

45<sup>th</sup>  香港藝術節  
HONG KONG  
ARTS FESTIVAL  
16.2-18.3.2017

*In the moment* 此時此地

Rose Theatre Kingston 京士頓玫瑰劇院

# ALL MY SONS

《都是我的孩子》



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Sponsored by

The Cha Foundation  
查氏基金會

# 同心同步同進 共創更好未來

RIDING HIGH TOGETHER  
FOR A BETTER FUTURE



香港賽馬會是世界頂級賽馬機構，亦是致力為社會謀福祉的非牟利企業，為香港創造可觀的經濟及社會價值。馬會是香港最大的單一納稅機構，亦為全球最大慈善公益機構之一，並提供有節制博彩，協助政府打擊非法賭博。馬會與市民「同心同步同進 共創更好未來」。

The Hong Kong Jockey Club is a world-class racing organisation dedicated to community betterment. As a not-for-profit enterprise the Club generates substantial economic and social value for Hong Kong. It is Hong Kong's largest single tax payer and one of the world's largest charity and community donors. Through its responsible wagering, the Club also assists the Government in combatting illegal gambling. The Club is always "riding high together for a better future" with the community.



香港藝術節45周年誌慶，謹此衷心致賀。自1973年以來，這項盛事每年為觀眾帶來整整一個月的豐富節目；各項戲劇、舞蹈、音樂、歌劇和多媒體表演多姿多彩，令人目不暇給。每年藝術節，以至藝術節的每項表演都展現藝術家的精湛造詣和演出熱誠，帶領觀眾進入璀璨迷人的藝術世界。

香港藝術節不但讓香港的藝術創作人才在國際舞台盡顯光芒，同時亦有助提升香港的藝術文化中心形象。

今年的藝術節目繽紛多元，經典與當代作品兼備，本地和國際藝術家一同獻藝，精彩紛呈。欣悉今屆藝術節將安排三個特備節目，包括由三藩市歌劇院與香港藝術節聯合製作的《紅樓夢》，以慶祝香港特別行政區成立20周年，萬眾期待。

除了世界級表演節目，今年的藝術節還會再舉辦多項外展活動，供市民參與，其中「香港藝術節青少年之友」計劃有助提升學生的藝術欣賞能力，而「加料節目」如工作坊、後台參觀和大師班等活動，則讓觀眾了解節目的創作過程，是難得的經驗體會。

過去45年，香港藝術節發展千里，成績驕人，殊堪讚許。謹此祝願藝術節及各項演出繼續綻放異彩，再創高峰。

梁振英  
香港特別行政區行政長官



It gives me great pleasure to congratulate the Hong Kong Arts Festival on the occasion of its 45th anniversary. Since 1973, the Festival has been enriching and delighting audiences with an annual, month-long programme brim-full of theatre, dance, music, opera, multimedia and much more. Each year, and with every show, it brings to Hong Kong a world of splendour – the art and the passion of performance.

No less important, the Festival puts a bright international spotlight on Hong Kong's creative talents, while enhancing this city's image as a flourishing centre for arts and culture.

This year's Festival programme embraces both the classic and the contemporary, from Hong Kong and from around the world. And I am delighted that the 20th anniversary of the establishment of the Hong Kong Special Administrative Region will be celebrated with three special Festival programmes. They include the Asian premiere of the San Francisco Opera-Hong Kong Arts Festival co-production of *Dream of the Red Chamber*.

Alongside world-class performances, the Festival will again serve the community through its outreach activities. The Young Friends of the Hong Kong Arts Festival, among other programmes, enhances student appreciation of the arts. And Festival PLUS presents workshops, backstage tours, master classes, giving audiences valuable insights into the creative process.

I applaud the achievement of the Hong Kong Arts Festival over these 45 years. And I wish the Festival continuing success in the years – and the performances – to come.

C Y Leung  
Chief Executive,  
Hong Kong Special Administrative Region





歡迎蒞臨第45屆香港藝術節。今屆是藝術節歷史上的里程碑，感謝各位參與這場節目。

一如以往，我們繼續致力為觀眾帶來引人入勝的表演節目。我們的目標得以實踐，實有賴各界的支持。在此，我特別鳴謝香港特別行政區政府每年經由康樂及文化事務署提供撥款；同時，亦為香港賽馬會慈善信託基金一直以來的支持與信任說聲「多謝」。另外，還要感謝一眾贊助企業、機構及個人捐助者的慷慨支持，讓形形色色的高質素演藝節目得以呈獻。最後，感謝贊助及捐助青少年之友、學生票捐助計劃及新作捐助計劃的各方人士，是您們的支持築起了香港藝術界的未來。

感謝您參與藝術節，成就她綻放異彩。希望您樂在其中。

查懋成  
香港藝術節主席

Victor Cha  
Chairman,  
Hong Kong Arts Festival

I am delighted to welcome you to the 45th Hong Kong Arts Festival. Thank you for joining us at this performance as we celebrate this milestone edition of the Festival.

As in previous years, we remain committed to presenting works that entertain, intrigue and captivate, and I would like to express my sincere thanks to the supporters who help us to achieve this goal. I am particularly grateful to the HKSAR Government, acting through the Leisure and Cultural Services Department, for its annual subvention; I also wish say a big "thank you" to the Hong Kong Jockey Club Charities Trust for their long term support and belief in our work. Further thanks go to the many sponsors, donors, institutions and individuals whose support enables us to present a varied programme of the highest quality. I am also grateful to the donors and sponsors who enable our Young Friends programme, Student Ticket Scheme, and New Works Scheme to thrive, helping to build a future for the arts in Hong Kong.

Thank you for being a part of this Festival; your presence is critical to its success. I hope you will enjoy the performance.



歡迎閣下蒞臨第45屆香港藝術節。今年我們呈獻古今中外藝術家的作品，由當今非常優秀的表演者呈現在舞台上。

今年藝術節將在主要表演場地和4個露天場地呈獻合共180場演出；另外，多項「加料節目」讓藝術節更顯豐盛。希望你們能夠享受令人難忘的特別時刻。

2017年也是「青少年之友」的一個重要里程碑。這個多面向而深入的教育計劃創始於25年前，至今已惠及逾730,000名青少年。我們同時慶祝年青與成長！

我與藝術節全人，向所有參與和支持藝術節的人士及機構，表達最誠摯的謝意。我也想藉此良機，邀請您參觀文化中心大堂的藝術節展覽，分享您對過去藝術節的點滴回憶，為我們的未來留下過去珍貴的記錄。

何嘉坤  
香港藝術節行政總監

It is a pleasure and privilege to welcome you to this 45th anniversary edition of the Hong Kong Arts Festival, in which we present the work of inspiring artists, past and present, brought to life by some of the finest performers of today.

A total of 180 performances are presented in major venues and in four open air locations; additionally, our many PLUS events enrich the Festival experience. We hope you will enjoy many special moments, which will resonate into the future.

2017 also marks an important milestone for Young Friends, the multi-faceted, in-depth educational initiative which has reached over 730,000 young people since its inception 25 years ago. We celebrate both youth and maturity!

With the entire team, I would like to express our deepest thanks for the participation and support which sustains us in the mission to present a world class Festival. Please do also visit the Festival Exhibition in the foyer of the Cultural Centre and share your memories of moments from past Festivals to add to the HKAF archives as a record for the future.

Tisa Ho  
Executive Director,  
Hong Kong Arts Festival



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阿瑟·米勒

### 都是我的孩子

導演 米高·魯文

## 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，2017 年第 45 屆藝術節的年度預算約港幣一億二千萬元，當中香港特區政府的基本撥款約佔總收入的 14%，約 9% 來自政府慶祝特區成立 20 周年特別節目撥款，另外約 28% 來自票房收入，約 32% 依賴來自各大企業、熱心人士和慈善基金會的贊助和捐款。預計餘下的大約 17% 則來自政府針對捐款和贊助收入而提供的配對資助。

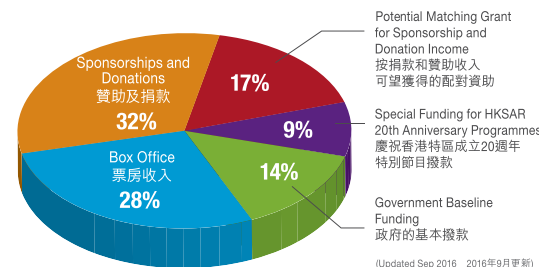
香港藝術節每年呈獻眾多國際演藝名家的演出，例如：安娜·涅翠柯、塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、詹安德列亞·諾斯達、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、柏林廣播電台合唱團、聖彼得堡馬林斯基劇院、巴伐利亞國立歌劇院、莫斯科大劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、柏林劇團及中國國家話劇院等。

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 25 年來，已為逾 710,000 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」每年提供超過 8,500 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。

2017年藝術節預計收入來源：約港幣一億二千萬元  
Estimated Income Sources for 2017 HKAF:  
Approximately HK\$120 Million



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**. Secured government baseline funding for the Festival in 2017 represents roughly 14% of the HK\$120 million budget, with another 9% specially provided by the Government for programmes celebrating the 20th Anniversary of the HKSAR. Around 28% of the Festival's income comes from the box office, and another 32% comes from sponsorship and donations from corporations, individuals, and charitable foundations. It is anticipated that the remaining 17% will come from the Government's new matching scheme, which matches income generated through private sector sponsorship and donations.

HKAF presents **top international artists and ensembles**, such as Anna Netrebko, Cecilia Bartoli, Yo-Yo Ma, Philip Glass, Tan Dun, Riccardo Chailly, Christian Thielemann, Gustavo Dudamel, Gianandrea Noseda, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, Peter Brook, the Royal Concertgebouw Orchestra, Rundfunkchor Berlin, the Mariinsky Theatre, Bavarian State Opera, the Bolshoi Theatre, New York City Ballet, Paris Opera Ballet, Hamburg 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 25 years, our “Young Friends” scheme has reached over 710,000 secondary and tertiary school students in Hong Kong. A variety of arts education projects serving primary, secondary, and tertiary school students has been launched in recent years. Donations to the “Student Ticket Scheme” also make available over 8,500 half-price student tickets each year.

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

誠邀贊助或捐助第45屆香港藝術節：詳情請與藝術節發展部聯絡。  
For sponsorship opportunities and donation details of the 45th 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  
HONG KONG ARTS FESTIVAL

感謝 would like to thank

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京士頓玫瑰劇院  
《都是我的孩子》  
演出

the performances of  
*All My Sons*  
by Rose Theatre Kingston

*In the moment* 此時此地

45<sup>th</sup> 香港藝術節  
HONG KONG  
ARTS FESTIVAL  
16.2-18.3.2017

Presents

Rose Theatre Kingston

Arthur Miller

## All My Sons

京士頓玫瑰劇院

阿瑟·米勒

## 《都是我的孩子》

3月 3-5, 7-11  
MAR

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Lyric Theatre, HKAPA

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

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

本節目有吸煙場面、巨大聲響及煙霧效果  
This production contains smoking scenes, loud bangs and smoke effects

封面照片 Cover Photograph: © designed by Feast Creative



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## THANK YOU PARTNERS!

於2017年2、3月舉行的第45屆香港藝術節呈獻連串精采節目，邀請逾1,700位優秀國際藝術家及本地演藝人才獻藝，並同時舉辦超過300項加料節目及教育活動，致力為社會各界及本地學生提供豐富多元的藝術體驗。

香港藝術節衷心感謝每位支持者的寶貴貢獻，  
讓我們能夠為香港觀眾帶來此國際藝壇盛事。

The 45th Hong Kong Arts Festival in February and March 2017 presents an array of exceptional performances, featuring over 1,700 outstanding international and local artists. HKAF also organises over 300 PLUS and arts education activities aimed at enriching the cultural experience of students and communities across Hong Kong.

We sincerely thank all our partners for their generous contribution, enabling us to bring the premier international arts festival to Hong Kong audiences.

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## 創作及製作

### 編劇

阿瑟·米勒

### 導演

米高·魯文

### 副導演

埃莉諾·泰勒

### 舞台及服裝設計

米高·泰萊

### 燈光設計

大衛·賀爾

### 音響設計

馬丁·荷積遜

### 作曲

馬修·史葛

### 聲音指導

麗貝卡·高斯奈爾

### 選角總監

卡羅爾·達德利

### 劇團舞台監督

喬·布萊德曼

### 副舞台監督

亞歷克·里斯

### 助理舞台監督

麗莎·科克倫

### 製作經理

加里·佩爾

### 道具主管

莎朗·弗利

### 服裝主管

翠西·史提爾

### 服裝製作經理

安柏·哈丁

### 導師 / 陪護

菲利普·托馬斯

### 木工

納撒尼爾·倫恩

## Creative and Production Team

### Playwright

Arthur Miller

### Director

Michael Rudman

### Associate Director

Eleanor Taylor

### Designer

Michael Taylor

### Lighting Designer

David Howe

### Sound Designer

Martin Hodgson

### Composer

Matthew Scott

### Voice Coach

Rebecca Gausnell

### Casting Director

Carol Dudley

### Company Stage Manager

Jo Bradman

### Deputy Stage Manager

Alec Reece

### Assistant Stage Manager

Lisa Cochrane

### Production Manager

Gary Pell

### Props Supervisor

Sharon Foley

### Costume Supervisor

Tracy Stiles

### Wardrobe Manager

Amber Harding

### Tutor / Chaperone

Philip Thomas

### Production Carpenter

Nathaniel Lunn



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## 角色及演員

**祖·凱勒**

米高·布蘭頓

**凱特·凱勒**

謝茜嘉·端納

**克里斯·凱勒**

保羅·活臣

**安·迪佛**

嘉瑪·羅倫斯

**佐治·迪佛**

麥特·泰特

**占·卑利斯**

葉忒羅·斯金納

**蘇·卑利斯**

羅琳·比爾金頓

**法蘭克·盧比**

威廉·梅雷迪斯

**莉迪亞·盧比**

格雷斯·卡特

**伯特**

森·史都華

艾爾菲·勞斯

## Cast

**Joe Keller**

Michael Brandon

**Kate Keller**

Jessica Turner

**Chris Keller**

Paul Woodson

**Ann Deeve**

Gemma Lawrence

**George Deeve**

Matt Tait

**Dr Jim Bayliss**

Jethro Skinner

**Sue Bayliss**

Lorraine Pilkington

**Frank Lubey**

William Meredith

**Lydia Lubey**

Grace Carter

**Bert**

Sam Stewart

Alfie Lowles

## 中文字幕

翁世卉

## 字幕控制

李宛虹

## Chinese Surtitles

Shihui Weng

## Surtitles Control

Lei Yuen-hung

## PLUS 藝術節加料節目

### 藝人談 Meet-the-Artist session

演員將於演出後與觀眾見面。

The actors will meet members of the audience after the performance.

**5.3 (日 Sun) 10:00-10:30pm**

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## 劇情 Synopsis



祖·凱勒是二戰時期美國一名成功商人，明知故犯地將一批有瑕疵的引擎汽缸頭售予軍方，導致二十一架戰機因機件故障墜毀，二十一名空軍無辜喪命；還推卸責任，令拍檔身陷囹圄，自己逍遙法外。身為空軍一員的長子拉里得悉父親的罪行後感愧對戰友，駕機自盡。

數年後，協助父親打理生意的小兒子克里斯愛上哥哥拉利的未婚妻安·迪佛——父親拍檔的女兒，二人兩情相悅，婚事卻被日夜盼望拉里歸來的母親阻撓。一次安的哥哥佐治來訪，祖的罪行被兒子識破，弄得家破人亡，祖終於為自己的所作所為負上沉重代價。

Joe Keller is a thriving businessman who, during World War II, knowingly supplied the American air force with defective engines, leading to the deaths of unknowing pilots. To avoid the blame, Joe lets his business partner take the fall, but his elder son and air force pilot Larry is driven by the guilt of this discovery to crash his plane, killing himself.

A few years later, Keller's younger son Chris intends to marry Larry's fiancée Ann, who also happens to be the daughter of his former business partner. Despite their mutual affection, the marriage is opposed by Keller's wife, who still hopelessly anticipates Larry's return. Upon a visit by Ann's brother George, the family is ripped apart as the secret of Joe's deception is eventually revealed, and he finally comes to realise the consequences of his actions.



## 導演的話

亞瑟·米勒對金錢非常了解。

有錢。失去錢。拼命賺錢。它對某些人何等重要，為了得到它、守住它，他們會不惜做出什麼。

1947年，《都是我的孩子》首演，美國正從二戰時的財政緊縮時期，走進一個因為戰時政府的大量經濟活動及開支所帶來的繁榮階段。儘管，那極端艱難的時期也不過是數年之前。

這部戲中，很多角色的人生都被金錢主導。事實上，戲的主要事件講述一個人，好的、善良的人，犯下了一樁滔天罪行，而他對自己說：這是為了供養我的妻兒。

米勒更在劇中強調，主角祖·凱勒絕非唯一借戰爭牟取私利的人。

主角在劇中大聲問道：

「你要我去坐牢？如果是這樣，就說！我活該去那裏？當我面說！怎麼了，為什麼不說？（憤怒地）什麼都說了，為什麼這說不出口！我告訴你為什麼你說不出口。你心裡有數，我不該坐牢，你有數！誰在戰爭期間白干？他們白干，我也白干。他們會在未收錢前從底特律往外運一支槍或一輛火車嗎？這叫清白？一元一角、一分一毫；戰爭與和平，都是一分一毫，哪有清白的？如果我去坐牢這國家一半人都得去！這就是為什麼你說不出口。」

但金錢並非《都是我的孩子》中唯一的重要元素，哀悼與愛國主義也是在主題；當然，還有愛——浪漫的愛、母愛父愛及兄弟之愛。此外，就是情慾與精神病。米勒慣於從寬闊的視角描繪世界。

我與一眾演員與設計者，是如何嘗試去呈現這部優秀作品呢？

米高·魯文

近年來，我們目睹了一些現代經典劇作的新版本獲得巨大成功，我的一位朋友稱它們為「高概念」製作。比如其中一部戲裏，舞台佈景從頭到尾在不斷轉動；又比如在另一部戲中，演員全沒穿鞋。至於此劇在百老匯的一次演出，表演前向觀眾宣讀舞台指示。在百老匯某個版本的《玻璃動物園》中，一位女主角的首次登場竟是從梳化中鑽出來。

我絕無意嘲笑這些作品的導演和設計者。事實上，我對他們令人津津樂道的想象力與膽識欽佩不已。不過很多年前初入行時，我曾在諾丁咸劇院導演奧尼爾的《日暮途遠——長夜漫漫路迢迢》，主演為羅伯特·賴恩（與茱莉安·馬爾泰）。所有演出結束後，羅伯特到我的公寓喝茶，先是半開玩笑半自嘲地講了一些自己在荷里活的趣聞軼事，然後煞有介事地望着我說：「米高，你真是位很好的導演，你按音樂演奏。」而這正是我一直以來堅持的。

但這不代表我們會原封不動地照讀劇本，照搬原劇設計，逐字逐句照跟舞台指示——絕對不會。我們身處不同的時空，演出的劇院很不一樣。因此，取捨是必須的，而每作出一個選擇，都會讓這部戲多一分自己的風格，即使它並非「高概念」製作。

那我認為《都是我的孩子》是什麼樣的音樂？我覺得，它從一開始像格倫·米勒的歡快爵士樂，慢慢過渡至最後像巴托的嚴峻的現代音樂。

我問本劇的作曲馬修·史葛，這說法是否很做作，或者是錯的，抑或兩者皆是。他說不會，我的形容準確。

至於這劇的製作風格，我將我們所做的稱為「高度自然主義」。

我們從文本中尋找蛛絲馬跡，從安·迪佛的哥哥

佐治·迪佛所走過的旅路及途經的城鎮，推斷出凱勒一家應該住在美國中部俄亥俄州辛辛那提的市郊。於是我們盡力仿照俄亥俄州人的說話方式，佈景則參考了在當地拍攝的照片，服裝也是符合那個時代風格的。

那麼，演員的表演風格呢？

我曾和米勒一起，為了百老匯版《推銷員之死》，參加了多次演員試鏡和排練，因此比較了解米勒本人想要的表演方式。

他想要的，是真實、有趣，同時能表達深刻情感的演員，這正是我們這次製作所需要的。

前面提到的那齣《推銷員之死》，由伊力·卡山導演。我看過很多卡山的作品，他導演下的表演都很富戲劇性，但同時又不脫離現實，總是基於細膩的觀察和事實依據。這也是我想做到的。

劇力萬鈞的作品應當始於簡單、平淡、安靜；再隨着情節愈益複雜、衝突漸現，從而一點一滴地引出演員的情感。我們希望，觀眾也能因此愈來愈投入。

到底《都是我的孩子》算不算悲劇？我不是學者，沒法回答這個問題。不過一如眾多悲劇，這部戲的情節和衝突終會讓不止一位人物萬劫不復，甚至精神失常。

也許可以說，這是一齣家庭悲劇——一件可怕的事情發生，身陷其中的一家四口，因為人的脆弱、虛妄及自欺欺人，最終墮入或深或淺的苦淵，落得瘋狂的下場。

中譯：曾逸林



## Director's note

Michael Rudman

Arthur Miller knew a lot about money.

Having it. Losing it. Striving for it. How important it is to some people, and what they will do in order to get it and keep it.

In 1947, when this play opened, America was emerging from the austerity of World War II into a period of affluence brought about by the huge activity and expenditure of government during the conflict. But that extreme austerity was only a few years in the past.

The lives of many of the characters in the play are dominated by money. Indeed, the central fact of the play is that a man, a good man, a nice man, has committed a terrible crime in order, he tells himself, to provide for his wife and sons.

And Miller stresses that his central character, Joe Keller, was not alone in using the war for his own benefit.

Joe Keller asks:

"You want me to go to jail? If you want me to go, say so! Is that where I belong? Then tell me so! What's the matter? Why can't you tell me? (furiously) You say everything else to me, say that! Because you know I don't belong there. Because you know. Who worked for nothin' in that war? When they work for nothin', I'll work for nothin'. Did they ship a gun or a truck outta Detroit before they got their price? Is that clean? It's dollars and cents, nickels and dimes. War and peace, it's nickels and dimes, what's clean? Half the goddamn country is gotta go if I go! That's why you can't tell me".

But money is by no means the only important element of *All My Sons*. Grief and patriotism are also central, not to mention love – romantic, maternal, paternal and fraternal. Also, sexual desire and mental illness. Arthur Miller usually paints on a broad canvas.

So, how did the actors, designers and I attempt to present this fine play?

We have, of course, been aware of the enormous success that some stagings of modern classics have received recently, in what one friend of mine called "high concept" productions. In one of these, the set revolved constantly. In another, the actors wore no shoes. For this play, on Broadway, the stage directions were read to the audience before the performance began. In a production of *The Glass Menagerie* on Broadway, I have seen a leading actress make her first entrance by squirming through the folds of a sofa.

I don't mean to deride the directors and designers involved in those productions. Indeed, I admire them and relish their imagination and daring. But many years ago, when I was starting out, I directed Robert Ryan (and Gillian Martell) in Eugene O'Neill's *Long Day's Journey into the Night* at the Nottingham Playhouse, and after the play finished its run Robert came to my flat for tea. After he had told me several amusing and self-deprecating anecdotes about Hollywood, he looked at me in a severe and daunting way and said, "You're a damn good director, Mike. You play the music". And that is what I've always tried to do.

But that does not mean that we take the play, copy the original design and follow the stage directions to the letter. No. We are in a different time and place and a very unusual theatre. Choices have to be made and every choice leads to some kind of style even if the production does not become "high concept".

What do I think is the music of *All My Sons*? Well, it moves gradually throughout the play from somewhere south of Glenn Miller to considerably north of Bartók.

I asked Matthew Scott, who is composing the music for this production, if that statement was pretentious and/or wrong and he said no, it was accurate.

As for the style of the production, what we are doing is what I would call "heightened naturalism".

We have deduced from the text, mainly from the movements of Ann Deever's brother, George Deever, the miles he travels and the towns he visits, that the Keller home is on the outskirts of Cincinnati, Ohio, Middle America. We have tried to come close to the way people from Ohio speak and our set is based on photographs of that part of the world. The costumes are of the period.

And what about the acting?

I got a good idea of the kind of acting Arthur Miller wanted in the hours I spent with him in auditions and rehearsals for a Broadway production of *Death of a Salesman*. He wanted actors who were truthful and interesting but, also, capable of expressing deep emotion. That is the kind of actor that we wanted for this production.

That production was directed by Elia Kazan. I have seen a lot of his work; and the performances in this Kazan production were theatrical but, at the same time, well observed and grounded in truth. And that is what I have aimed for here.

It is best with a powerful play to begin simply, modestly, quietly and allow the complexity of the events and confrontations to elicit more and more emotion from the actors and, hopefully, from the audience.

Is *All My Sons* a tragedy? I am not an academic and I don't know the answer to that question. But like many tragedies, the events and confrontations of the play lead to extreme turmoil in which more than one of the characters approaches and then reaches madness.

Perhaps it could be called a family tragedy where the outcome is the result of one terrible event and the frailties, delusions, deceptions and denial of four people in the same family who, in varying degrees become, quite literally, insane.



## 你在戰爭中會做甚麼？

伊萊恩·碧克

「……和所有人一樣，我也知道，大發戰爭財的奸商猖獗橫行，而反法西斯聯盟提倡的崇高道德就算真的存在，也必須將其放在當時社會真實環境中來對比審視。」——阿瑟·米勒

阿瑟·米勒在二戰期間著手寫作《都是我的孩子》，而他的創作靈感正來自自己客廳中發生的一次對話。米勒想要借這部戲劇「當面揭穿商人自我吹捧實則有利可圖的愛國主義」。與當時所有人一樣，他也明白，大發戰爭財的奸商可謂「猖獗橫行」。

二十世紀的兩次世界大戰，讓數以百萬計的人被強行征召入伍，造成了巨大的傷亡損失，不論官兵百姓皆面臨生命危險。在這種背景下，任何發戰爭財的念頭都會讓一個頭腦正常的人深惡痛絕。

其實「發戰爭財」的概念在第一次世界大戰時已經出現。當時美國的石油公司紛紛散佈謠言，謊稱石油緊張，將油價抬至天價，藉機大撈一筆。此外，許多生產戰爭所需品的公司，尤其是涉及化工、制革、鋼鐵、食品罐頭的，不是開出天價，就是打破長期合約，好將自己的商品賣到高漲的開放市場上去。

美國的國防預算直到二戰爆發時還算相對穩定，但到了1940年，歐洲和太平洋兩條戰線都愈發緊張。眼看美國不可避免地要被捲入這場戰爭，國會開出了100億美元防務預算。霎時謠言四起，紛紛指責經費管理不善。時任總統羅斯福立即表

態聲名：「我不希望在美國看見任何一人，因這場可怕的世界災難成為百萬富翁。」

真正著手處理奸商等問題的，是二戰結束前幾個月接替羅斯福成為新一任總統的杜魯門。為了遏制借戰爭牟取暴利的行徑，當時還是參議員的杜魯門親自駕車行駛三萬英里，到全國各地的企業辦公室及工場突擊檢查。他發現不論承包商生產效率高低都一律拿固定利潤，有些公司拿到的防務合同也似乎高的不成比例。於是，杜魯門設立了專門參議院委員會，並親任主席，展開大規模的調查，揭露了許多可疑商業操作，發現「浪費、效率低下、管理不當以及趁戰亂牟取不正當利益」的現象。

一般說來，此類罪行很難找到實質證據，但也有些能夠公開點名譴責的案例。一次參議院調查揭露，俄亥俄州的萊特航空公司不僅將殘缺引擎上的「報廢」標籤更換為「合格」，更賄賂軍方監察長，將數以千計的不合格機械運往前綫軍隊。另有證據表明，萊特公司還通過篡改測試記錄、偽造報告、不按規定銷毀殘缺品，讓政府不知不覺接受了他們的殘缺發動機，數名官員因此被定罪及監禁。

戰時生產局本身也被猛烈批評忽視小型企業——言外之意就是只有財力雄厚的大型企業才有能力賄賂生產局成員而謀得生意。此外，因為政府對生產軍用資源的工廠發放高額津貼，補償生產資料折舊費用，造成各公司的支出飛漲，以至囊括豪華娛樂項目、高級禮品，以及送給高層人員的度

假套餐。這也就意味著，政府合約上列出的成本通常是虛高的，而且有些公司基本什麼稅都不繳。

因應杜魯門委員會的調查結果，羅斯福大幅提高了企業所得稅，並將超額利潤稅提高至高達90%。此外，他還設立戰爭動員辦公室，試圖監察整個美國經濟以及剷除非法牟取暴利的行為，遏制因通脹及戰時資源稀缺產生的不正當利潤。

杜魯門痛斥「發戰爭財」的行為，甚至稱其中某些形式為「叛國」，道出了美國大部分群眾的心聲。他在擔任委員會主席的三年間，舉行了過百場聽證會，為美國節省了上百億美元，杜魯門本人也因為在二戰這場大災難中，竭力遏制物價上漲，打擊非法牟利、「黑心錢」，成為國家英雄般的存在。

回顧過去15年，油價起伏不定，大量重建合約緊

盯著被戰爭踐踏的中東國家……「發戰爭財」的問題仍然緊迫。但是，會不會有另一個杜魯門出現，竭盡全力保證一切都公平、公正、合法？那就是另一個故事了。

中譯：曾逸林

本文原為京士頓玫瑰劇院節目編寫，只在此場刊重印。





## What did you do in the war?

*...like everyone else I knew that profiteering on a vast scale was rampant, and that the high moral aims of the anti-fascist alliance, if they were to be given any reality at all, had to be contrasted to what was actually going on in society.*

Arthur Miller

Arthur Miller began work on *All My Sons* during World War II, the subject matter suggested by a conversation that took place in his own living room. He intended it to “explode in the face of the business community with its self-advertised but profitable patriotism”. Like everyone else at the time, he knew that profiteering on a vast scale was “rampant”.

The world wars of the 20th century, with their compulsory call-up of tens of millions of people, horrific casualty lists and the threat of death to soldiers and civilians alike, had made the idea of doing well out of warfare anathema to all right-thinking people.

World War I was the first time the idea of “profiteering” was introduced. In America, oil companies made fortunes by circulating totally false rumours that petrol was in short supply, which kept prices sky-high. Many other firms whose products were in great demand – notably chemical, tanning, steel and food-canning concerns – either put up their prices astronomically, or else

broke longstanding contracts in order to sell their goods on the soaring open market.

Until World War II, the defence budget of the United States was at a relatively stable level but, in 1940, with the prospect of a war on two fronts in Europe and the Pacific, Congress prepared for America’s inevitable entry into these theatres of war by appropriating \$10 billion in defence contracts. Almost immediately, there were rumours of widespread mismanagement. President Franklin D Roosevelt pinned his colours to the mast at once by declaring:

*“I don’t want to see a single war millionaire created in the United States as a result of this world disaster”.*

But it was the man who was to succeed him in the White House just a few months before the end of the war, Harry S Truman, who took on the war profiteers. Then Senator Truman, he responded to the stories of profiteering by himself driving 30,000 miles around the country, paying unannounced visits to corporate offices and workplaces. Finding that not only were contractors being paid a fixed profit regardless of the efficiency of their operations, but also that certain firms seemed to be receiving a disproportionate number of the defence contracts, Truman set up a Senate committee, with himself as chairman. This committee aggressively investigated various shady

Elaine Peake

business practices and found “waste, inefficiency, mismanagement and profiteering”.

Generally such things were difficult to prove, but in some cases it was possible to name and shame. A Senate investigation revealed that the Wright Aeronautical Corporation of Ohio had not only exchanged the “condemned” tags on defective engines manufactured by the company for “passed” tags, but also gone further and bribed army inspectors to ship many hundreds of these failed machines out to the armed forces. There was additional evidence to show that the Wright Corporation had got the government to accept defective motors by falsifying tests, forging reports and failing to destroy defective materials. A number of officials were convicted and jailed.

The War Production Board itself was heavily criticised for its neglect of small businesses – the implication being that big companies, which could afford to do so, had bribed board members to give them the work. As well as huge government allowances for the depreciation of machinery connected with the war effort, there was a massive growth in firms’ claims for expenses, which included luxury entertainment, expensive gifts and holidays for executives. This meant that the cost figures for government contracts were often inflated and that some companies barely paid any tax at all.

Roosevelt responded to the Senate Committee’s findings by supporting broad increases in corporate income tax, raising the excess-profits tax to 90% and establishing the Office of War Mobilisation to oversee almost the whole of the American economy, in an attempt to eliminate not only illegal profits, but also profits made as a result of inflation and wartime scarcity of other goods.

Senator Truman reflected the feelings of the majority of Americans when he referred to some forms of war profiteering as “treason”. Over the three years of his chairmanship of the senate committee, hundreds of hearings were held and millions of dollars were saved. Truman himself became something of a national hero for his efforts to put an end to inflated, illegal and what popular opinion considered to be immoral profits made from the disaster that was World War II.

With uncertain oil supplies and multiple contracts to be awarded for the rebuilding of war-torn countries in the Middle East over the last 15 years or so, the subject of making money from the misery of war is still pressing. Whether another Truman will emerge, determined to ensure everything is fair, legal and above board is, however, another matter.

*The article was written for the Rose Theatre Kingston programme and can only be reprinted in this house programme.*

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### 京士頓玫瑰劇院 Rose Theatre Kingston

京士頓玫瑰劇院由彼得·賀爾爵士創辦，仿效伊莉莎白年代的玫瑰劇院而建成，座落倫敦河畔區，是倫敦西南部最大的劇院。

自2008年開辦以來，劇院與不同導演、劇作家及創作人合作，作品皆以滿有活力、魅力四射、激勵人心見稱。最新作品包括由約翰·馬克維奇（倫敦標準晚報獎最佳導演得主）執導、柴克·海姆著作《善良金絲雀》，由崔佛·農恩執導、莎士比亞著作《玫瑰戰爭三部曲》，由謝利米·赫林執導、大衛·海爾著作《看不見的戰爭》，由齊亞倫·麥干維爾執導、C.S. 路易斯著作《獅子·女巫·魔衣櫥》，由莎拉·艾斯代爾執導、艾倫·貝內特著作《單身間諜》，由莎莉·庫克森執導、積琪蓮·威爾遜著作《赫蒂·費特》（西區劇院劇目，並獲奧利花大獎提名），由詹姆士·格爾夫執導、布萊恩·費爾著作《翻譯》（獲英國戲劇獎最佳巡迴演出獎），以及由史提芬·恩汶執導、易卜生著作《海上夫人》。無論是上演自家作品、聯合作品，或是上演其他知名劇團（包括皇家莎士比亞劇團、英國巡迴劇團、莎士比亞環球劇團、利物浦人人劇團、莎膽男劇團、北方大地話劇團）的作品，京士頓玫瑰劇院皆贏盡讚譽，每年入場觀眾人數超過150,000。京士頓玫瑰劇院的演奏廳適合上演不同規模的作品，是英國最令人引頸以待的劇院之一。

Founded by Sir Peter Hall, and modelled on the original Elizabethan Rose Theatre on London's Bankside, Rose Theatre Kingston is the largest producing theatre in South West London.

Since opening in 2008, the Rose has collaborated with a range of directors, playwrights and producing partners to create vibrant, engaging and inspiring productions. Recent works include Zach Helm's *Good Canary*, directed by John Malkovich (Winner of the Evening Standard Award for Best Director), Shakespeare's trilogy *The Wars of the Roses* directed by Trevor Nunn, David Hare's *The Absence of War* directed by Jeremy Herrin, C.S. Lewis' *The Lion, the Witch and the Wardrobe* directed by Ciaran McConville, Alan Bennett's *Single Spies* directed by Sarah Esdaile, Jacqueline Wilson's *Hetty Feather* (West End transfer and Olivier Award nominee) directed by Sally Cookson, Brian Friel's *Translations* (Winner of the UK Theatre Award for Best Touring Production) directed by James Grieve, and Henrik Ibsen's *The Lady from the Sea* directed by Stephen Unwin.

With over 150,000 visitors a year, the Rose enjoys artistic and critical acclaim from its own productions and co-productions as well as from hosting the work of renowned theatre companies including Royal Shakespeare Company, English Touring Theatre, Shakespeare's Globe, Liverpool Everyman and Playhouse, Propeller and Northern Broadsides. With an auditorium that lends itself to both intimate and epic scale productions, the Rose has established itself as one of the most exciting theatres in the UK.



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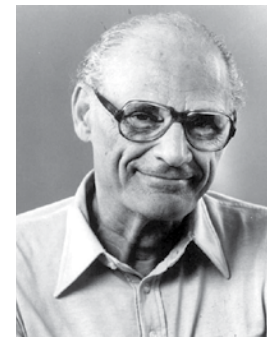
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## 阿瑟·米勒 (1915-2005)

編劇

阿瑟·米勒是公認的最有影響力的美國劇作家之一，1915年出生於美國紐約市，1934至38年就讀於密歇根大學。大學時期是一名學生記者，兼寫劇本。

米勒的主要作品包括《都是我的孩子》(1947年)、《推銷員之死》(1949年)、《熔爐》(1953年)，憑三劇先後勇奪三座東尼獎座。其他主要作品包括《橋頭眺望》(1955年)、《墮落之後》(1964年)、《代價》(1968年)、《最後的洋基》(1991年)和《碎玻璃》(1994年)，都被視為二戰後美國最傑出的劇作。

《都是我的孩子》是米勒第一個在百老匯取得成功的劇作，為他贏得東尼獎最佳作者獎。兩年後發表《推銷員之死》，通過年邁旅行推銷員威利·羅曼的意識流批判美國夢。在《熔爐》中，米勒借1692年的塞勒姆審巫案寓意美國政府在五十年代的反共產主義情緒。

除了舞台劇，米勒還撰寫電影和廣播劇劇本，其中最著名的是《不稱職》(1961年)，主演的正是他當時的妻子瑪麗蓮·夢露。米勒和他的作品多次榮獲重要戲劇獎項，包括多個東尼獎、普立茲戲劇獎(1949年)、肯尼迪中心榮譽獎(1984年)、高松宮殿下紀念世界文化獎(2001)和耶路撒冷文學獎(2003年)。米勒的戲劇經常探討美國夢及相關主題，以家庭或普通人的故事作為背景，富有現實主義色彩。

## Arthur Miller (1915-2005)

Playwright

Arthur Miller, regarded as one of the most influential American playwrights, was born in New York City in 1915. He studied at the University of Michigan between 1934 and 1938, where he was a student journalist and wrote plays.

His major works include *All My Sons* (1947), *Death of a Salesman* (1949), *The Crucible* (1953), *A View From the Bridge* (1955), *After the Fall* (1964), *The Price* (1968), *The Last Yankee* (1991) and *Broken Glass* (1994). They are regarded among the leading dramatic works in post-World War II USA.

*All My Sons* was Miller's first Broadway success, winning him a Tony Award for Best Author. It was followed two years later with *Death of a Salesman* which critiqued the American Dream through aging travelling salesman Willy Loman's stream of consciousness. In *The Crucible*, Miller allegorised the anti-communist measures and sentiments of the US government during the 1950s through the events of the 1692 Salem witch trials.

In addition to stage plays, Miller also wrote screenplays and radio plays, most notably *The Misfits* (1961), a film starring his then wife Marilyn Monroe. Miller and his works were received prominent theatre awards, including multiple Tony awards, the Pulitzer Prize for Drama (1949), Kennedy Center Honors (1984), Praemium Imperiale (2001) and the Jerusalem Prize (2003). His plays are characterised by realism and often explore the American Dream and related themes with backdrops of family and stories of the common man.



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米高·魯文

導演

米高·魯文在劇場內擔任過不同角色，包括漢普斯特德劇院和謝菲爾德劇院的藝術總監，以及英國國家劇院利特爾頓劇院主任，曾執導多部作品，包括：《津津》（皇家溫莎劇院 / 比爾·肯萊特 / 英國巡演）、《柏林漢諾威快遞》（漢普斯特德劇場）、《良相佐國》（乾草劇院）、《現在的笑聲》（巴斯皇家劇場）、《墮落天使和驢年》（環球劇院）、《仲夏夜之夢》（克魯西布劇院）、《使之更好》（倫敦標準劇院）、《更好的我們》、《塔盧拉》、《可敬的克萊登》、《曼斯菲爾德莊園》、《第二次別離》、《溫莎的風流婦人》、《謠言》、《綠野仙踪》（奇切斯特節日劇院）、《父與孩子們》、《六個尋找作者的劇中人》、《叮噠噠》、《等待果陀》、《少年十五二十時》、《裁判官》、《量罪記》、《第二任譚克瑞太太》、《滑稽表演》、《白朗寧版本》、《你與我》、《推銷員之死》、《因為效了勞》（英國國家劇院）。

魯文曾執導在紐約布羅德赫斯特劇院上演，由達斯汀·霍夫曼與約翰·馬克維奇主演，榮獲1984年東尼獎最佳復排獎得主的《推銷員之死》。其他作品包括：《步步高》（利里克劇院），在知名的漢普斯特德劇場執導《Gloo Joo》（倫敦標準劇院搬演）、《雲》（約克公爵劇院搬演）、《按字母排列》、《過康斯坦茨湖的船程》（五月花劇院搬演）、《哈姆雷特》（百老匯林肯中心薇薇安·貝奧蒙特劇院）、《黑白吟遊詩人》、《卡拉瓦喬好友》和《窗簾》（愛丁堡超越劇院）。著作《我開玩笑太多了：戲劇導演的故事》於2014年出版。

Michael Rudman

Director

Michael Rudman's extensive career within the theatre has included roles as Artistic Director of Hampstead Theatre and Sheffield Theatres as well as Director of the National Theatre's Lyttelton Theatre. His directing credits include *Chin Chin* (Theatre Royal Windsor/Bill Kenwright/UK Tour), *Berlin Hanover Express* (Hampstead Theatre), *A Man For All Seasons* (Theatre Royal Haymarket), *Present Laughter* (Theatre Royal Bath), *Fallen Angels* and *Donkey's Years* (Globe Theatre), *A Midsummer Night's Dream* (Sheffield Crucible Theatre), *Making It Better* (Criterion Theatre), *Our Betters*, *Tallulah*, *The Admirable Crichton*, *Mansfield Park*, *Eurydice*, *The Merry Wives Of Windsor*, *Rumours*, *The Wizard Of Oz* (Chichester Festival Theatre), *Father And Sons*, *Six Characters In Search Of An Author*, *Ting Tang Mine*, *Waiting For Godot*, *Brighton Beach Memoirs*, *The Magistrate*, *Measure For Measure*, *The Second Mrs. Tanqueray*, *Harlequinade*, *The Browning Version*, *Thee and Me*, *Death of a Salesman*, *For Services Rendered* (National Theatre).

Rudman famously directed *Death of a Salesman* (Broadhurst Theatre, New York; starring Dustin Hoffman & John Malkovich) which won him the Tony Award for Best Revival in 1984. Other credits include *Taking Steps* (Lyric Theatre); and for Hampstead Theatre, *Gloo Joo* (Criterion Theatre transfer), *Clouds* (and Duke of York's Theatre transfer), *Alphabetical Order* and *The Ride Across Lake Constance* (and Mayfair Theatre transfer), *Hamlet* (Vivian Beaumont Theatre, Lincoln Centre, Broadway) and *Black And White Minstrel*, *Carravaggio*, *Buddy* and *Curtains* (Traverse Theatre, Edinburgh). His book *I Joke Too Much: The Theatre Director's Tale* was published in 2014.



## 米高·布蘭頓

祖·凱勒

米高·布蘭頓的近作有去年七月在倫敦哲麥街劇院上演的《近國王路》。其他劇場作品包括：《長路南下》（獲提名 Offie 最佳男演員獎）、阿瑟·米勒的《橋頭眺望》和《萬花嬉春》（從奇切斯特搬演至倫敦皇宮劇院）、《碼頭風雲》、《情書》和《防雨罩》（從皇帝之首劇院搬演至倫敦西區劇院）、《傑瑞·史賓格歌劇》（英國國家劇院首演）並憑傑瑞·史賓格一角獲提名羅蘭士·奧利花獎最佳男演員。

布蘭頓的其他演出包括：紐約製作百老匯戲劇《女子與單簧管》（與斯托卡特·詹寧合作）以及《老虎打領帶嗎？》（與阿爾·柏仙奴合作）。電視演出包括：Showtime 電視網的得獎劇集《戲裏戲外》前四季，以及即將播出的第五季和最後一季（與麥特·勒布郎合作）、HBO《崔茜·尤瑪秀》、《布蘭丁斯城堡》、《塞爾福里奇先生》、《我的室友是麻豆》、《遊俠笑傳》、《凱特秀》、琳達·拉·普蘭特的《審判與懲罰》、《馬普爾小姐》、《艾莉的異想世界》、《律師本色》、《探案新竅門》、《天堂到疑雲》、《霍金》（與班尼狄·甘巴貝治合作）、《占士甸》、《大騙局》、《神秘博士》（與大衛·泰蘭特合作），以及八十年代經典劇集《雌雄探案》。電影演出包括：《美國隊長》、《星夢傳奇：奧森·威爾斯與我》、HBO 電影《病毒總動員》、佐治·谷哥的最後一部電影《富貴榮華》（與甘蒂絲·柏根和積琦蓮·貝茜合作）、《變換季節》（與安東尼·鶴健士和莎莉·麥蓮合作）、《愛情遊戲》（與碧·亞瑟和黛安·基頓合作）和《情慾亂碼》（與凡妮莎·蕾格烈芙合作）。

## Michael Brandon

Joe Keller

Michael Brandon recently performed *Off The King's Road* at the Jermyn Street Theatre in London in July 2016. Other theatre credits include *The Long Road South* (for which he was nominated for an "Offie" for best actor), Arthur Miller's *A View From the Bridge*, *Singing In the Rain*, (which transferred from Chichester to the Palace Theatre London), *On The Waterfront*, *Love Letters*, *Wet Weather Cover* (which transferred from The Kings Head to The Arts Theatre London West End) and the National Theatre Production of *Jerry Springer: The Opera* (originating the role of Jerry Springer for which he was nominated for an Olivier Award for best actor).

Other credits include the New York productions of *The Lady and The Clarinet* with Stockard Channing and *Does a Tiger Wear a Necktie?* with Al Pacino on Broadway. TV credits include four seasons of the Showtime award winning series *Episodes* with Matt LeBlanc, *The Tracey Ullman Show* for HBO, *The Blandings*, *Mr. Selfridge*, *I Live with Models*, *Galavant*, *The Catherine Tate Show*, Lynda LaPlante's *Trial and Retribution*, *Miss Marple*, *Ally McBeal*, *The Practice*, *New Tricks*, *Death in Paradise*, *Hawking* (with Benedict Cumberbatch), *James Dean*, *Hustle*, *Doctor Who* (with David Tennant), and the classic 80s series *Dempsey and Makepeace*. Film credits include *The Times of Our Lives*, *Captain America: The First Avenger*, *Me and Orson Welles*, HBO's *The Contaminated Man*, George Cukor's last film *Rich and Famous* (with Candace Bergman and Jaqueline Bisset), *Change of Seasons* (with Anthony Hopkins and Shirley McLaine), *Lovers and Other Strangers* (with Bea Arthur and Diane Keaton) and *Deja' Vu* (with Vanessa Redgrave).



## 謝茜嘉·端納

凱特·凱勒

謝茜嘉·端納的劇場作品包括：《阿爾伯特·斯佩爾》、《白色變色龍》、《美男心計》、《華倫夫人的職業》、《小潮》、《瑪汀》、《動物農莊》、《幼鹿》、《羅倫札齊奧》、《酋長海華之歌》（英國國家劇院）、《第二任譚克瑞太太》（京士頓玫瑰劇院）、《都是我的孩子》、《萊迪斯與洛維奇》（紐伯里水磨坊劇團）、《勸導》（索爾茲伯里劇院）、《華倫斯坦》（奇切斯特節日劇院）、《廢》（艾爾美達劇院）、《當下的笑聲》（巴斯皇家劇院／巡迴演出）、《金魚缸裏的女孩》（克魯西布劇院）、《瑪麗·斯圖亞特》（奈菲爾劇場）、《杜鵑鳥們》（巴比肯劇院／巴斯皇家劇院）、《李爾王》（老維克劇院／巡迴演出）、《俄狄浦斯》（奈菲爾劇場）、《好》（唐馬倉庫劇院）、《你得到的和你想要的》（哈默史密斯歌劇院）和《銀帝》（奇切斯特節日劇院）。

端納參演的電視作品包括：《布朗神父》、《醫生們》、《殺機四伏》、《法律與秩序（英版）》、《探案新竅門》、《心跳》、《黛絲姑娘》、《伊拉克戰前十日》、《喚醒死者》、《重任在肩》、《英國刑警組》、《聚合之星》、《大使》、《芬利博士》、《頭號嫌疑犯》、《佛洛斯特河上的磨坊》和《孤注一擲》。電影作品包括：《奧斯曼中尉》、《戴安娜王妃之死》和《深深地》。

## Jessica Turner

Kate Keller

Jessica Turner's theatre credits include *Albert Speer*, *White Chameleon*, *The Beaux Stratagem*, *Mrs Warren's Profession*, *Neptune*, *Martine*, *Animal Farm*, *The Fawn*, *Lorenzaccio*, *Hiawatha* (all for the National Theatre); *The Second Mrs Tanqueray* (Rose Theatre Kingston), *All My Sons* (Watermill Newbury), *Lettice and Lovage* (Watermill Newbury), *Persuasion* (Salisbury Playhouse), *Wallenstein* (Chichester), *Waste* (Almeida), *Present Laughter* (Theatre Royal Bath/Tour), *Girl in the Goldfish Bowl* (Sheffield Crucible), *Mary Stuart* (Nuffield Southampton), *Cuckoos* (Barbican/Bath), *King Lear* (Old Vic/Tour), *Oedipus* (Nuffield Southampton), *Good* (Donmar Warehouse); *What You Get and What You Expect* (Lyric Hammersmith); and *The Silver King* (Chichester).

Turner's television credits include *Father Brown*; *Midsomer Murders*; *Law and Order UK*; *New Tricks*; *Heartbeat*; *Tess of the D'Urbervilles*; *10 Days to War*; *Waking the Dead*; *Line of Duty*; *Spooks*; *The Cazalets*; *The Ambassador*; *Dr Finlay*; *Prime Suspect*; *The Mill on the Floss* and *All or Nothing at All*. Her film credits include *The Ottoman Lieutenant*; *The Murder of Princess Diana* and *Deeply*.





## 保羅·活臣

克里斯·凱勒

保羅·活臣就讀倫敦市政廳音樂及戲劇學院並獲得金獎。他的劇場作品包括：《馬克白》（過濾劇院）、《藝術節》（布西大樓）、《假期》（布西大樓）、《Mobile 4》（橘樹劇院）、《翻譯》（德里千禧劇院及巡迴演出）、《危險的女人》（東倫敦斯特拉特福皇家劇院）、《關了煤場的門》（紐卡斯爾劇院及全國巡迴演出）、《誕生》（紐卡斯爾現場劇院）、《年輕的偽裝者》（愛丁堡國際藝術節及巡迴演出）、《溫莎的風流娘們》（莎士比亞環球劇院）、《三姊妹》（哈默史密斯歌劇院）、《皆大歡喜》（屈福特皇廷劇院）、《羅密歐與茱麗葉》（莎士比亞環球劇院及英國和美國巡迴演出）和《被遺棄的我們》（屈福特皇廷劇院）。電視作品包括：《愛默戴爾農場》、《永恆之法》和《三尖樹時代》。電影作品包括：《親愛的孩子》和《自己的頭號敵人》。

## Paul Woodson

Chris Keller

Paul Woodson trained at Guildhall School of Music and Drama where he received the Gold Medal. His theatre credits include *Macbeth* (Filter Theatre), *The Eisteddfod* (Bussey Building), *Holiday* (Bussey Building), *Mobile 4* (Orange Tree Theatre), *Translation* (Millennium Forum Derry and tour), *Dangerous Lady* (Theatre Royal Stratford East), *Close The Coalhouse Door* (Northern Stage and National Tour), *Nativities* (Live Theatre Newcastle), *Young Pretender* (Edinburgh and tour), *The Merry Wives Of Windsor* (Shakespeare's Globe), *Three Sisters* (Lyric Hammersmith/Filter), *As You Like It* (Palace Theatre Watford), *Romeo and Juliet* (Shakespeare's Globe, national and US tour), *We That Are Left* (Watford Palace Theatre). Television credits include *Emmerdale*, *Eternal Law*, *Day of the Triffids*, and film credits include *Dear Child*, and *Own Worst Enemy*.



## 嘉瑪·羅倫斯

安·迪佛

嘉瑪·羅倫斯的劇場作品包括：《皆大歡喜》和《太陽的孩子》（英國國家劇院）、《暴風雨》（南華克劇院）、《無事生非》（莎士比亞環球劇院）、《煤氣燈下》（薩爾斯伯利劇院）、《李·哈維·奧斯華》（芬伯勒劇院）、《櫻桃園》（莎士比亞在煙廠劇團和京士頓玫瑰劇院）及《粗剪：獅子的口》（皇家宮廷劇院）。電影作品包括：《脆弱》、《一幫業餘者》和《啟示》。電視作品包括：《荷比市》、《路德探長》、《急診室》、《喚醒死者》（英國廣播公司）、《超能少年》（克拉肯威爾電影公司 E4 台）、《1066》（第四頻道）、《老差骨》（泰晤士電視 ITV）、《未來生活》（ITV）、《關於喬治的一切》（格拉納特電視）和《名列前茅》（ARG 製作／ITV）。

## Gemma Lawrence

Ann Deever

Gemma Lawrence's theatre credits include *As You Like It*, *Children of the Sun* (National Theatre); *The Tempest* (Southwark Playhouse); *Much Ado About Nothing* (Shakespeare's Globe); *Gaslight* (Salisbury Playhouse); *Lee Harvey Oswald* (Finborough Theatre); *The Cherry Orchard* (Shakespeare at the Tobacco Factory/Rose Theatre); and *Rough Cuts: The Lion's Mouth* (Royal Court Theatre). Lawrence's film credits include *Frail* (Suspended Films Ltd); *A Bunch of Amateurs* (CinemaNX/Trademark Films) and *Enlightenment* (Honour Oak Films).

Her TV credits include *Holby City*, *Luther*, *Casualty*, *Waking the Dead* (BBC); *Misfits* (Clerkenwell Films for E4); *1066* (Channel 4); *The Bill* (Thames Television for ITV); *Time of your Life* (ITV); *Stir it Up* (IWC Media for Channel 4); *All About George* (Granada Television) and *Ahead of the Class* (ARG Productions/ITV).



## 麥特·泰特

佐治·迪佛

麥特·泰特的劇場作品包括：《豐收月起舞》（貝爾法斯特歌劇院）、《青春的古老秘密和那五個西藏人》（波爾頓八角劇院）、《深夜小狗離奇事件》（倫敦西區／英國國家劇院）、《交通》（Analogue）、《戰馬》（倫敦西區／英國國家劇院）、《海灘岬》（No.1 巡迴劇團／新沃爾西劇院／威爾斯千禧中心）、《聚乙烯》（503 劇院）、《眩暈》（眩暈劇團）、《物件》（英國國家劇院劇場／Analogue）、《愛德華二世》（巴提西亞藝術中心）、《賞味限期》（紅獅酒館劇院）和《閃電指揮家》（Things on Fire）。電視作品包括：《游擊戰》、《醉酒史》、《醫生》和《Cyderdelic》。電影作品有《美國隊長》。

## Matt Tait

George Deever

Matt Tait's theatre credits include *Dancing at Lughnasa* (Lyric Belfast); *The Ancient Secret of Youth and the Five Tibetans* (Bolton Octagon); *The Curious Incident of the Dog in the Nighttime* (West End/National Theatre); *Transports* (Analogue); *War Horse* (West End/National Theatre); *Beachy Head* (No 1 Tour/New Wolsey Theatre and Wales Millennium Centre); *Polythene* (Theatre 503); *Punchdrunk* (Punchdrunk); *Objects* (National Theatre Studio/Analogue); *Edward II* (Battersea Arts Centre); *Shelf Life* (Old Red Lion) and *The Lightning Conductor* (Things on Fire). Tait's TV credits include *Guerrilla*; *Drunk History*; *Doctors* and *Cynderdelic*, his film credits include *Captain America*.



## 葉忒羅·斯金納

占·卑利斯

葉忒羅·斯金納的劇場作品包括：《惜為風塵女》（環球劇場）、《第十二夜／理查三世》（倫敦西區和百老匯）、《暴風雨》（威爾斯中部音樂基金）、《Skäne》（漢普斯特德劇場）、《奧德賽》（工廠大劇院和創作劇院）、《士兵的故事》（威爾斯中部室樂團）、《哈姆雷特》、《海鷗》和《辛白林》（工廠大劇院）、《subVERSE》（503 劇院）、《羅密歐與茱麗葉》（維也納英語劇院）、《白雪公主》（曼徹斯特圖書館劇團）和《風流韻事》（莉蓮·貝利斯劇場）。電影作品包括：《手語》、《倒着數》、《初次約會》、《Shift》、《複製》和《瘋狂玩彈家》（獲 2008 年索契「俄羅斯奧斯卡」最佳男演員獎）。電視作品包括：《王室後宮傳》、《東區人》、《心理追兇》（定期）、《臨陣軟腳》、《加冕街》、《老差骨》、《山區診所》、《市中心》、《急診室》、《技工》和《不合群士兵》。

## Jethro Skinner

Dr. Jim Bayliss

Jethro Skinner's theatre credits include *Tis Pity She's A Whore* (The Globe), *Twelfth Night* and *Richard III* (West End and Broadway), *The Tempest* (Mid-Wales Music Trust), *Skäne* (Hampstead), *The Odyssey* (The Factory & Creation Theatre), *A Soldier's Tale* (Mid Wales Chamber Orchestra), *Hamlet*, *The Seagull* and *Cymbeline* (The Factory), *subVERSE* (Theatre503), *Romeo and Juliet* (Vienna's English Theatre), *The Snow Queen* (Manchester Library Theatre) and *Many Loves* (Lilian Baylis). Skinner's film credits include *Sign Language*, *Counting Backwards*, *First Date*, *Shift*, *Replica*, *Freaky Deaky* and *Plyus Odin* (2008 Best Actor Award at the "Russian Oscars" in Sochi). His television credits include *The Royals*, *Eastenders*, *Wire in the Blood*, *Cold Feet*, *Coronation Street*, *The Bill*, *Peak Practice*, *City Central*, *Casualty*, *Grease Monkeys* and *The Misfit Soldier*.



### 羅琳·比爾金頓

蘇·卑利斯

羅琳·比爾金頓的劇場作品包括：《當我們還是女人》（橘樹劇院）、《信任》（皇家宮廷劇院）、《復活的人》（歡樂劇場）、《犁與星》（艾比劇團）、《Drama at Inish》（艾比劇團）、《賣冰人來了》（艾比劇團）、《外在／內在》（孔雀劇院）。電視作品包括：《出貓老師》、《歌舞夢飛揚》、《教子有方》第一和第二季、《粗獷的鑽石》、《我和湯瑪斯》、《診所》、《你在看我嗎》、《拉動》、《喚醒死者》、《峽谷之王》、《四個父親》、《她的規則》、《逃兵一號》、《西方女孩》和《額外額外》。電影作品包括：《潮》、《高富帥失足記》、《浮生一日》、《兔子的月亮》、《我的王國》、《暗夜驚狂》、《週末狂歡》、《杜蘭戈》、《敢愛敢鬥》、《親密訪客》、《街上的黃金》、《告別十七歲》、《蛋糕的滋味》、《消失的芬巴》、《一切光明和美好》、《愛爾蘭》和《奇蹟》。

### Lorraine Pilkington

Sue Bayliss

Lorraine Pilkington's theatre credits include *When We Were Women* (The Orange Tree Theatre); *Trust* (Royal Court); *The Risen People* (Gaiety Theatre); *The Plough and the Stars* (Abbey Theatre); *Drama at Inish* (Abbey Theatre); *The Iceman Cometh* (Abbey Theatre); *On the Outside/ On the Inside* (Peacock Theatre). Pilkington's television credits include *Cheaters*; *Britannia High*; *Outnumbered* (Series 1-2); *Rough Diamond*; *After Thomas*; *The Clinic*; *Are You Looking At Me*; *Pulling Moves*; *Waking The Dead*; *Monarch of the Glen*; *Four Fathers*; *Her Own Rules*; *Runaway One*; *West End Girls*; *Extra Extra*. Her film credits include *Trendy*; *What Richard Did*; *In A Day*; *Rabbit On The Moon*; *My Kingdom*; *Breathtaking*; *Human Traffic*; *Durango*; *The Boxer*; *The Nephew*; *Gold In The Streets*; *The Last of the High Kings*; *The Cake*; *The Disappearance Of Finbar*; *All Things Bright and Beautiful*; *L'Irlandaise*; *The Miracle*.



### 威廉·梅雷迪斯

法蘭克·盧比

威廉·梅雷迪斯的劇場作品包括：《芝加哥》（皮米里科歌劇院）、《一樁壞事——約翰·連儂的謀殺》（合一劇場）、《聖經：上帝的完整語錄》和《玩轉莎士比亞全集》（濃縮莎士比亞劇團）。電視作品包括：《雷霆傘兵》、《小島》、《我們的世界末日》、《真正的英雄——海盜》。電影作品包括：《叛逆謀戰》、《28週後》、《叛謀同謀》、《驚天謀變：魅影特攻》。其他近期作品包括：參與濃縮莎士比亞劇團於飛機上的演出，並獲健力士世界紀錄大全列為最高的劇場表演、電視劇《我們的世界末日》、快將推出的電腦遊戲《中隊42》，以及與一眾明星合演 BBC 電視劇《SS-GB》。

### William Meredith

Frank Lubey

William Meredith's theatre credits include *Chicago* (Pimlico Opera); *One Bad Thing – The Murder of John Lennon* (Unity Theatre); *The Bible: The Complete Word of God* and *The Complete Works of William Shakespeare* (Reduced Shakespeare Company).

His television credits include *Band of Brothers* (Dreamworks SKG/Playtone); *Small Island* (BBC/Ruby Films); *You, Me and the Apocalypse* (Working Title Television/Big Balls Films); *True Heros – Cavers* (Darlow Smithson Productions). Film credits include *Green Zone* (Working Title Films); *28 Weeks Later* (DNA Films/Fox Atomic); *Body of Lies* (De Line Pictures/Scott Free Productions); *Jack Ryan: Shadow Recruit* (Paramount Pictures and Skydance Productions). Meredith's recent work includes breaking the Guinness World Record for the highest theatrical performance as part of The Reduced Shakespeare Company, the upcoming PC game *Squadron 42*, and as part of an all-star cast in this autumn's BBC drama *SS-GB*.



### 格雷斯·卡特

莉迪亞·盧比

格雷斯·卡特畢業於英國布里斯托爾老域戲劇學院。劇場作品包括：《愛麗絲地下歷險記》（地窖劇院）、《捕鼠器》（聖馬丁劇院）、《太虛動物園》魔童劇團、《吾歸午夜前》（磨坊劇院）、《天路歷程》（聖詹姆斯劇院）、《雙城記》（布里斯托老域劇院）、《飛過杜鵑鳥的巢》（萊斯特曲線劇院）、魔童劇團《歐內斯特月朦朧》（巴斯蛋劇院／愛丁堡普萊桑西劇院）、《酒店》（愛丁堡節日劇院）。影視作品包括：《差不多過時》、《你我之間》和《醫生》。

### Grace Carter

Lydia Lubey

Grace Carter is a graduate of Bristol Old Vic Theatre School. Her theatre credits include *Alice's Adventures Underground* (The Vaults); *The Mousetrap* (St Martin's Theatre); *The Imaginary Menagerie* for Les Enfants Terribles; *I'll be back before Midnight* (The Mill); *Pilgrim's Progress* (St. James); *Coram Boy* (Bristol Old Vic); *One Flew Over the Cuckoo's Nest* (Curve, Leicester); *Ernest The Pale Moon* for Les Enfants Terribles (The Egg, Bath/Pleasance, Edinburgh); and *The Hotel* (Mark Watson at Edinburgh Festival). Her film and television credits include *Almost Obsolete*, *Between You and Me* and *Doctors* (BBC).



### 森·史都華

伯特

森·史都華今年十一歲，兩歲時就讀吉爾福德演藝學校開始接觸表演和唱歌。曾參與數個學校演出包括於《仲夏夜之夢》飾演拉山德。這個演出為他帶來由崔佛·農恩導演的《玫瑰戰爭》的面試機會，有幸飾演其中一名年輕王子以及年輕的里奇蒙。史都華十分期待參與這個《都是我的孩子》的製作。

### Sam Stewart

Bert

Sam Stewart is eleven years old and first discovered acting and singing by joining Guildford Theatre School two years ago. He has performed in several productions with them including playing Lysander in *A Midsummer Night's Dream*. This led him to audition for *The Wars of the Roses* directed by Trevor Nunn at the Rose last year. He was fortunate enough to be cast as one of the young Princes and a Young Richmond, and is thrilled to be back for this production of *All My Sons*.

### 艾爾菲·勞斯

伯特

艾爾菲·勞斯就讀積奇芭瑪演藝學校。曾演出多個廣告、教育影碟和英國廣播公司電台第四頻道節目《最後防線》。劇場作品包括：《冬天的故事》（莎士比亞環球劇院）、《10,000 聰明豆》（老消防站劇院）、《沙漠妖姬》、《貝隆夫人》、《督察來電》和《約瑟與神奇彩衣》（巡迴演出）、《迪克·韋廷頓》（Qdos Pantomimes）、《小飛俠》和《灰姑娘》（高威科姆天鵝劇院）。

### Alfie Lowles

Bert

Alfie Lowles attends the Jackie Palmer Stage School. He has appeared in numerous commercials and educational DVDs as well as appearing in Homefront for BBC Radio 4.

His theatre credits include *A Winter's Tale* (Shakespeare's Globe Theatre); *10,000 Smarties* (Old Fire Station); *Priscilla Queen of the Desert*, *Evita*, *An Inspector Calls* and *Joseph and The Technicolor Dreamcoat* (touring productions); *Dick Whittington* (Qdos Pantomimes); *Peter Pan* and *Cinderella* (Swan Theatre, High Wycombe).







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### 米高·泰萊

舞台及服裝設計

米高·泰萊在RADA受訓成設計師。他為《一個老太五個賊》的舞台設計被提名奧利花獎和「Whatsonstage」大獎。即將展開的工作包括由霍華·德布倫頓執筆、約翰·德芙執導，在漢普斯特德劇場上演的阿拉伯後的勞倫斯、由馬丁·麥克唐納執筆、安迪·阿諾德執導的《寂寞的西方》及由米高·魯文執導的《都是我的孩子》。他憑托尼·馬錢特的《景點》贏得《戲劇雜誌》最佳設計師獎，並被提名其他四個獎項。

### Michael Taylor

Designer

Michael Taylor was trained as a designer at RADA. His design for *The Ladykillers* was nominated for an Olivier Award and a Whatsonstage Award. Forthcoming work includes *Lawrence after Arabia* (Howard Brenton, Hampstead Theatre) directed by John Dove, *The Lonesome West* (Martin McDonagh) directed by Andy Arnold, and *All My Sons* directed by Michael Rudman. He won the Drama Magazine Best Designer Award for Tony Marchant's *The Attractions*, and has been nominated for four other awards.

### 大衛·賀爾

燈光設計

大衛·賀爾的舞台作品包括：《為人師表甚艱難》、《貝蒂和瓊》、《鳥之歌》、《我的粉紅地毯之旅》、《生命的旋律》、《華倫夫人的職業》、《私生活》、《聖誕頌歌》、《諾曼出征》、《最後五年》、《倒數時刻》、《瑪麗亞·弗里德曼重新安排》、《吉屋出租》、《七對佳偶》、《盛會》、《惡搞百老匯》、《鳥籠》和《逃離》。

百老匯製作包括：《私生活》、《諾曼征服》和《一流》。英國巡迴演出包括：《津津》、《42街》、《來自斯特拉特福的男子》、《奧克拉荷馬》、《異型奇花》、《萬花嬉春》、《七對佳偶》、《我們的屋》、《屋頂上的提琴手》、《南太平洋》和迪士尼《美女與野獸》。

### David Howe

Lighting designer

David Howe's theatre credits include *Quatermaine's Terms*, *Bette & Joan*, *Birdsong*, *My Trip Down the Pink Carpet*, *Sweet Charity*, *Mrs Warren's Profession*, *Private Lives*, *A Christmas Carol*, *The Norman Conquests*, *The Last Five Years* and *Tick Tick Boom*, *Maria Friedman Re-Arrange*, *Rent*, *Seven Brides for Seven Brothers*, *Pageant*, *Forbidden Broadway*, *Sweet Charity*, *La Cage aux Folles*, *Take Flight* and *The Last Five Years* (all West End).

Broadway credits include *Private Lives*, *The Norman Conquests Trilogy* and *Primo*. UK national tours include *Chin Chin*, *42nd Street*, *The Man from Stratford*, *Oklahoma*, *Little Shop of Horrors*, *Singing in the Rain*, *Seven Brides For Seven Brothers*, *Our House*, *Fiddler on the Roof*, *South Pacific* and Disney's *Beauty and the Beast*.



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## 馬丁·荷積遜

音響設計

馬丁·荷積遜參與過的製作包括：《津津》、《家庭女教師》、《光明守護者》、《礦工畫家》、《1984》、《泰恩河》、《五月的三天》、《夜鶯歌》、《出售的士高》、《笨拙的小隊》、《毒梟羅賓森一家》、《多士》、《動物農莊》、《簡單死亡》、《神奇隊長》、《跳！》、《情人》、《發條橙》、《阿拉丁》和《黑鳥》。

## Martin Hodgson

Sound Designer

Martin Hodgson's production credits include *Chin Chin*, *The Governess*, *Keepers of the Flame*, *The Pitman Painters*, *1984*, *Tyne*, *Three Days in May*, *A Nightingale Song*, *Geoff Dead*, *Disco for Sale*, *The Awkward Squad*, *Smack Family Robinson*, *Toast*, *Animal Farm*, *Dead Simple*, *Captain Amazing*, *Jump!*, *The Lovers*, *A Clockwork Orange*, *Aladdin* and *Blackbird*.

## 馬修·史葛

作曲

馬修·斯科特曾為多位劇作家的作品首演作曲，包括：艾倫·貝內特、理查德·比恩、約翰·莫蒂默、哈羅德·品特、大衛·埃德加、馬克·雷文希爾、霍華·德巴克和朱利安·米切爾。2007年，他的《比伯軍曹寂寞芳心俱樂部》管弦樂版本在米蘭音樂節由倫敦小交響樂團演奏，賈維斯·卡克，瑪莉安·菲絲佛等人演唱。2014年，他為在巴斯皇家劇場上演的《霍布森的選擇》復排作曲。斯科特是伯明翰 REP 劇院的聯席藝術家，亦是倫敦國家劇院的音樂總監。

## Matthew Scott

Composer

Matthew Scott has written music for many plays including premieres by Alan Bennett, Richard Bean, John Mortimer, Harold Pinter, David Edgar, Mark Ravenhill, Howard Barker and Julian Mitchell. His orchestral version of *Sergeant Pepper's Lonely Hearts Club Band* was premiered by the London Sinfonietta at the Milan festival in 2007, performed by Jarvis Cocker, Marianne Faithfull and others. In 2014, he composed the music for the Theatre Royal Bath's revival of *Hobson's Choice*. Scott is an Associate of Birmingham REP. He is Head of Music at the National Theatre, London.

## 卡羅爾·達德利

選角總監

卡羅爾·達德利曾參與選角的製作《約瑟芬-貝克的故事》(HBO)，《藍色月光偵探社》，《梅森探案集》，《大律師邁拉克》，《榮譽的召喚》和《聖巴巴拉》等。達德利與米高·魯文多次合作。參與製作包括：《津津》(巡演)、《沃倫夫人的職業》(巡演/西區)和《柏林漢諾威快遞》(世界首演/漢普斯特德劇院)。達德利是 CDG (GB 的選角總監協會)，CSA (美國選角指導協會，BAFTA 和 ATAS) 的成員。

## Carol Dudley

Casting Director

Carol Dudley has casted *The Josephine Baker Story* (HBO), *Moonlighting*, *Perry Mason Mysteries*, *Matlock*, *Call to Glory* and *Santa Barbara*. Carol has worked extensively with Michael Rudman on productions including *Chin Chin* (Tour); *Mrs Warren's Profession* (Tour, West End) and *Berlin Hanover Express* (World premiere, Hampstead Theatre). Carol is a member of CDG (Casting Directors' Guild of GB), CSA (casting Society of America, BAFTA and ATAS).

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Programme Calendar  
節目時間表

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

歌劇 / 戲曲 OPERA / CHINESE OPERA					
捷克布爾諾國家歌劇院 楊納傑克《馬克普洛斯檔案》 【一個不死女人的傳說】 指揮：馬可·伊雲奴域 導演：大衛·拉多克	National Theatre Brno - <i>The Makropulos Case by Janáček</i> Conductor: Marko Ivanović Director: David Radok	CCGT	23,25/2	7:30pm	
三藩市歌劇院與香港藝術節聯合製作《紅樓夢》 作曲、編劇：盛宗亮 編劇：黃哲倫 導演：賴聲川	San Francisco Opera and the Hong Kong Arts Festival - <i>Dream of the Red Chamber</i> Music/Libretto: Bright Sheng Libretto: David Henry Hwang Director: Stan Lai	CCGT	17-18/3	7:30pm	
上海張軍崑曲藝術中心 《春江花月夜》 主演：張軍	Shanghai Zhang Jun Kunqu Art Center - <i>Blossoms on a Spring Moonlit Night</i> Featuring: Zhang Jun	CCGT	28/2-1/3	7:30pm	
粵劇《漢武東方》 編劇：劉洵、龍貫天、黎耀威	Cantonese Opera - <i>Emperor Wu of Han and his Jester Strategist</i> Co-written by Liu Xun, Loong Koon-tin and Lai Yiu-wai	STA	4/3 5/3	7:30pm 2:30pm	
音樂 MUSIC					
歌特柴爾與波魯桑伊斯坦堡愛樂樂團 指揮：歌特柴爾 小提琴：瓦汀·列賓 鋼琴：吉爾素·奧納伊	Sascha Goetzel and the Borusan Istanbul Philharmonic Orchestra Conductor: Sascha Goetzel Violin: Vadim Repin Piano: Gülsin Onay	CCCH	15-16/2	8pm	
薇莎拉茲鋼琴獨奏會	Elisso Virsaladze Piano Recital	CHCH	18/2	8pm	
歐伊斯特拉夫弦樂四重奏與薇莎拉茲 小提琴：巴雲洛夫、柏度夫 中提琴：比倫金 大提琴：哲林 鋼琴：薇莎拉茲	David Oistrakh Quartet and Elisso Virsaladze Violin: Andrey Baranov, Rodion Petrov Viola: Fedor Belugin Cello: Alexey Zhilin Piano: Elisso Virsaladze	CHCH	20/2 21/2	8pm	
賽馬會本地菁英創作系列 《世紀·香港》音樂會 音樂總監 / 作曲：陳慶恩	Jockey Club Local Creative Talents Series - <i>Hong Kong Odyssey</i> Music Director/Composer: Chan Hing-yan	CHCH	25-27/2	8pm	
捷克布爾諾國家歌劇院 - 德伏扎克《聖母悼歌》 指揮：雅洛斯拉夫·基茲林克	National Theatre Brno - <i>Dvořák Stabat Mater</i> Conductor: Jaroslav Kyzlink	CCCH	26/2	5pm	
- 楊納傑克《小交響曲》、 《格拉高利彌撒曲》 指揮：雅洛斯拉夫·基茲林克	- <i>Janáček Sinfonietta, The Eternal Gospel, Glagolitic Mass</i> Conductor: Jaroslav Kyzlink	CCCH	28/2	8pm	
意大利協奏團蒙特威爾第《晚禱》（1610 年版） 指揮：里納爾多·亞歷山德里尼	Concerto Italiano - Monteverdi <i>Vespers</i> of 1610 Conductor: Rinaldo Alessandrini	CHCH	3/3	8pm	
陳家保假聲男高音音樂會 海燕合奏團	Chan Ka-bo Countertenor Recital Arianna Savall & Petter Ulland Johansen - Ensemble Hirundo Maris	NLG-XHX	4/3	3pm, 7pm	
薩爾斯堡坐樂團與安德塞斯基 指揮 / 鋼琴：安德塞斯	Camerata Salzburg and Piotr Anderszewski Conductor/Piano: Piotr Anderszewski	CHCH	10/3	8pm	
陳銳小提琴獨奏會 小提琴：陳銳 鋼琴：胡里奧·艾利薩德	Ray Chen Violin Recital Violin: Ray Chen Piano: Julio Elizalde	CHCH	11/3	8pm	
佩特連科與奧斯陸愛樂樂團 指揮：佩特連科 大提琴：莫克	Vasily Petrenko and the Oslo Philharmonic Conductor: Vasily Petrenko Cello: Truls Mørk	CCCH	14-15/3	8pm	
朗格黑與辛辛那提交響樂團 指揮：朗格黑 管風琴：林芍彬 鋼琴：伽佛利佑克	Louis Langrée and the Cincinnati Symphony Orchestra Conductor: Louis Langrée Organ: Anne Lam Piano: Alexander Gavrylyuk	CCCH	17/3	8pm	
《香港小交響樂團·月魄》 香港藝術節：中樂無疆界—國 際作曲大賽決賽音樂會	Hong Kong Sinfonietta · <i>Ethereal Is the Moon</i> HKAF: Chinese Music Without Bounds International Composition Competition Finals Concert	CHCH	12/3 1/3	8pm	
爵士樂 / 世界音樂 JAZZ / WORLD MUSIC					
泰莉·萊恩·卡樂頓《騷靈情歌》	Terri Lyne Carrington's <i>Mosaic Project: LOVE AND SOUL</i>	CCCH	24/2	8pm	25/2
珍·寶金《交響情人》 與香港管弦樂團聯合演出	<i>Gainsbourg Symphonic</i> with Jane Birkin With the Hong Kong Philharmonic Orchestra	CCCH	3-4/3	8pm	
庫斯圖里卡與無煙大樂隊	Emir Kusturica & The No Smoking Orchestra	CCCH	7/3	8pm	
世界音樂週末營 - 巴拉克·斯索高 - 科拉琴獨奏	World Music Weekend - Ballaké Sissoko - Solo Kora	APAA	19/3	2:45pm	
- 古斯·愛簡拿三重奏：蘇非音樂《愛之花園》	- Kudsi Erguner Trio: Sufi Music <i>Garden of Love</i>	APAA	19/3	5pm	
- 瑪麗亞·芭莎拉蒂	- Maria Berasarte	APAA	18-19/3	8pm	

CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre	CHT	香港大會堂劇院 Theatre, HK City Hall
CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre	APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA
CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre	APAA	香港演藝學院香港賽馬會演藝劇院
CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall		The Hong Kong Jockey Club Amphitheatre, HKAPA

舞蹈 DANCE

巴伐利亞國家芭蕾舞團《舞姬》 編舞：馬利斯·佩蒂巴、帕翠斯·巴特 音樂總監：邁克爾·史密朵夫 與香港管弦樂團聯合演出	Bayerisches Staatsballett (Bavarian State Ballet) - <i>La Bayadère</i> Choreography: Marius Petipa, Patrice Bart Musical Direction: Michael Schmidtsdorff With the Hong Kong Philharmonic Orchestra	CCGT	16-17/2 18/2 19/2	7:30pm 2:30pm, 7:30pm 2:30pm	
巴伐利亞國家芭蕾舞團二團芭蕾舞精選 編舞：巴蘭欽、納曹·杜亞陶、理察·斯寇、奧斯卡·史萊莫·哈德·博納爾	Bayerisches Staatsballett II (Bavarian State Ballet II) - <i>Mixed Bill</i> Choreography: George Balanchine, Nacho Duato, Richard Siegal, Oskar Schlemmer, Gerhard Bohner	APAL	21-22/2	7:30pm	
多蘭斯舞團《電音踢躑》 編舞：米雪·多蘭斯、尼古拉斯·范楊	Dorrance Dance - <i>ETM: Double Down</i> Choreography: Michelle Dorrance, Nicholas Van Young	APAL	24-25/2	8pm	
蒙特利爾爵士芭蕾舞團 編舞：伊錫克·加里尼、安東尼斯·方尼亞達基斯、班傑明·米爾派德	Les Ballets Jazz de Montréal Choreography: Itzik Galili, Andonis Foniadakis, Benjamin Millepied	CCGT	3-4/3	8:15pm	
亞太舞蹈平台（第九届） 史提芬妮·雷克《雙》 Taldans《櫃》	Asia Pacific Dance Platform IX Stephanie Lake Company: <i>Dual</i> Taldans: <i>Dolap</i>	CCST	7/3	8:15pm	
翻娜·包殊烏帕塔爾舞蹈劇場 《穆勒咖啡館》及《春之祭》 編舞：翻娜·包殊	Tanztheater Wuppertal Pina Bausch - <i>Café Müller and The Rite Of Spring</i> Choreography: Pina Bausch	CCGT	8-11/3	7:30pm	
香港賽馬會當代舞蹈平台 - 《明天你還愛我嗎？》香港篇 編舞：阿歷山度·沙朗尼、毛維	The Hong Kong Jockey Club Contemporary Dance Series - <i>Will you still love me tomorrow?</i> Hong Kong Remix Choreography: Alessandro Sciarroni in collaboration with Mao Wei	CCST	11/3 12/3	8:15pm 3pm	
- 《西西利亞狂想曲》 編舞：藍嘉穎、黃俊達、黃碧琪	- <i>Cecilia's Rhasody</i> Choreography: Blue Ka-wing, Ata Wong, Rebecca Wong Pik-kei	CCST	18/3 19/3	8:15pm 3pm	
- 《舞門》 編舞：曹德寶、李偉能、廖月敏、莫嬌、白維銘、曾景輝、肖呈泳	- <i>Dance Off</i> Choreography: Hugh Cho, Joseph Lee, Sudhee Liao, Jennifer Mok, Ming Pak, Terry Tsang, Sarah Xiao	KTT-BBT	24/2 25-26/2	8pm 3pm, 8pm	
拱8舞團《俄羅斯方塊》 編舞：艾利克·凱兒	Arch 8 - <i>Tetris</i> Choreography: Erik Kaiel	APAA	10/3 11/3	8pm 3pm, 8pm	
戲劇 THEATRE					
《闖關一代男》 導演：塔提安娜·瑪拉連路 創作 / 設計 / 演出：德迪斯·菲利普斯	<i>17 Border Crossings</i> Direction: Tatiana Mallarino Creator/Designer/Performer: Thaddeus Phillips	CCST	16-18/2 19/2	8:15pm 3pm	
紐約公共劇院《大連年的家庭》三部曲 導演 / 編劇：理察·尼爾遜	Public Theater - <i>The Gabriels: Election Year in the Life of One Family</i> Director/Playwright: Richard Nelson				
- 《餓》	- <i>Hungry</i>	CCST	22/2 25-26/2	8:15pm 1:30pm 8:15pm	
- 《你究竟想怎樣？》	- <i>What Did You Expect?</i>	CCST	23/2 25-26/2	8pm 4:15pm	
- 《某個時代的女人》	- <i>Women of a Certain Age</i>	CCST	24-26/2	8:15pm	
聲光劇團《黑漆漆馬戲團》 原著：彼夫 創作 / 演出：羅曼爾·貝門、尚 - 巴蒂斯特·馬勒	STEREOPTIK - <i>Dark Circus</i> Based on the story by Pef Creation/Performance: Romain Bermond, Jean-Baptiste Maillet	APAA	23-24/2 25/2 26/2	8pm 3pm, 8pm 3pm	
《香港家族》三部曲 導演：方俊杰 編劇：龍文康 - 第一部曲《香港太空人》	<i>A Floating Family - A Trilogy</i> Director: Fong Chun-kit Playwright: Loong Man-hong - <i>Play One: Hong Kong Astronaut</i>	CHT	24-25/2, 8,15/3 26/2 11,18-19/3	8:15pm 3pm 2pm	
- 第二部曲《留住香港》	- <i>Play Two: All Out of Love</i>	CHT	1-3,9,16/3 11,18-19/3	8:15pm 4:30pm	
- 第三部曲《香港人太空》	- <i>Play Three: Vacant in the City</i>	CHT	4,10,11,17-19/3 5/3	8:15pm 3pm, 8:15pm	
天選者《暗影》 導演：嘉莉·賀頓 編劇：約恩·福斯	De Utvalgte - <i>Shadows</i> Director: Kari Holtan Playwright: Jon Fosse	CCST	1-2/3	8:15pm	
京士頓玫瑰劇院《都是我的孩子》 導演：米高·魯文 編劇：阿瑟·米勒	Rose Theatre Kingston - <i>All My Sons</i> Director: Michael Rudman Playwright: Arthur Miller	APAL	3,5,7-10/3 4,11/3	7:30pm 2:30pm, 7:30pm	
自主神殿劇團《埃及式最後晚餐》 導演 / 編劇：阿默特·艾雅塔	Temple Independent Theatre - <i>The Last Supper</i> Director/Playwright: Ahmed El Attar	CCST	4/3 5/3	8:30pm 3pm	
都爾德劇團《麗南小姐》 導演：嘉妮·海恩 編劇：馬丁·麥克唐納	Druid - <i>The Beauty Queen Of Leenane</i> Director: Garry Hynes Playwright: Martin McDonagh	APAL	16-17/3 18/3 19/3	7:30pm 2:30pm, 7:30pm 2:30pm	
特備節目 SPECIAL EVENTS					
《幻光動感池》 藝術家：珍·利維	<i>Super Pool</i> Artist: Jen Lewin	CG TWP HKMM HKCCP	17-19/2 23-26/2 3-5/3 9-18/3		
《聲光頌》 藝術家：萊爾·利	<i>Chorus</i> Artist: Ray Lee	KPP	2-5,7-10/3		

STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall	TWP	荃灣公園 Tsuen Wan Park
NLG-XHX	南蓮園池香海軒 Xiang Hai Xuan Multi-purpose Hall, Nan Lian Garden	HKMM	香港海事博物館 Hong Kong Maritime Museum
KTT-BBT	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre	HKCCP	尖沙咀香港文化中心廣場 Hong Kong Cultural Centre Piazza
CG	中區遮打花園 Chater Garden	KPP	九龍公園廣場 Kowloon Park Piazza



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工作坊  
Workshop

19/2 Sun 日



理察·尼爾遜：說書人  
Richard Nelson:  
Master of Storytelling

講座  
Talk

20/2 Mon 一



崑曲的藝術——給過去一個未來  
The Art of Kun Opera -  
Give the Past a Future  
講者：張軍

示範講座  
Demonstration Talk

26/2 Sun 日



聚焦愛爾蘭劇場  
In Conversation with  
the Tony Award Winners  
Speakers: Garry Hynes & Marie Mullen

講座  
Talk

17/3 Fri 五

# 香港藝術節加料節目

## 藝術節加料節目 Festival Plus

節目詳情及網上報名 For more details and online registration: [www.hk.artsfestivalplus.org](http://www.hk.artsfestivalplus.org)

特備節目 SPECIALS	
28/11/2016	今時今日的東方主義 Orientalism Today
17/12/2016	開往詩與歷史的渡輪——流動寫詩工作坊 Poetry in Motion - Poetry Writing Workshop
8/2/2017	加料電影：《為妳彈琴》 PLUS Films: <i>Gainsbourg: A Heroic Life</i>
10/2/2017	說吧·香港——香港詩與詩中的香港（讀詩會） Moments of Hong Kong - Poetry Salon
14/2/2017	藝術家沙龍：列賓 Artist Salon: Vadim Repin
21/2/2017	片刻時光 Moments in Time
22/2/2017	加料電影：《百寶箱》 PLUS Films: <i>The Boxes</i>
1/3/2017	藝術家沙龍：珍·寶金 - 《千面珍寶金》放映會 Artist Salon: Jane Birkin - Screening of <i>Jane B. for Agnès V</i>
17/3/2017	香港藝術節傑出文化領袖講座系列—— 聚焦愛爾蘭劇場 HKAF Distinguished Cultural Leader Series: 40 Years of Producing Theatre - In Conversation with two Tony Award-winning Theatre Greats

舞蹈 DANCE	
4/12/2016	包浩斯手作坊 Crafting Bauhaus
13/1/2017	包浩斯在香港：二十世紀建築遺產 Bauhaus in Hong Kong: 20th Century Architectural Heritage
20/1/2017	解構包浩斯舞衣 The Making of Bauhaus Costumes
18,19/2/2017	後台一刻：《舞姬》風采 Backstage Moments: The Glamour of <i>La Bayadère</i>
19/2/2017	《3 · 芭蕾》舞蹈體驗班 The Triadic Ballet Class by Ivan Liška
22/2/2017	後台一刻：史萊莫與包浩斯 Backstage Moments: Oskar Schlemmer and Bauhaus
22/2/2017	駐節藝術家計劃——公開展演 Artist-in-Residence Project - Public Showcase
25/2/2017	踢躂舞體驗班 Experience Tap Dance
25/2/2017	踢躂舞深造班 Tapping with Michelle
4/3/2017	《3D 翻娜》放映及分享會 3D <i>Pina</i> Screening and Sharing
12/3/2017	俄羅斯方塊童趣工作坊 Tetris for Kids

音樂 MUSIC	
21/1/2017	蒙特威爾第《晚禱》的巧思 Monteverdi In Mantua - the Genius of the Vespers
22/1/2017	週日捷克室樂音樂會 Czech Music for a Sunday Afternoon
19/2/2017	薇莎拉茲鋼琴大師班 Learning from Virsaladze - Piano Masterclass
20/2/2017	歐伊斯特拉夫弦樂四重奏大師班 Following In Oistrakh's Footsteps - String Quartet Masterclass

22/2/2017	歐伊斯特拉夫弦樂四重奏 - 弦樂工作坊 String Orchestra Workshop by David Oistrakh Quartet
24/2/2017	交響樂工作坊：尋找楊納傑克 Orchestra Workshop: Finding Janáček
25/2/2017	爵士鼓大師班及《樂隊少女》放映會 Drumming with Terri & Screening of <i>The Girls in the Band</i>
28/2/2017	楊納傑克的一生：楊納傑克音樂會演前講座 Janáček Moments: Janáček Pre-concert Talk
17/3/2017	法美音樂之緣 Finding the French-American Connection
19/3/2017	世界音樂演前講座 World Music Weekend Pre-concert Talk

歌劇 / 戲曲 OPERA	
11/2/2017	粵劇舞台上的弄臣 Jester's Cantonese Operatic Moment in the Spotlight
21/2/2017	女高音 Annalena Persson 大師班 Masterclass with Soprano Annalena Persson
25/2/2017	後台一刻：《馬克普洛斯檔案》揭秘 Backstage Moments: Secrets of <i>The Makropulos Case</i>
25/2/2017	楊納傑克的一生：《馬克普洛斯檔案》 Janáček Moments: <i>The Makropulos Case</i>
26/2/2017	崑曲的藝術——給過去一個未來 The Art of Kun Opera - Give the Past a Future
18/3/2017	後台一刻：走進大觀園 Backstage Moments: Inside the Red Chamber

戲劇 THEATRE	
15/1/2017	返屋企食飯——《香港家族》的故事 Home is Where You Return for Dinner
20/2/2017	理察·尼爾遜：說書人 Richard Nelson: Master of Storytelling
18/3/2017	《紅樓夢》歌劇創作講座 A Chinese Classic Reimagined

電影 FILM	
26/11/2016, 4,10/12/2016, 7/1/2017	《明亮的小溪》 <i>The Bright Stream</i>
25,26/12/2016	《胡桃夾子》 <i>The Nutcracker</i>
15,21/1/2017, 12/2/2017	《黃金時代》 <i>The Golden Age</i>
19/2/2017, 4,12/3/2017	《李爾王》 <i>King Lear</i>
19/3/2017	《天鵝湖》 <i>Swan Lake</i>
2,8,23/4/2017, 11/5/2017	《睡公主》 <i>The Sleeping Beauty</i>
6,14,20/5/2017	《暴風雨》 <i>The Tempest</i>
7,13,21/5/2017	《當代芭蕾舞盛宴》 <i>A Contemporary Evening</i>
4,18,24/6/2017	《當代英雄》 <i>A Hero of Our Time</i>



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