

## 26-28/10 (四 Thu - 六 Sat) 8pm 29/10 (日 Sun) 3pm

## 香港大會堂劇院 Theatre, Hong Kong City Hall

節目全長約 2 小時 30 分鐘,包括 20 分鐘中場休息 Approx 2 hrs 30 mins incl a 20-min interval

觀眾務請準時入場,遲到者須待適當時候方可進場 Please arrive on time. Latecomers will only be admitted at a suitable break

> 英語演出,附中英文字幕 Performed in English with Chinese and English surtitles

10 月 27 日設演後藝人談 Meet-the-artist session after 27 Oct performance

節目有不雅用語 This programme contains coarse language

> 適合 13 歲以上人士觀看 Suitable for ages above 13



- 節目開始前,請將手提電話轉為靜音模式,並關掉其他響鬧或發光的裝置,以免影響演出
   To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance
- 節目進行時嚴禁拍照、錄音或錄影,謝幕時則可在不影響其他觀眾的情況下拍照留念
   Photo-taking, audio or video recording is strictly prohibited when the performance is in progress while photo-taking without affecting others is allowed at curtain calls
- 請勿在場內飲食 Eating or drinking is not permitted in the auditorium

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#### 半夢半醒間

#### 窺探劇場與音樂大師創作的困惑與掙扎

「所謂靈感,源自何方?」

格拉斯與麥達莫這對音樂 X 劇場創作夢幻組合,曾製作《阿肯那頓》(Akhnaten)及《真理堅定》(Satyagraha)等史詩式歌劇。今次捨棄宏大敘事與華麗舞台,由麥達莫自導自演上演獨腳戲,台上只有他和各有隱喻的戲偶,簡約主義音樂先驅格拉斯全新創作十首音樂,樂隊現場演繹,搭配十段關於道家智慧和人生終極問題的哲思,編織成兩位藝術家歷來最個人、最動人的作品。

麥達莫聯合創辦 Improbable 劇團及獲得奧利花獎最佳導演大獎前,跟你我一樣都是一名小粉絲。少年的他曾在倫敦街頭暗中「跟蹤」格拉斯,自此追隨偶像的創作步伐 40 年。《格拉之思》於 2019 年曼徹斯特國際藝術節首演,盡攬各大媒體滿分激賞。

# An exploration of life, loss and a single question: Where does true inspiration come from?

Composer Philip Glass and performer-director Phelim McDermott have worked together on epic productions of the operas *Akhnaten* and *Satyagraha*, and *Tao of Glass* is their most personal collaboration yet. Inspired by a dream, this production marries ten meditations on life, death and Taoist wisdom with ten brand new pieces by Glass, performed by McDermott with an ensemble of musicians and puppeteers.

Part-concert, part-performance, *Tao of Glass* is a storytelling tapestry, soundtracked by Glass' mesmerising music and shot through with Improbable's trademark theatricality.

Long before co-founding his theatre company Improbable and becoming an Olivier award-winning Best Director, a young McDermott spotted Glass in London and followed him around Covent Garden. That was almost four decades ago, and the two artists have since worked together multiple times. When *Tao of Glass* premiered at the Manchester International Festival 2019, it won rave reviews from all of the major media.



#### 導演的話

「告訴我,我還要做甚麼? 萬物不是終將消滅殆盡? 告訴我,你打算做甚麼 用你那彌足珍貴的生命?」

── 瑪麗·奥利弗〈夏日〉,美國詩人

在英國的劇場工作多年,我執導和創作的作品,通常是由他人的故事改編或寫成的劇本,我不滿足於此。我有種感覺,每次創作我都在處理相同的問題,都是關於如何令大家更合作無間,孕育真正的群戲和為舞台演出創造更多有趣的語彙。

為了不再重蹈覆轍,我意識到要創作只有我才能創造的作品,找到自己的個性。為創作更具個人風格的故事及將即興表演定為表演核心,我們於 1996 年成立 Improbable 劇團。我們第一個劇目《70 Hill Lane》靈感來自童年時,我家中有一隻鬼的真實故事。受 Keith Johnstone 的節目《Lifegame》啟發,我們使用木偶和童話語言來講述這個故事,這些元素通常使人聯想到兒童劇場。我希望這劇目像 Spalding Gray 一樣,只是加上了酷炫的木偶。使用簡單的敘事技巧,暗地裡蘊藏一點顛覆的意味,這方面跟我們另一個演出《甩頭百厭星》類似,它改編自德國作家霍夫曼的繪本《披頭散髮的彼得》,是一系列令人驚慄的兒童故事。演出使用原始的形式,帶領觀眾進入一個脆弱而迷人的空間,讓他們吸收更深層次的思想。

25 年後,我們開發的劇場語言走入主流劇院和歌劇院,創作了菲力普·格拉斯的歌劇《真理堅定》和《阿肯那頓》後,我們回歸初衷,創作《格拉之思》。

這個劇目出現,是因為之前與格拉斯和莫里斯·桑達克的合作計劃告吹了。桑達克過世,我們非常傷心,也沒有作品產出。於是,曼徹斯特國際藝術節的藝術總監約翰·麥格拉思直接問我:「如果你能隨心所欲,你會與格拉斯 創作甚麼樣的劇目?」

《格拉之思》誕生自空虛和失落,結合我對劇場著迷的起點、對格拉斯和他的音樂的終身癡迷,也給予我機會探索道家哲學的精彩之處。

現在我將要在香港演出這個劇目。疫情期間我們無法到香港巡演,今次終於成真了,卻在運送佈景上遇到問題,我 發現自己回到了故事的起點。我們的演出會順利進行嗎?還是已經落幕嗎?幸運的是,你們將能看到「道」 幫我們 選擇的版本!

還有甚麼比這更符合道家思想呢?失去和無常是道家的深層主題。失去不是一次半次的事,而是一個反覆出現的階段,是生死循環的自然部分。道家哲學正是關於順應自然,堅拒失去可能會帶來更多的苦難。道家強調簡約之美, 去掉多餘的東西。

《格拉之思》是一個令我特別自豪的作品。生命中有時你會感恩,得到機會創作真正源於當下的作品,它實現醞釀 多時的想法。即使現在我仍不確定我們如何創作這個劇目,它又從哪裡來。我相信,它是由道創造的!

「除了因為我的存在,有甚麼事情是我不去做就無法完成的呢?」

—— 巴克敏斯特·富勒,美國建築師

菲利·麥達莫編劇/聯合導演/演員

#### Message from the Director

"Tell me, what else should I have done?

Doesn't everything die at last, and too soon?

Tell me, what is it you plan to do

With your one wild and precious life?"

- "The Summer Day", Mary Oliver, American poet

Having spent many years working in repertory theatre in the UK, directing and creating shows which were plays or often adaptations of other people's stories, I felt dissatisfied. There was a feeling that I was solving the same problem every time we worked on our shows. This was often the challenge of how to get theatre organisations to work more collaboratively, to nurture genuine ensemble, and to create more interesting vocabularies for staging.

In order to step further outside these well-trodden paths, I realised I needed to begin creating work which could only happen if it was created by me; to find my own voice. We formed our company, "Improbable", in 1996 out of a desire to create more personal stories but also to put improvisation at the heart of the work. Our first show, 70 Hill Lane was based on a true story of a ghost in my childhood home. Influenced by Keith Johnstone's show Lifegame, it used puppetry and the language of fairy tales to tell this story, elements which are typically associated with children's theatre. I wanted the show to be like Spalding Gray only with cool puppets. There was something quietly subversive about the idea of using these simple storytelling techniques and in this way, it was similar to our other show Shockheaded Peter, adapted from Heinrich Hoffmann's Struwwelpeter, a selection of macabre nursery tales. In these shows, using this naivety of form, we took audiences to a place of vulnerability and enchantment where they were consequently more open to receiving deeper ideas.

25 years later, after taking the theater language we had developed back into mainstream theatres and opera houses with the Philip Glass operas, *Satyagraha* and *Akhnaten*, we returned once more to the original impulse when we made the show *Tao of Glass*.

The show came about when a previous plan to create a show with Philip Glass and Maurice Sendak had foundered. Sendak had died, we were distraught and now had no show. So John McGrath of the Manchester International Festival challenged me with a simple question: "What is the show that you would make with Philip Glass if you could do what you really wanted?"

So out of loss and emptiness was born the show *Tao of Glass*, a combination of the origin stories of my love for theatre, my lifelong love for Glass and his music and the chance to explore some deep fascinations I had in the philosophy of Taoism.

I now find myself about to do the show in Hong Kong. For a short time, when we couldn't perform the show here because of the pandemic, and then as we experienced challenges getting our set shipped out here, I found myself back at the beginning of our story. Would our show happen at all? Was this its end? Thankfully you will get to see the version of the show which the Tao has decided we can perform!

What more fitting Taoist lesson could this be? Loss and impermanence are the deep themes of a Taoist life. Loss isn't a one-time event but a recurring phase, a natural part of the cycle of life and death. Taoist philosophy talks about going with the flow of nature. In resisting loss, one may create more suffering. Taoism highlights the beauty of simplicity and the stripping away of unnecessary elements.

Tao of Glass is a show that I am especially proud of. In one's life, there are moments when you feel that you have been blessed by the opportunity to create something that is really born of the moment. Something which crystalises ideas and thoughts that have been incubating for a long time. Even now I'm not quite sure how we made the show or where it came from. It was, I believe, made by the Tao!

"What can I do that isn't going to get done unless I do it, just because of who I am?"

Buckminster Fuller, American architect

Phelim McDermott Writer / Co-director / Performer



作曲 Composer

菲力普·格拉斯 Philip Glass

編劇 / 聯合導演 / 演員 Writer / Co-director / Performer

菲利·麥達莫 Phelim McDermott

聯合導演 Co-director

姬絲緹·侯斯利 Kirsty Housley

重演導演 Remount Director

Peter Relton

設計 Designer

Fly Davis

燈光設計 Lighting Designer

Colin Grenfell

聲音設計 Sound Designer

Giles Thomas

協作 Collaborator

Ragnar Freidank

副導演 Assistant Director

Jen Tan

戲偶設計/製作 Puppet Designer / Puppet Maker

Lyndie Wright

設計助理 Design Associate

Camille Etchart

聲音助理(首演) Originating Sound Associate

Sorcha Steele

聲音助理(2023) Sound Associate (2023)

**Eleanor Theodorou** 

燈光助理 Lighting Associate

Matt Lever

戲偶主管 Puppet Captain

Sarah Wright

戲偶師 Puppeteers

Sarah Wright David Emmings Avye Leventis

Chris Vatalaro

樂團(單簧管) Ensemble (Clarinet)

Jack McNeill

樂團 (小提琴) Ensemble (Violin)

Laura Lutzke

樂團(鋼琴) Ensemble (Piano)

Katherine Tinker

製作經理 Production Manager

Luke Child

木工 Master Carpenter

Carl Heston

舞台監督 Company Stage Manager

**Emma Cameron** 

副舞台監督 Deputy Stage Manager

Caoimhe Regan

助理舞台監督 Assistant Stage Manager

Anastasia Booth

Commissioned by Manchester International Festival, Improbable, Perth Festival, Ruhrfestspiele Recklinghausen, New Vision Arts Festival and Carolina Performing Arts – University of North Carolina at Chapel Hill in association with Naomi Milgrom AO. Produced by Manchester International Festival and Improbable. First performed at Manchester International Festival 2019.

Improbable MIF international festival

#### 鳴謝 Thanks

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作曲 Composer

菲力普·格拉斯 Philip Glass 生於美國馬里蘭州巴爾的摩,畢業於芝加哥大學及茱莉亞音樂學院。1960 年代初,格拉斯遠赴巴黎師承 Nadia Boulanger 兩年,同時將拉維·香卡的印度音樂譯成西方樂譜,賺取生活費。至 1974 年,他已為格拉斯樂團和 Mabou Mines 劇團創作大量創新樂曲,此階段的重要作品包括《Music in Twelve Parts》,以及與羅伯特·威爾遜創作膾炙人口的歌劇《沙灘上的愛因斯坦》。此後開始為歌劇、舞蹈、戲劇、室內樂團、管弦樂團以至電影作曲。作品曾獲多項奧斯卡金像獎提名(《活佛傳》、《此時·此刻》和《醜聞日記》)和一項金球獎(《真人 Show》)。回憶錄《無樂之詞》於 2015 年由 Liveright Books 出版。

2012 年獲日本美術協會頒發高松宮殿下記念世界文化賞;2016 年獲時任總統奧巴馬頒發美國國家藝術勛章; 2018 年榮獲第 41 屆甘迺迪中心榮譽獎。近作包括馬戲歌劇《Circus Days and Nights》、《第十三交響曲》和《第十四交響曲》。2022 年格拉斯慶祝其 85 歲生日,並於全球舉行一系列演出。

Born in Baltimore, Maryland, the USA, Glass is a graduate of the University of Chicago and the Juilliard School. In the early 1960s, Glass spent two years of intensive study in Paris with Nadia Boulanger and, while there, earned money by transcribing Ravi Shankar's Indian music into Western notation. By 1974, Glass had a number of innovative projects creating a large collection of new music for The Philip Glass Ensemble and for the Mabou Mines Theatre Company. This period culminated in *Music in Twelve Parts* and the landmark opera *Einstein on the Beach*, for which he collaborated with Robert Wilson. Since *Einstein*, Glass has expanded his repertoire to include music for opera, dance, theater, chamber ensemble, orchestra and film. His scores have received Academy Award nominations (*Kundun*, *The Hours* and *Notes on a Scandal*) and a Golden Globe (*The Truman Show*). Glass's memoir *Words Without Music* was published by Liveright Books in 2015.

Glass received the Praemium Imperiale in 2012, the U.S. National Medal of the Arts from the then President Barack Obama in 2016, and 41st Kennedy Center Honors in 2018. Glass's recent works include a circus opera *Circus Days and Nights*, *Symphony No. 13* and *Symphony No 14*. Glass celebrated his 85th birthday in 2022 with a season of international programming.



編劇 / 聯合導演 / 演員 Writer / Co-director / Performer

#### 菲利·麥達莫 Phelim McDermott

Improbable 劇團的創團成員及聯合藝術總監。除《格拉之思》外,其他 Improbable 劇團作品包括《70 Hill Lane》、《生命遊戲》、《Animo》、《Coma》、《Spirit》、《Sticky》、《灰姑娘》、《The Hanging Man》、《血染莎劇場》(與英國國家劇院合作);《Panic》、《美女與野獸》(與 ONEOFUS 共同製作);《暴風雨》(與英國北部舞蹈劇團和牛津劇院共同製作);《Opening Skinners Box》(與英國北部舞蹈劇團和西約克郡劇院共同製作);《Lost Without Words》(與英國國家劇院共同製作);以及《龍貓》(英國皇家莎士比亞劇團與日本電視台於巴比肯藝術中心呈獻)。

與 Improbable 劇團合作的歌劇作品包括菲利普·格拉斯的《真理堅定》(英國國家歌劇院及洛杉磯歌劇院);《The Perfect American》、奧利花獎得獎作品《阿肯那頓》、莫札特《女人皆如此》(英國國家歌劇院及紐約大都會歌劇院);《阿伊達》(英國國家歌劇院)以及為嬰兒創作的歌劇《BambinO》(與曼徹斯特國際藝術節及蘇格蘭歌劇團共同製作,現由洛杉磯歌劇院主辦);以及《此時·此刻》(美國大都會歌劇院)。

擔任導演作品包括奧利花獎得獎作品《甩頭百厭星》;《Alex》(英國The Arts Theatre);《The Ghost Downstairs》(李斯特海馬克劇院);《魔鬼契約》、《Improbable Tales》(諾定咸劇院);《一僕二主》、《鐘樓駝俠》及《The Government Inspector》(西約克郡劇院);並參與《She's Leaving Home》(20 Stories High 製作)的藝術創作。

2003 年,他獲頒英國國家科學技術與藝術基金會獎學金,以研究運用即興創作和過程主導的衝突促進技巧,來排練及創作戲劇,研究期間他主持很多開放空間技術活動。麥達莫於 2007 年獲密德薩斯大學授予名譽博士學位,並於 2023 年獲頒 ISPA 國際表演藝術協會卓越藝術家獎。

A founder member of Improbable and the company's co-artistic director.

In addition to *Tao of Glass*, Improbable credits include *70 Hill Lane*, *Lifegame*, *Animo*, *Coma*, *Spirit*, *Sticky*, *Cinderella*, *The Hanging Man* and *Theatre of Blood* (in collaboration with National Theatre); *Panic* and *Beauty and the Beast* (a co-production with ONEOFUS); *The Tempest* (a co-production with Northern Stage and Oxford Playhouse); *Opening Skinners Box* (a co-production with Northern Stage and West Yorkshire Playhouse); *Lost Without Words* (a co-production with National Theatre); and *My Neighbour Totoro* (Royal Shakespeare Company and Nippon TV at Barbican Centre).

Opera credits with Improbable include Philip Glass's *Satyagraha* (English National Opera and Los Angeles Opera); *The Perfect American*, the Olivier Award-winning *Akhnaten*, Mozart's *Così fan tutte* (English National Opera and Metropolitan Opera, New York); *Aida* (English National Opera); *BambinO*, an opera for babies (originally co-produced with Manchester International Festival and Scottish Opera, now with Los Angeles Opera); and *The Hours* (Metropolitan Opera).

Other productions as director include the Olivier Award-winning Shockheaded Peter and Alex (The Arts Theatre); The Ghost Downstairs (Leicester Haymarket); Dr Faustus and Improbable Tales (Nottingham Playhouse); The Servant of Two Masters, The Hunchback of Notre Dame and The Government Inspector (West Yorkshire Playhouse); and being the Artistic Collaborator on She's Leaving Home (produced by 20 Stories High).

In 2003, McDermott was awarded a National Endowment for Science, Technology and the Arts (NESTA) fellowship to research new ways of rehearsing and creating theatre using improvisation and process-oriented conflict facilitation techniques. As part of this work, he has facilitated many Open Space Technology events. He was made an Honorary Doctor of Middlesex University in 2007. In 2023, McDermott was awarded the Distinguished Artist Award by International Society of Performing Arts.



聯合導演 Co-director

姬絲緹·侯斯利 Kirsty Housley 導演、編劇及戲劇構作,曾獲得牛津貝克特劇場信託大獎及北舞台尚未命名創新大獎,2017 年 憑作品《The Encounter》獲 The Stage 創新大獎,並憑 2018 年作品《The Believers Are But Brothers》再獲提名。

其目前及未來作品包括與 Javaad Alipoor 共同創作的《Rich Kids: A History of Shopping Malls in Tehran》(愛丁堡 Traverse Theatre);《Avalanche: A Love Story》(擔任劇場構作;悉尼戲劇團);以及《Mephisto {Rhapsodie}》(都柏林城門劇院)。

其他劇作包括與西蒙·麥克伯尼共同執導的《The Encounter》(英國合拍劇團);與 Bryony Kimmings 合作的《I'm A Phoenix, Bitch》;Philip Pullman 的《Grimm Tales》(獨角獸劇團);《Misty》(擔任劇場構作;叢林劇場及倫敦西區劇院);《The Distance》(圓屋劇院);《The Believers Are But Brothers》(擔任聯合導演;叢林劇場、圓形劇院、西約克郡劇院及英國北部舞蹈劇團);《Myth》(擔任聯合編劇;英國皇家莎士比亞劇團);《A Pacifist's Guide to the War on Cancer》(為英國合拍劇團擔任劇場構作及國際巡演導演;英國國家劇院及曼徹斯特 Homer Theatre);《Wanted》和《9》(Chris Goode and Company、Transform Festival 及西約克郡劇院);《Walking the Tightrope》(Offstage Theatre 及無間斷劇場);《All I Want》(紐卡素 Live Theatre、Leeds Libraries 及倫敦 Jacksons Lane 藝術中心);《Mass》(布里斯托老域劇院及 Camden People's Theatre);《The Beauty Project》(無間斷劇場及倫敦新域劇院);Penny Dreadful 製作的《How to Be Immortal》(英國蘇豪劇院及巡演);《Bandages》(Corn Exchange Newbury 及巡演);以及《Thirsty》(The Paper Birds 及 Blue Jam for Etcetera)。

A director, writer and dramaturg, Housley has won the Oxford Samuel Beckett Theatre Trust Award and the Title Pending Award for Innovation at Northern Stage. In 2017, she won The Stage Award for Innovation for *The Encounter*, and was nominated again in 2018 for *The Believers Are But Brothers*.

Current and future works include *Rich Kids: A History of Shopping Malls in Tehran* (co-created with Javaad Alipoor; Traverse Theatre, Edinburgh); *Avalanche: A Love Story* (dramaturg; Sydney Theatre); and *Mephisto {Rhapsodie}* (Gate Theatre).

Other theatre works include *The Encounter* (co-director with Simon McBurney; Complicité); *I'm a Phoenix, Bitch* (with Bryony Kimmings); Philip Pullman's *Grimm Tales* (Unicorn Theatre); *Misty* (dramaturg; Bush Theatre and West End Theatre); *The Distance* (Round House Theatre); *The Believers Are But Brothers* (co-director; Bush Theatre, Oval House Theatre, West Yorkshire Playhouse and Northern Stage Edinburgh); *Myth* (co-writer; Royal Shakespeare Company); *A Pacifist's Guide to the War on Cancer* (dramaturg for Complicité at the National Theatre and Homer Theatre; director for international tour); *Wanted* and *9* (Chris Goode and Company, Transform Festival and West Yorkshire Playhouse); *Walking the Tightrope* (Offstage Theatre and Theatre Uncut); *All I Want* (Live Theatre Newcastle, Leeds Libraries and Jacksons Lane Arts Centre); *Mass* (Bristol Old Vic Theatre and Camden People's Theatre); *The Beauty Project* (Theatre Uncut and Young Vic Theatre); *How to Be Immortal* (Penny Dreadful Productions at Soho Theatre and tour); *Bandages* (Corn Exchange Newbury and tour); and *Thirsty* (The Paper Birds and Blue Jam for Etcetera).

重演導演 Remount Director

#### Peter Relton

擁有逾 25 年執導歌劇經驗,Relton 於麥達莫的《此時·此刻》(大都會歌劇院)世界首演中擔任副 導演,自 2007 年開始與麥達莫合作無間,作品包括重演《阿肯那頓》(大都會歌劇院)及《真理堅 定》(洛杉磯歌劇院)。

其他作品包括《波希米亞人》、《那布果》、《蝙蝠》、《費加羅的婚禮》、《魔笛》、《鄉村騎士》、《丑角》、《採珠者》及《人聲》等。 Relton 曾為 Grange Park Opera 的新劇院開幕執導《托斯卡》,亦於英國皇家歌劇院重演《羅恩格林》。

重演作品包括大衛·麥克維卡爵士的《弄臣》(英國皇家歌劇院);Fiona Shaw 的《費加羅的婚禮》及 Sir Jonathan Miller 的《塞維爾理髮師》(英國國家歌劇團)。Relton 更為 BBC Proms 將《錦繡良緣》搬上皇家阿爾伯特音樂廳的舞台。作為一名導演,Relton 曾於英國皇家歌劇院、英國國家歌劇院、北方歌劇團、格蘭特堡歌劇節以及歐洲各地的劇團工作。

Directing Opera for over 25 years, Relton was the Associate Director with Phelim McDermott for the world premiere of *The Hours* at the Metropolitan Opera. He has a long-term working relationship with McDermott that has lasted since 2007 including remounts of *Akhnaten* (Metropolitan Opera) and *Satyagraha* (Los Angeles Opera).

Other directing credits include *La Boheme*, *Nabucco*, *Die Fledermaus*, *The Marriage of Figaro*, *The Magic Flute*, *Cavalleria Rusticana*, *Pagliacci*, *The Pearl Fishers* and *La Voix Humaine*. He directed *Tosca* to open the new theatre for Grange Park Opera, and has recently revived *Lohengrin* at the Royal Opera House.

Remounts directed include Sir David McVicar's production of *Rigoletto* (Royal Opera House); Fiona Shaw's production of *The Marriage of Figaro* and Sir Jonathan Miller's production of *The Barber of Seville* (English National Opera). Relton also transferred the production of *Fiddler on the Roof* into the Royal Albert Hall for the BBC Proms. As a staff director, he has worked for The Royal Opera House, English National Opera, Opera North, Glyndebourne Festival Opera and companies across Europe.

#### 設計 Designer

#### Fly Davis

擔任設計的作品包括《Caroline, or Change》(Chichester Festival Theatre 及西區劇院;奧利花獎最佳服裝設計提名);《泰爾親王佩利克爾斯》和《I Want My Hat Back》(英國國家劇院);《Beginning》(英國國家劇院及西區劇院);《馬克白》(皇家莎士比亞劇團及巴比肯藝術中心);《我們互不相識的一小時》及《冬天的故事》(愛丁堡皇家蘭心劇院);《The Prudes》、《Pigeons》及《Primetime》(皇家宮廷劇院);《奥賽羅》(Sam Wanamaker Playhouse 及莎士比亞環球劇院);《雙城記》及《苦海狐雛》(攝政公園露天音樂劇院);《小城風光》、《慾望號街車》、《Scuttlers》、《Hunger for Trade》、《Nothing》及《How Our Light Is Spent》(曼徹斯特皇家交易所劇院);《日本古祖》、《您望號街車》、《您uttlers》、《Barbarians》、《Trade》、《慾望號街車》及《Turning a Little Further》(倫敦新域劇院);《The Last Remains of Maisie Duggan》(愛爾蘭國家劇院);《玻璃動物園》(英國黑德朗劇團;英國巡演);《Opera for the Unknown Woman》(倫敦燃料劇團;英國巡演);《飛天巨桃歷險記》(西約克郡劇院);《The Dissidents》(Kiln Theatre);《Contractions》(Crucible Theatre);《The Crocodile》(曼徹斯特國際藝術節);《I'd Rather Goya Robbed Me of My Sleep Than Some Other Arsehole》(都柏林城門劇院);《Image of an Unknown Young Woman》(都柏林城門劇院;獲得 Off West End Award 最佳佈景設計);以及《Dealing with Clair》(橙樹劇院)。其服裝設計作品包括《Unreachable》(曼徹斯特皇家交易所劇院)及《Shipwreck》(阿爾梅達劇院)。

Davis's credits as designer include Caroline, or Change (Chichester Festival Theatre and West End Theatre; Olivier Award nomination for Best Costume Design); Pericles and I Want My Hat Back (National Theatre); Beginning (National Theatre and West End Theatre); Macbeth (Royal Shakespeare Company and Barbican Centre); The Hour That We Knew Nothing of Each Other and The Winter's Tale (Royal Lyceum Theatre Edinburgh); The Prudes, Pigeons and Primetime (Royal Court Theatre); Othello (Sam Wanamaker Playhouse and Shakespeare's Globe Theatre); A Tale of Two Cities and Oliver Twist (Regent's Park Open Air Theatre); Our Town, A Streetcar Named Desire, Scuttlers, Hunger for Trade, Nothing and How Our Light Is Spent (Royal Exchange Theatre); Barbarians, Trade, A Streetcar Named Desire and Turning a Little Further (Young Vic Theatre); The Last Remains of Maisie Duggan (National Theatre Ireland); The Glass Menagerie (Headlong Theatre, UK tour); Opera for the Unknown Woman (Fuel Theatre, UK tour); James and the Giant Peach (West Yorkshire Playhouse); The Dissidents (Kiln Theatre); Contractions (Crucible Theatre); The Crocodile (Manchester International Festival); I'd Rather Goya Robbed Me of My Sleep Than Some Other Arsehole (Gate Theatre); Image of an Unknown Young Woman (The Off West End Theatre Award for Best Set Design; Gate Theatre) and Dealing with Clair (Orange Tree Theatre). Costume design credits include Unreachable (Royal Court Theatre) and Shipwreck (Almeida Theatre).

燈光設計 Lighting Designer

#### Colin Grenfell

為 Improbable 劇團擔任燈光設計的作品包括《Lost Without Words》、《血染莎劇場》及《生命遊戲》(英國國家劇院);《The Hanging Man》、《70 Hill Lane》、《Coma》、《The Paper Man》、《Spirit》、《Animo》、《美女與野獸》、《Panic》、《No Idea》、《Still No Idea》及《暴風雨》(於英國及世界各地上演)。

為曼徹斯特皇家交易所劇院擔任燈光設計的作品包括《Kes》、《Separate Tables》及《櫻桃園》(布里斯托爾老域劇院)。其他作品包括《帖木兒》(皇家莎士比亞劇團);《Black Watch》、《酒神》、《365》、《男人哭吧》及《Granite》(蘇格蘭國家劇院);《The Village Social》(威爾士國家劇院);《The Caretaker》(利物浦劇院、布魯克林音樂學院、阿德萊德藝術節及倫敦西區劇院);《The Mother》、《仲夏夜之夢》、《Half Life》、《Forever Yours, Marie—Lou》、《平安夜》及《The Omission of the Family Coleman》(巴斯皇家劇院);《Stevie》(Chichester Festival Theatre);獲頒威爾斯劇場獎最佳燈光獎的《朱門巧婦》(克盧伊德劇院);獲頒英國貓獎最佳燈光獎的《象人》(鄧迪話劇院);以及獲頒英國劇場獎最佳燈光獎《The Hanging Man》(西約克郡劇院)。

Grenfell's credits for Improbable include Lost Without Words, Theatre of Blood and Lifegame (National Theatre); The Hanging Man, 70 Hill Lane, Coma, The Paper Man, Spirit, Animo, Beauty and the Beast, Panic, No Idea, Still No Idea and The Tempest (UK and international).

Credits for the Royal Exchange Theatre include *Kes, Separate Tables* and *The Cherry Orchard* (also Bristol Old Vic Theatre). Other theatre credits include *Tamburlaine* (Royal Shakespeare Company); *Black Watch, The Bacchae, 365, Men Should Weep* and *Granite* (National Theatre of Scotland); *The Village Social* (National Theatre of Wales); *The Caretaker* (Liverpool Playhouse Theatre, Brooklyn Academy of Music, Adelaide Festival and West End Theatre); *The Mother, A Midsummer Night's Dream, Half Life, Forever Yours, Marie-Lou, Christmas Eve* and *The Omission of the Family Coleman* (Theatre Royal, Bath); *Stevie* (Chichester Festival Theatre); *Cat on a Hot Tin Roof* (Theatre Clwyd; Wales Theatre Award for Best Lighting); *The Elephant Man* (Dundee Repertory Theatre; CATS Award for Best Lighting); and *The Hanging Man* (West Yorkshire Playhouse; TMA Award for Best Design).

聲音設計 Sound Designer

#### Giles Thomas

聲音設計及作曲作品包括《馬克白》(馬耳他 Unifaun Theatre);《Grimm Tales》(獨角獸劇團);《Cock》及《Plenty》(Chichester Festival Theatre);《亨利五世》及《奧賽羅》(布里斯托煙草工廠劇院);《奧賽羅》(英國巡迴劇院);《推銷員之死》(皇家及德蓋特劇院);《How My Light Is Spent》(曼徹斯特皇家交易所劇院);《Wish List》和《Yen》(曼徹斯特皇家交易所劇院及皇家宮廷劇院);《Contractions》(Crucible Theatre);《I See You》、《門邊的狼》、《Primetime》、《Mint》、《Pigeons》、《Death Tax》及《The President Has Come To See You》(皇家宮廷劇院);《麥摩娜》(英國國家劇院、皇家交易所劇院及橙樹劇院);以及《Outside Mullingar》(巴斯皇家劇院)。

其他聲音設計作品包括《慾望號街車》(納菲爾德修咸頓劇院);《The Almighty Sometimes》(皇家交易所劇院);《Hijabi Monologues》(叢林劇院);《Disco Pigs》(Trafalgar Studios 及愛爾蘭劇院);《What Shadows》(伯明翰劇院及 Park Theatre);《They Drink It in the Congo》(阿爾梅達劇院);《冰雪女王》(納菲爾德修咸頓劇院及皇家及德蓋特劇院);《Betrayal: a polyphonic crime drama》(I Fagiolini;英國巡演);《Khandan》(伯明翰劇院及皇家宮廷劇院);《英雄正當時》(Nabokov Theatre 及漢普斯泰德劇院);《Shoot/Get Treasure/Repeat》(皇家宮廷劇院、都柏林城門劇院、Out of Joint Theatre、Paines Plough 及英國國家劇院);以及《House of Agnes》(Paines Plough)。

Thomas's credits as sound designer and composer include *Macbeth* (Unifaun Theatre, Malta); *Grimm Tales* (Unicorn Theatre); *Cock* and *Plenty* (Chichester Festival Theatre); *Henry V* and *Othello* (Tobacco Factory Theatres, Bristol); *Othello* (English Touring Theatre); *Death of a Salesman* (Royal & Derngate Theatre, Northampton); *How My Light Is Spent* (Royal Exchange Theatre); *Wish List* and *Yen* (Royal Exchange Theatre and Royal Court Theatre); *Contractions* (Crucible Theatre); *I See You, Wolf from the Door, Primetime, Mint, Pigeons, Death Tax* and *The President Has Come To See You* (Royal Court Theatre); *Pomona* (National Theatre, Royal Exchange Theatre and Orange Tree Theatre); and *Outside Mullingar* (Theatre Royal, Bath).

Other sound design credits include A Streetcar Named Desire (Nuffield Southampton Theatres); The Almighty Sometimes (Royal Exchange Theatre); Hijabi Monologues (Bush Theatre); Disco Pigs (Trafalgar Studios and Irish Repertory Theatre); What Shadows (Birmingham Repertory Theatre and Park Theatre); They Drink It in the Congo (Almeida Theatre); The Snow Queen (Nuffield Southampton Theatres and Royal and Derngate Theatre); Betrayal: a polyphonic crime drama (I Fagiolini, UK tour); Khandan (Birmingham Repertory Theatre and Royal Court Theatre); It's About Time (Nabokov Theatre and Hampstead Theatre); Shoot/Get Treasure/Repeat (Royal Court Theatre, Gate Theatre, Out of Joint Theatre, Paines Plough and National Theatre); and House of Agnes (Paines Plough).

音樂總監 / 樂團(敲擊樂) Musical Director / Ensemble (Percussion)

#### Chris Vatalaro

來自美國紐約州北部,擅長多種樂器。在布魯克林自由身工作一段日子後,加入 Antibalas Afrobeat Orchestra 擔任鼓手,巡迴世界演出數以百計。2006 年移居英國,與 Mark Ronson、 Imogen Heap 和 Sam Amidon 等音樂人演出。近年他曾合作的音樂人包括 Anohni、Radiohead 成員 Philip Selway、Jarvis Cocker、 Colin Stetson、Beth Orton、Jessie Buckley、Brian Eno 和 Karl Hyde 等。Vatalaro 曾登上《Modern Drummer》雜誌及參與電影《Wild Rose and Yesterday》配樂。

A multi-instrumentalist originally from upstate New York. After a freelancing stint in Brooklyn, Vatalaro joined Antibalas Afrobeat Orchestra as a drummer, performing hundreds of concerts worldwide. Settling the UK in 2006, Vatalaro then toured with Mark Ronson, and has accompanied artists ranging from Imogen Heap to Sam Amidon. In recent years, he has played with Anohni, Philip Selway of Radiohead, Jarvis Cocker, Colin Stetson, Beth Orton, Jessie Buckley, Brian Eno and Karl Hyde. Vatalaro has been featured in *Modern Drummer* magazine, and can be heard on the soundtrack to the film *Wild Rose and Yesterday*.

#### 戲偶師 Puppeteers



戲偶主管 Puppet Captain Sarah Wright



**David Emmings** 



**Avye Leventis** 

#### 樂團 Ensemble



敲擊樂 Percussion Chris Vatalaro



單簧管 Clarinet Jack McNeill



小提琴 Violin Laura Lutzke



Piano
Katherine Tinker

鋼琴



#### 備註 Remarks

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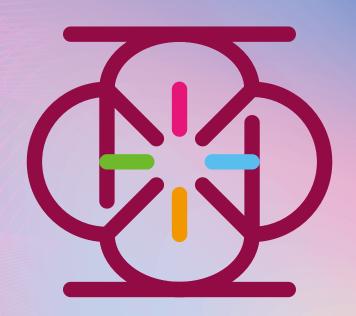
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