德》。

Dan Canham is a contemporary performance-maker and choreographer. Through his company, Still House, he makes visually poetic work that includes dance-theatre, film and installation. Movement director credits include: *Jane Eyre* for Bristol Old Vic; *Romeo and Juliet* at the Rose, Kingston; *101 Dalmatians* at the Tobacco Factory; and *Shooting with Light* for Idle Motion. Performing credits include: *A Matter of Life and Death* at the National Theatre; *To Be Straight with You* for DV8 Physical Theatre; and *Faust* for Punchdrunk.

溫尼·克魯平斯基

Renny Krupinski

動作指導

Fight Director

克魯平斯基是美國註冊武術指導、獲獎演員、劇作家和導演，曾參與製作皇家莎士比亞劇團的《第十二夜》，以及為北部歌劇團和皇家交流劇團擔任武術指導，並曾指導眾多影視作品，包括：超過 100 集的《愛默戴爾農場》、電影《西方畢竟是西方》和《暴龍》。他亦於劇場亮相，如在貝爾格勒劇院《莫扎特傳》飾演薩利埃里。劇本《字母女孩》曾獲 2014 年曼切斯特劇場獎最佳藝穗獎。

Renny Krupinski is a British Equity Registered Fight Director, award-winning actor, writer and director. Work for theatre includes *Twelfth Night* for the Royal Shakespeare Company, and fights for Opera North and the Royal Exchange. Fights for TV include over 100 episodes of *Emmerdale*, and fights for films include *West is West* and *Tyrannosaur*. Acting for theatre includes Salieri in *Amadeus* for the Belgrade Coventry. Writing includes *Bare The Alphabet Girl* (Manchester Theatre Awards Best Fringe Performance 2014).

邁克·埃克斯

Mike Akers

戲劇指導

Dramaturg

埃克斯曾參與 30 多部委約作品，委約團體包括索爾茲伯里劇院、布里斯托爾老域劇團、旅途之光劇團、煙廠劇團、第六感劇院、波爾卡劇場和英國廣播公司節目。他是莎莉·庫克森的戲劇顧問，參與籌備《破嚨！》、《月球上的人》和布里斯托爾老域劇團三重奏：《金銀島》、《小飛俠》和《簡愛》。最新作品《前哨部隊》是綠薑劇院的劇作，2015 年秋天於英國和歐洲巡迴演出。

Mike Akers has had over 30 plays commissioned including productions for Salisbury Playhouse, Bristol Old Vic, Travelling Light, The Tobacco Factory, Sixth Sense Theatre, Polka Theatre and BBC radio. He has worked regularly as dramaturg with Sally Cookson on shows including *Boing!* and *Bob the Man on the Moon* and a trio of productions for Bristol Old Vic: *Treasure Island*, *Peter Pan* and *Jane Eyre*. His latest play *Outpost*, written for Green Ginger, toured the UK and Europe in autumn 2015.

理查·賴德

Richard Ryder

聲音指導

Company Voice Work

賴德曾於皇家莎士比亞劇團和英國國家劇團聲音部門工作，曾參與多部英國國家劇團的劇作，如：《吾國至上》、《一嘗蜜糖》和《羅密歐與茱麗葉》。其他劇場作品包括：海馬克皇家劇院的《象人》、新城劇團的《審判》。電影劇作品有《末世》、《從搖籃到墳墓》、《美國食人魔》和《罪犯》；電影作品有《點燃滿天星斗》和《貨車裏的女人》。

Richard Ryder has worked in the voice departments of the Royal Shakespeare Company and the National Theatre. His work for the National Theatre includes *Our Country's Good*, *A Taste of Honey*, and *Romeo and Juliet*. Other theatre includes *The Elephant Man* at Theatre Royal Haymarket; and *The Trial* at the Young Vic. TV includes *Apocalypse Slough*, *Cradle to Grave*, *Amerikan Kanibal* and *Crims*. Film includes *Set Fire to the Stars* and *Lady in the Van*.

艾倫·哈佛

Ellen Havard

責任導演

Staff Director

哈佛是螺旋槳劇場的駐團導演，亦是牛津天馬劇院的支援藝術家。執導作品包括：旅途之光劇團《雪鼠》、圓形劇院《街道》、與英國國家劇團合作，牛津劇院《祖父們》和牛津大學莫德林學院《六個尋找作家的角色》。協助執導的作品有：螺旋槳劇場《錯誤的喜劇》的國際巡演、牛津劇院《騎單車的男孩》和《一英里四分鐘的故事》、布里斯托爾老域劇團《小飛俠》等。

Ellen Havard is an Associate Director for Propeller and Supported Artist at Pegasus Theatre, Oxford. Director credits include *Snow Mouse* for Travelling Light; *The Street* at Ovalhouse; *The Grandfathers* (National Theatre Connections) for Oxford Playhouse; and *Six Characters in Search of an Author* for MCS Oxford. Assistant director credits include *The Comedy of Errors* on international tours for Propeller; *Bicycle Boy* and *The Story of the Four-Minute Mile* at Oxford Playhouse; *Peter Pan* at Bristol Old Vic, and other shows.

簡歷中譯 陳逸宜



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- 香港賽馬會藝粹系列 The Hong Kong Jockey Club Series
- 信和集團藝萃系列 Sino Group Arts Celebration Series
- BVLGARI 意國創意系列 BVLGARI Italian Creativity Series
- 銀聯國際繽紛舞台 UnionPay International Stage of Colours

歌劇 / 戲曲 OPERA / CHINESE OPERA

都靈皇家劇院《父女情深》 作曲：威爾第 指揮：羅拔圖·阿巴度 導演、佈景及服裝：西爾瓦諾·布索堤	Teatro Regio Torino - <i>Simon Boccanegra</i> Composer: Giuseppe Verdi Conductor: Roberto Abbado Direction, Sets and Costumes: Sylvano Bussotti	CCGT	26/2 28/2 1/3	7:30pm 2:30pm 7:30pm
北京京劇院 張君秋青衣名劇選 主演：王蓉蓉	Jingju Theater Company of Beijing - The Artistry of Zhang Junqiu Featuring: Wang Rong Rong	CHCH CHCH STTH STTH	24-25/2 26/2 27/2 28/2	7:30pm 2:30pm 7:30pm 2:30pm
粵劇《李太白》 藝術總監 / 主演：尤聲普	Cantonese Opera <i>Li Bai: The Immortal Poet</i> Artistic Director and Leading Performer: Yau Sing-po	CHCH	10-11/3	7:30pm

音樂 MUSIC

都靈皇家劇院 威爾第與華格納歌劇盛宴 指揮：羅拔圖·阿巴度	Teatro Regio Torino Verdi and Wagner Opera Gala Conductor: Roberto Abbado	CCCH	27/2	8:00pm
樂旅中國 X 中樂無疆界	Music About China X Chinese Music without Bounds	CHCH	27/2	8:00pm
魯弗斯·溫萊特 - 《首席女聲》交響樂視聽音樂會 指揮：祖安娜·卡麗朵 與香港管弦樂團聯合演出	Rufus Wainwright - <i>Prima Donna</i> A Symphonic Visual Concert Conductor: Joana Carneiro With the Hong Kong Philharmonic Orchestra	CCCH	1/3	8:00pm
都靈皇家劇院 諾斯達的威爾第、 蕭斯達高維契及普羅科菲夫 音樂總監：詹安德列亞·諾斯達	Teatro Regio Torino Nosedà conducts Verdi, Shostakovich and Prokofiev Music Director: Gianandrea Nosedà	CCCH	3/3 4/3	8:00pm 8:00pm
萊比錫聖多馬合唱團與萊比錫布業 大廳樂團《聖馬太受難曲》 指揮：戈特霍德·施瓦茨	Thomanerchor Leipzig & Gewandhausorchester Leipzig - <i>St Matthew Passion</i> Conductor: Gotthold Schwarz	CCCH	5/3	7:00pm
創意間的親暱 2016 五週年精選回顧音樂會	The Intimacy of Creativity 2016 Five Year Retrospective Concert	CHT	6/3	4:00pm
安娜·涅翠柯與尤西夫·伊瓦佐夫演唱會 指揮：雅達·比雅米尼 與香港管弦樂團聯合演出	Anna Netrebko and Yusif Eyvazov in Concert Conductor: Jader Bignamini With the Hong Kong Philharmonic Orchestra	CCCH	8/3	8:00pm
林志映與金多率小提琴與鋼琴音樂會 小提琴：林志映 鋼琴：金多率	Ji-young Lim and Dasol Kim Violin and Piano Recital Violin: Ji-young Lim Piano: Dasol Kim	CHCH	12/3	8:00pm
德布西弦樂四重奏－法式美饌	Debussy String Quartet French Music	CHCH	14/3	8:00pm
哥本哈根協奏團《水之樂章》 藝術總監：拉斯·尤歷·摩頓臣	Concerto Copenhagen - <i>Watermusic</i> Artistic Director: Lars Ulrik Mortensen	CHCH	17/3	8:15pm
拉斯·尤歷·摩頓臣古鍵琴獨奏會 藝術總監：拉斯·尤歷·摩頓臣	Lars Ulrik Mortensen Harpsichord Recital Artistic Director: Lars Ulrik Mortensen	APAC	18/3	8:00pm
梅尼可夫的蕭斯達高維契鋼琴獨奏會	Alexander Melnikov plays Shostakovich	CHCH	19/3	7:30pm
柏林廣播電台合唱團	Rundfunkchor Berlin <i>human requiem</i>	HKU-LYH	2-3/3	8:00pm

爵士樂 / 世界音樂 Jazz / World Music

雲雀大樂隊	Fanfare Ciocarlia	CCCH	20/2	8:00pm
Orquesta Buena Vista Social Club ® - “ADIÓS TOUR”	Orquesta Buena Vista Social Club ® - “ADIÓS TOUR”	CCCH	10/3 11/3 12/3	8:00pm
法圖瑪他·迪亞華拉與羅伯特·豐塞卡	Fatoumata Diawara and Roberto Fonseca	CCCH	26/2	8:00pm
德布西弦樂四重奏－巴赫至爵士 鋼琴：尚·非臘·柯拉德-尼芬 低音大提琴：尚·路易·雷森福	Debussy String Quartet Bach to Jazz Piano: Jean-Philippe Collard-Neven Double Bass: Jean-Louis Rassinfosse	CHCH	15/3	8:00pm
麗莎·費雪與大指揮棒樂隊	Ms. Lisa Fischer & Grand Baton	CCCH	19/3	8:00pm
世界音樂週末營	World Music Weekend			
弦琴東西風——小提琴與維那琴 南北印度弦琴二重奏——維那琴與西塔琴 莎維娜·欣娜圖與薩洛尼卡春天樂隊	Strings Attached – Violin & Veena Jugalbandhi – Veena & Sitar Savina Yannatou & Primavera en Salonico	CHT	4/3 5/3 5/3	8:00pm 3:00pm 8:00pm

舞蹈 DANCE

亞太舞蹈平台（第八屆） 古佳妮《右一左一》； 羅斯·麥克科馬克《力的重量》	Asia Pacific Dance Platform VIII Gu Jian: <i>Right & Left</i> ; Ross McCormack: <i>The Weight of Force</i>	KTT-BBT	4/3 5/3 5/3	8:15pm 3:00pm 8:15pm
《FOLK-S，明天你還愛我嗎？》 創作及編排：阿歷山度·沙朗尼	FOLK-S, will you still love me tomorrow? Creation and Dramaturgy: Alessandro Sciarroni	APAA	25-26/2	8:00pm

韓國國家劇團：韓國國家舞蹈團《墨香》 編舞：尹星珠	National Theater of Korea - National Dance Company of Korea <i>Scent of Ink</i> Choreographer: Yun Sung-joo	APAL	26-27/2	8:00pm
111 藝團《舞轉人生》 概念、舞美及導演：奧雷里恩·博里 舞者及編舞：史蒂芬尼·庫斯特	Compagnie 111 - <i>What's Become of You?</i> (Questcequetudeviens?) Conception, scenography and direction: Aurélien Bory Dance and Choreography: Stéphanie Fuster	CHT	26/2 27/2 28/2	8:00pm 8:00pm 3:00pm
香港賽馬會當代舞蹈平台 節目一編舞：林波、黃銘熙 節目二編舞：蔡穎、黃翠絲及毛維、楊浩 節目三編舞：藍嘉穎、陳曉玲、梁儉豐、 徐奕捷、黃美玉、丘展誠	The Hong Kong Jockey Club Contemporary Dance Series Programme 1 by Lam Po, Ronny Wong Programme 2 by Cai Ying, Tracy Wong & Mao Wei, Yang Hao Programme 3 by Blue Ka-wing, Gabbie Chan, Kenny Leung, Ivy Tsui, Rebecca Wong Mei-yuk, James Yau	CCST CCST CCST	10/3; 12/3 11/3; 13/3 12/3; 13/3	8:15pm; 3:00pm 8:15pm 8:15pm; 3:00pm
俄羅斯聖彼得堡米克洛夫斯基芭蕾舞團 《睡美人》 藝術總監 / 編舞：納曹·杜亞陶 音樂：柴可夫斯基	Mikhailovsky Ballet - <i>The Sleeping Beauty</i> Artistic Director/ Choreographer: Nacho Duato Music: Pyotr Ilyick Tchaikovsky	CCGT	17/3 18/3 19/3	7:30pm 7:30pm 7:30pm

戲劇 THEATRE

新銳舞台系列：《論語》 導演 / 編劇：鄧智堅 助理編劇：陳冠而	New Stage Series: <i>Chinese Lesson</i> Director/ Playwright: Tang Chi-kin Assitant Playwright: Chan Kwun-fee	CCST	25-28/2 27-28/2	8:15pm 3:00pm
《大嘴巴》 導演及演出：華倫天·達里斯	<i>BigMouth</i> Direction & Performance: Valentijn Dhaenens	CCST	1-3/3 5/3	8:15pm 6:00pm
《小戰爭》 導演及演出：華倫天·達里斯	<i>SmallWaR</i> Direction & Performance: Valentijn Dhaenens	CCST	4/3 5/3	8:15pm 2:30pm
北方布夫劇場 彼得·布祿克的《戰場》 導演及改編：彼得·布祿克、 瑪麗·伊蓮·艾斯蒂安	Théâtre des Bouffes du Nord - Peter Brook's <i>Battlefield</i> Directed and adapted by Peter Brook and Marie-Hélène Estienne	CCST	16-19/3 19-20/3	8:15pm 3:00pm
鄧樹榮戲劇工作室《馬克白》 原著：莎士比亞 導演及改編：鄧樹榮	Tang Shu-Wing Theatre Studio <i>Macbeth</i> Written by William Shakespeare Directed and adapted by Tang Shu-wing	CHT	16-20/3 19-20/3	8:00pm 3:00pm
皇家莎士比亞劇團 莎士比亞的「王與國」系列 導演：格雷格里·多蘭	The Royal Shakespeare Company - King and Country Directed by Gregory Doran	APAL	4-6/3 8-13/3 12-13/3	7:30pm 7:30pm 2:00pm
布里斯托爾老城劇團及英國國家劇院 《簡愛》 原著：夏洛蒂·勃朗特 導演：莎莉·庫克森	A Bristol Old Vic and National Theatre of Great Britain co-production <i>Jane Eyre</i> Based on the novel by Charlotte Brontë Director: Sally Cookson	APAL	18-20/2 20-21/2	7:30pm 2:00pm

舞蹈 / 劇場 DANCE / THEATRE

賽馬會本地菁英創作系列《炫舞場》 導演：鄧偉傑 編劇：鄭國偉 編舞：麥秋成 音樂：戴偉	Jockey Club Local Creative Talents Series <i>Danz Up</i> Director: Tang Wai-kit Playwright: Matthew Cheng Choreographer: Shing Mak Music: Day Tai	KTT-AUD	5-7, 9-12/3 6, 12-13/3	8:00p m 3:00pm
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音樂劇場 MUSIC THEATRE

優人神鼓與柏林廣播電台合唱團《愛人》 音樂總監 / 作曲 / 指揮：克利斯提安·佑斯特 導演：劉若瑤	U-Theatre & Rundfunkchor Berlin <i>LOVER</i> Music Director/Composer/Conductor: Christian Jost Director: Liu Ruo-yu	CCGT	5/3 6/3	8:15pm 8:15pm
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雜技 CIRCUS

芬茲·帕斯卡劇團《真相奇幻坊》 編導：丹尼爾·芬茲·帕斯卡	Compagnia Finzi Pasca <i>La Verità</i> (The Truth) Written and directed by Daniele Finzi Pasca	CCGT	19/2 20/2 20-21/2	7:30pm 7:30pm 2:30pm
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無界限雜技團《大動作》 導演：亞朗·列夫席茲 音樂總監及演奏：德布西弦樂四重奏	Circa <i>Opus</i> Director: Yaron Lifschitz Musical Director and Performed by: Debussy String Quartet	CCGT	11/3 12/3 12/3	7:30pm 7:30pm 2:30pm
飛機馬戲團《鋼琴俊俠》 由托馬斯·蒙克頓及桑諾·西爾文諾伊寧創作	Circo Aereo & Thomas Monckton - <i>The Pianist</i> Created by Thomas Monckon and Sanna Silvennoinen	CHT	11/3 12/3 12/3	8:15pm 3:00pm 8:15pm

CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre	APAC	香港演藝學院音樂廳 Concert Hall, HKAPA
CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre	APAD	香港演藝學院戲劇院 Drama Theatre, HKAPA
CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre	YMTT	油麻地戲院 Yau Ma Tei Theatre
CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall	STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall
CHT	香港大會堂劇院 Theatre, HK City Hall	STCA	沙田大會堂文娛廳 Cultural Activities Hall, Sha Tin Town Hall
APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA	YLTA	元朗劇院演藝廳 Auditorium, Yuen Long Theatre
APAA	香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA	KTT-BBT	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre
		KTT-AUD	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
		HKU-LYH	香港大學陸佑堂 Loke Yew Hall, The University of Hong Kong

Before **30/4** 前



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30/01	諸聖堂古蹟導賞遊 Guided Tour of All Saints' Cathedral
13/02	鹽田梓文化遊 Yim Tin Tsai Heritage Walk
9, 16, 23, 30/01	本地聖樂作品欣賞 Local Church Music Encounter
14/12/2015 - 19/03/2016	「創造中...」攝影活動 "Creativity In Action..." Photography Campaign
11/03	皇家莎士比亞劇團藝術總監 — 格雷格里·多蘭：莎士比亞四百年 Gregory Doran - Artistic Director of RSC: Shakespeare 400 Years
歌劇 / 戲曲 OPERA	
22/01	《父女情深》演前必修課 Simon Boccanegra "Know Before You go"
21/02	淺談京劇張派《望江亭》 Decoding Zhang Junqiu's <i>Riverside Pavilion</i>
27/02	都靈皇家劇院：歷史與建築 Teatro Regio Torino: History and Architecture
28/02	北京京劇院後台解碼 Beijing Opera Close-up
28/02	《父女情深》— 布索堤的藝術 Simon Boccanegra - the Art of Sylvano Bussotti
音樂 MUSIC	
15/02	《我就嚟是歌手》20 Feet from Stardom
17/02	《首席女聲》- 一部歌劇的故事 Prima Donna - The Story of an Opera
20/02	繽紛銅管樂派對 Discovering the Brass Beast
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戲劇 THEATRE	
26/02	今日教育 Education Today
2, 4/03	華倫天·達恩斯：千面一人 Valentijn Dhaenens: Man of Many Faces
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舞蹈 DANCE	
25/01	韓國傳統舞蹈的美學規範 The Aesthetics of Korean Dance
27/01	韓國傳統舞蹈的體驗：工作坊 1 Basic Steps to Korean Dance: Class 1
28/01	韓國傳統舞蹈的體驗：工作坊 2 Basic Steps to Korean Dance: Class 2
25/02	重塑擊鞋舞 Schuhplattler Renewed
26/02	《墨香》— 舞衣背後 Costuming <i>Scent of Ink</i>
27/02	史蒂芬尼的《舞轉人生》 What's Become of Stéphanie?
5/03	聚焦舞者 - 編舞 Focus on Dancer - Choreographers
07, 11/03	對談街舞 Get talkin'
12, 13/03	香港賽馬會當代舞蹈平台 The Hong Kong Jockey Club Contemporary Dance Series
20/03	美的國度 A Kingdom of Beauty
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10/01, 22/05	《曼儂》Manon
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28/02, 19/03	《理查二世》Richard II
10/04	《安娜·波萊娜》Anna Bolera
16/04, 23/04, 15/05	《威尼斯商人》The Merchant of Venice
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