

联合国教科文组织国际戏剧协会
UNESCO ITI Asia - Pacific Bureau

第七届亚太局戏剧院校校长会议暨戏剧展演

The 7th Theatre School Directors' Conference & Theatre Festival

10 -17 May 2014
Shanghai Theatre Academy
& National Academy of Chinese Theatre Arts
上海戏剧学院 中国戏曲学院
2014年5月10日至17日

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2008年3月29日-30日,来自亚太地区13个国家和地区的16所高校齐聚上海戏剧学院,召开了第一届亚太局戏剧院校校长会议,自此联合国教科文组织国际戏剧协会亚太局正式成立。在之后的六年间,上海戏剧学院、印度国立戏剧学院、台北艺术大学和越南表演专业训练与实践中心分别举办过校长会议和戏剧节展演。至2014年4月,亚太局成员学校已经发展为21所,并在进一步扩展中。

本次亚太局活动由上海戏剧学院和中国戏曲学院联合主办,主要活动包括校长会议、戏剧展演、工作坊和学术论坛,2014年5月10日至15日在上海戏剧学院举行,5月15日至17日在中国戏曲学院举行。本次活动共有来自中国、韩国、印度、澳大利亚、印度尼西亚、日本、伊朗、蒙古、新加坡、马来西亚、菲律宾、越南、孟加拉、以及台北和香港等国家和地区的20余所院校参加。

目前,戏剧教育在亚太各国的重要性日趋突显,亚太各戏剧院校的演出实践活动不断丰富,校际之间的交流也渐趋频繁和密切,在此时机举办亚太局活动,为成员学校提供相互展示和分享的广阔平台,将有利于成员院校师生不断拓展艺术视野,尝试不同的艺术实践和教学方式,丰富戏剧教育的成果。而作为亚太局所在地的上海戏剧学院,将继续担当起连接亚太各戏剧院校的重要纽带,促成亚太不同区域文化的互动和交流。

Over 29-30 March 2008, sixteen theatre institutes from thirteen countries and regions in the Asia-Pacific region gathered at the Shanghai Theater Academy (STA) to hold the first conference of the theatre school directors of the Asia Pacific Bureau (APB), marking the official establishment of the APB of the UNESCO Chair - International Theatre Institute. In the following six years, Shanghai Theater Academy, Indian National School of Drama, Taipei National University of the Arts and Vietnam Training and Practicing Centre for the Performing Arts held director conferences, drama festivals and exhibitions respectively. By April 2014, the school number of APB has risen to 21 and is expected for further expansion.

This year's APB program is jointly sponsored by STA and the National Academy of Chinese Theatre Arts (NACTA). The main activities include a director conference, theatre performances, workshops and academic symposiums, held respectively at STA over 10-15 May 2014 and NACTA over 15-17 May 2014. More than twenty institutes and schools from different countries and regions will participate in the event, including China, South Korea, Australia, India, Indonesia, Japan, Iran, Mongolia, Singapore, Malaysia, Philippines, Vietnam, Bangladesh, Taipei and Hong Kong.

Nowadays, the importance of the theatre education in Asia-Pacific countries has become increasingly prominent, with more performing and practicing activities organized by the theatre institutes and schools as well as more frequent and closer interscholastic exchanges. The APB program this year thus provides a broad platform for mutual demonstration and experience-sharing among members, bringing benefits to faculty and students, expanding their artistic visions, experimenting different artistic practices and teaching methods as well as diversifying the outcomes of the theatrical education. Shanghai Theater Academy, where APB is located, will continue to play the role as an important link among theatre institutes and schools in the Asia-Pacific region, promoting the interaction and exchange among different regional cultures.



The Participating Schools of the 7th UNESCO ITI APB Theatre School Directors' Conference

UNESCO International Theatre Institute

联合国教科文组织国际剧协

Shanghai Theatre Academy, China

上海戏剧学院

National Academy of Chinese Theatre Arts, China

中国戏曲学院

School of Drama, The Hong Kong Academy for Performing Arts, Hong Kong, China

香港演艺学院戏剧学院

Taipei National University of the Arts, Chinese Taipei

台北艺术大学

Korea National University of Arts, School of Drama, Korea

韩国艺术综合学校

Hoseo University, Korea

韩国湖西大学

National School of Drama, India

印度国立戏剧学院

Indonesia Institute of the Arts, Yogyakarta, Indonesia

印度尼西亚国立日惹艺术学院

University of Tehran, Faculty of Fine Arts, School of Drama & Music, Iran

伊朗德黑兰大学艺术学院

TOHO GAKUEN College of Drama and Music, Japan

日本桐朋戏剧音乐学院

Mongolian State University of Arts and Culture, Mongolia

蒙古国立文化艺术大学

The Participating Schools of the 7th UNESCO ITI APB Theatre School Directors' Conference

School of The Arts, Universiti Sains Malaysia

马来西亚科技大学艺术学院

Integrated Performing Arts Guild (IPAG) of the MSU -Iligan Institute of Technology, Philippines

菲律宾棉兰老国立大学伊利甘理工学院

Lasalle College of the Arts, Singapore

新加坡拉萨尔艺术学院

Department of Dramatic Arts, Faculty of Fine Arts, Chulalongkorn University, Thailand

泰国朱拉隆功大学艺术学院戏剧系

The University of Wollongong, Australia (guest school)

澳大利亚伍伦贡大学 (特邀)

Western Australian Academy of Performing Arts, Australia (guest school)

西澳表演艺术学院 (特邀)

University of Dhaka, Bangladesh (guest school)

孟加拉达卡大学 (特邀)

Japanese Centre of International Theatre Institute (guest institute)

国际剧协日本中心(特邀)

时 间: 5月14日 9:30- 16:30

Time: May 14

地 点: 佛西楼

Venue: Fo Xi Building

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|---|--|
| 1、 澳大利亚伍伦贡大学
The University of Wollongong | 《菲德拉》
Phèdre |
| 2、 上海戏剧学院
Shanghai Theatre Academy | 《起死》
Back to Life |
| 3、 中国戏曲学院
National Academy of Chinese Theatre Arts | 《天颜》
Tianyan |
| 4、 香港演艺学院戏剧学院
School of Drama, The Hong Kong Academy for Performing Arts,
Hong Kong, China | 《鱼玄机的狂野派对》
The Wild Party of Yu Xuanji |
| 5、 台北艺术大学戏剧学院
Taipei National University of the Arts (TNUA) | 《莱拉》
Laila |
| 6、 韩国综合艺术大学
Korea National University of Arts (K-Arts) | 《红杏出墙》
Therese Raquin by Korea |
| 7、 韩国湖西大学
Hoseo University, Korea | 《回家：请别忘记我》
Homecoming: Please don't forget me |
| 8、 印度国立戏剧学院
National School of Drama, India | 《仲儿》
Madhyam Vyayog |
| 9、 印度尼西亚国立日惹艺术学院
Indonesia Institute of the Arts, Yogyakarta, Indonesia | 《卡索根的女人》
Women of Kasongan |
| 10、 伊朗德黑兰大学艺术学院
University of Tehran, Faculty of Arts, School of Drama & Music, Iran | 《图兰吉的故事》
Story of Toranj |
| 11、 日本桐朋戏剧音乐学院
TOHO GAKUEN College of Drama and Music | 《安提戈涅》
Antigone |
| 12、 蒙古国立文化艺术大学
Mongolian State University of Arts and Culture | 《母亲的灵魂》
Mother's Soul |
| 13、 马来西亚科技大学艺术学院
School of The Arts, Universiti Sains Malaysia | 《他者的反观》
Reflections on anOTHER |
| 14、 菲律宾棉兰老国立大学伊利甘理工学院
Integrated Performing Arts Guild (IPAG)
of the MSU -Iligan Institute of Technology, Philippines | 《分娩》
Suhi (Breech Birth) |
| 15、 新加坡拉萨尔艺术学院
Lasalle College of the Arts, Singapore | 《探讨性别暴力之论坛剧场》
Forum Theatre Workshop Production
on Gender-based Violence |
| 16、 泰国朱拉隆功大学艺术学院戏剧系
Department of Dramatic Arts, Faculty of Fine Arts,
Chulalongkorn University | 《Sh.I.T-莎士比亚在泰国》
Sh.I.T (Shakespeare In Thailand) |



当雅典国王特修斯离开王国时，其妻子菲德拉因特修斯的儿子刚经历婚变而陷入感情纠结。年轻的哈普理图斯爱上了被特修斯囚禁的年轻女犯人阿瑞西。菲德拉的奶妈艾依知道女主人的秘密。当人们认为特修斯已在旅程中死亡时，艾依怂恿菲德拉为了国家的利益去追求哈普理图斯。当菲德拉向哈普理图斯袒露她的情感时，他吓坏了。特修斯回来了，为了挽救菲德拉的自尊，艾依告诉特修斯，哈普理图斯曾试图强奸菲德拉。面对父亲，哈普理图斯否认了所有关于强奸的指控，并说他爱的人是阿瑞西。菲德拉得知哈普理图斯的心上人是阿瑞西后非常妒忌，责怪艾依让哈普理图斯了解了她的内心感受。哈普理图斯离家出走了，但是维纳斯女神左右了他的命运，把他杀了。同时，菲德拉因那扭曲的情感导致自身的死亡及家人的不幸。

Synopsis:

Whilst Theseus, King of Athens is away from his kingdom, Phèdre his wife becomes entangled in lust for Theseus' son from a previous marriage. Hyppolytus, still a young man is in love with Aricia, a young female prisoner kept by Theseus. Phèdre's nurse, Enone becomes the confidant to her mistress' dark secret and when it is thought that Theseus has died on his journeys, Enone encourages Phèdre to pursue her desires for Hyppolytus for the good of the state. Phèdre horrifies Hyppolytus with her confession of her feelings. Theseus returns and in order to save Phèdre's pride, Enone tells Theseus that Hyppolytus has tried to rape Phèdre. When confronted by his father Hyppolytus, denies all charges of rape and tells of his love for Aricia. When Phèdre hears of Hyppolytus' desire for Aricia she is smitten with jealousy and blames Enone for letting Hyppolytus know of her feelings. Hyppolytus leaves his home but is killed when the Goddess Venus intervenes in his fate. Meanwhile Phèdre's contorted emotions lead to her own death and the tragic deaths of others in her household.

导演的话：

剧团为乔治娜格里斯沃尔德的创作艺术学士课程创作了这一作品，旨在与法国剧作家拉辛的原作《菲德拉》拉近距离。虽然该剧保持了原作的叙事性台词，但创作了只属于当今时代的影像和语言。顶级造型极富戏剧性的名人世界是这一原作再创作的主要象征。剧团所有成员都参与到创作的过程中。

Director's words:

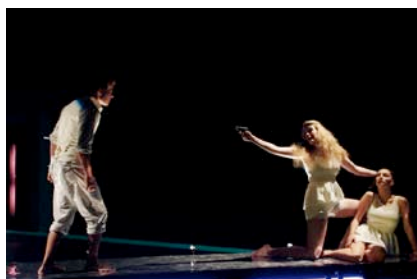
The aim of the ensemble, who developed this work for Georgina Grisold's Bachelor of Creative Arts Honours presentation was to contemporise Racine's original Phèdre, retaining the narrative through-lines, but creating imagery and language that belong to the now. The highly dramatic celebrity world of top-class modelling formed a central image to this reworking of the original. Each of the ensemble members was involved in the process.

伍伦贡大学

位于澳洲沿海城市伍伦贡的伍伦贡大学是澳大利亚一所研究型公立学府，离悉尼南部约一小时车程，号称全澳风景最优美的大学之一。2012年，该大学的学生注册总数为30,516名，包括来自140个国家的11,440名留学生。该大学的表演学士课程每年只招30名学生，以试演表现和学术成绩为招生标准。课程包括表演、动作、声乐、唱歌、排练过程、戏剧作法、场景研究等。学生还需定期为公众表演。

The University of Wollongong

The University of Wollongong is an Australian Public Research University located in the coastal city of Wollongong. It has one of the most beautiful settings for a university in Australia, just an hour's drive south of Sydney. As of 2012, the University had a total of 30,516 students enrolled, including 11,440 international students from 140 countries. The Bachelor of Performance course admits only 30 students per year on the basis of auditions as well as academic marks. Students undertake studies in Acting, Movement, Voice, Singing, Rehearsal Processes, Dramaturgy, Scene Studies, and perform regularly for the public.



演职人员表Cast&Credits:

导演: 乔治娜·格里守

技术指导: 塔拉·里德利

演员: 劳伦斯·考特-姚

阿曼达·斯图尔特

布雷特·约翰逊

扎夫·拉京

格雷琴·哈伯曼

莎拉·米查姆

Director: Georgina Grisold

Technical Director: Tara Ridley

Actors: Lauren Scott-Young

Amanda Stewart

Brett Johnson

Zephyr Larkin

Gretchen Habermann

Sarah Meacham



满腹经纶的文化名人庄周要去拜见楚王。路边发现一具骷髅，庄周请来司命大神让这具骷髅复活，谈话得知，骷髅名叫杨大，已死了五百多年，不管庄周怎样解释，他依旧认为是庄周偷了自己的衣物。庄周看情况不妙，与其理论。杨大不听，仍然纠缠他的衣物和包裹。庄周见此人胡搅蛮缠，便想还杨大一个死。可他念出的韵语没有奏效。杨大甚是气愤，与庄周扭打在一起。这时庄周叫来了巡士评判，但他认为是庄周贼喊捉贼，可当巡士认出庄周时，态度立刻发生了一百八十度大转变……

Synopsis:

Zhuang Zhou, the famous philosopher in Chinese Cultural history, was on his way to pay a visit to Emperor of State Chu. When he found the skeleton by the road, he invited the god who is responsible for life and death to bring this skeleton back to life. From later conversation, he knew the skeleton was named Yang Da and had been dead for more than 500 years...

演职人员表 Cast & Credits:

演 员	Actors:	张智博 Zhang Zhibo	韩沛东 Han Peidong	郭铠宁 Guo Kaining
		栾亚隆 Luan yalong	张宇航 Zhang Yuhang	吴阳 Wu Yang
		李名扬 Li Mingyang	马震宇 Ma Zhenyu	孙浩程 Sun Haocheng
乐 队	Musicians:	鲁荐阵 Lu Jianzhen	刘博雅 Liu Boya	林子祺 Lin Ziqi
		孔惠芳 Kong Huifang	许玥韵 Xu Yueyun	朱锋 Zhu Feng
		王淳 Wang chun	曾凡祥 Zeng Fanyang	刘义浩 Liu Yihao
		候家良 Hou Jiali		
艺 术 总 监	Artistic Director:	郭宇 Guo Yu		
监 制	Supervisor:	黄瞰炜 Huang Tunwei	付小萍 Fu Xiaoping	
编 剧	Script Wright:	雨林 Yu Lin	海博 Hai Bo	
总 导 演	Director:	李莎 Li Sha		
复 排 导 演	Assistant Directors:	刘祉妤 Liu Zhiyu	张宇航 Zhang Yuhang	
作 曲	Music Composers:	陈磊 Chen Lei	何群 He Qun	
灯 光 设 计	Lighting Design:	叶晶 Ye Xiao		
服 装 造 型	Costume Design:	俞俭 Yu Jian		
表 演 指 导	Acting Tutors:	童强 Tong Qiang	朱玉峰 Zhu Yufeng	
音 响	Sound Effect:	金好好 Jin Haohao		
字 幕	Subtitle:	刘祉妤 Liu Zhiyu		

导演的话：

《起死》是一个人、鬼、神的世界。死人可以复活，鬼神可以与活人对话，商朝时的人、春秋时的人和二十世纪的巡士同在一个舞台上对话，这种假定性的手法造成了故事的寓言性。他们以穿越时间距离而强调空间的共时性对话方式造成了故事的荒诞性。本剧通过时进时出的间离式表演把故事表现给观众，让观众去更加深层次的了解鲁迅先生的伟大之处和引起当代人对现代社会的思考。

Director's words:

This Back to Life by the writer Lu Xun is the sharp sarcasm and criticism of some so-called cultural celebrities, which still owns active and present value. We are standing on the shoulder of the giant to think about the connection between the work and present society. That's how the works by Lu Xun led to people's thinking about real life.



上海戏剧学院

上海戏剧学院是一所具有近七十年历史，以戏剧戏曲学为核心，多学科综合发展的演艺类艺术大学。学院现有华山路、莲花路、虹桥路三个校区。设有表演系、导演系、戏剧文学系、舞台美术系、戏曲学院、舞蹈学院、电视艺术学院、创意学院等八个院系；附属戏曲学校、附属舞蹈学校等两所全国重点中等学校；以及继续教育学院、培训中心、附属高级中学。经过六十多年的办学积淀，学院形成了浓厚的艺术氛围和宽松的校园文化环境。

Shanghai Theatre Academy (STA):

Shanghai Theatre Academy (STA) is a comprehensive university of performing arts, with the focus on theatre training and studies and a history of almost 70 years. Co-sponsored by the Ministry of Culture of China and the Shanghai Municipal People's Government, and reporting to the Shanghai Municipal Education Commission, STA is one of the best art institutions of higher education in China. After decades of development, STA has grown from a single discipline school into an outstanding comprehensive university of performing arts in China.

古往今来的社会中，家庭的纷争，诸如兄弟反目、父子成仇，大都因钱财所致。

一份巨额的家产之于一个女人，不仅仅只是财富和权利，更是亲情的维系。

一份巨额的家产之于一个男人，不仅仅只是财富和权利，更是身份的象征。

我们的故事便开始于一份家产的分配。一个女人为了这份家产几近疯狂。我们不想用道德评判她的对错，我们希望通过戏剧去展现她内心深处的原动力，用鲜血和生命去拷问人类的灵魂！

Synopsis:

The story begins as an asset allocation, talking about a woman was dying for this family property and the whole family started to have many contradiction.



导演的话：

一鼓两弦三块铜，三桌四椅五屏风。唱做念舞皆表意，生旦净丑在其中。

你们看，这个无恶不作，阴险毒辣的女人有多么可恨；你们看，她走到了生命的尽头还是那样顽固不化；她不惧怕天的容颜，却担心自己的存在价值；她不认命，却有慈母贤妻的情怀……我们从中看出这一个女人的挣扎、顽强和无畏，也唤起我们的同情、怜悯和恐惧。

Director's words:

This female in a leading role is fearless about her life and she never cares about the worth about herself. The ambivalent role like her, is trying to make us show sympathy for her.


中国戏曲学院

中国戏曲学院成立于1950年1月28日，原隶属文化部，最初称文化部戏曲改进局戏曲实验学校，1955年1月正式定名为中国戏曲学校。学院目前设有京剧系、表演系、音乐系、导演系、戏曲文学系、舞台美术系、新媒体艺术系、国际文化交流系、基础部、附中等10个教学单位，有“戏剧与影视学”、“音乐与舞蹈学”2个一级学科硕士点，“艺术学理论”1个二级学科硕士点，有14个本科专业和25个专业方向。

National Academy of Chinese Theatre Arts

Founded in 1950, the National Academy of Chinese Theatre Arts (NACTA) is the only institute of its kind in China that offers both B.A. and M.A. degrees. The students are educated by highly experienced faculty members. Additionally, a number of internationally recognized scholars, experts and artists are engaged in the teaching activities. Since the 1950s, past graduates are actively engaged in Chinese dramatic troupes, media arts, and film-making as well as theatrical education and criticism.

演职人员表 Cast &Credits:

演 员	Actors:	岳培培	Yue Peipei		
		卢华廷	Lu Huating		
		张国花	Zhang Guohua		
		杨志君	Yangzhijun		
		郝晓辉	He Xiaohui		
		高雄飞	Gao Xiongfei		
		原呈龙	Yuan Chenlong		
		高 师	Gao Shi		
		张红丽	Zhang Hongli		
乐 队	Musicians:	贾天圆	Jia Tianyuan		
		李 晶	Li Jing		
		梁雁武	Liang Yanwu		
		曹广森	Cao Guangsen		
		封 韵	Feng Yun		
总 策 划	Producer:	张 凡	Zhang Fan		
艺术总监	Artistic Director:	周 龙	Zhou Long		
策 划	Manager:	刘小军	Liu Xiaojun		
监 制	Executive Producers:	苏东花	Su Donghua		
		王绍军	Wang Shaojun		
编 剧	Play Wright:	王 强	Wang Qiang		
导 演	Director:	李永志	Li Zhiyong		
副 导 演	Deputy Director:	苏 云	Su Yun		
舞美设计	Stage Design:	曹 林	Cao Lin		
		刘 鹏	Liu Peng		
灯光设计	Lighting Design:	王 睿	Wang Rui		
		陈 晟	Chen Sheng		
舞美装置	Stage Installation:	孟 刚	Meng Gang		
化 妆	Make-up:	马 静	Ma Jing		
服 装	Costumes:	王玓荻	Wang Dingdi		
灯 光	Lighting:	杨 帆	Yang Fan		
		李庆海	Li Qinghai		
字 幕	Subtitle:	高 师	Gao Shi		
场 记	Director's Assistant:	高 师	Gao Shi		
舞台监督	Stage Manager:	张火千	Zhang Huoqian		
		王东昊	Wang Donghao		
演出单位	Institute:	中国戏曲学院实验剧团			
		Experimental Theatre Group of National Academy of Chinese Theatre Arts			
出 品	Production by:	中国戏曲学院 National Academy of Chinese Theatre Arts			



鱼玄机，字幼薇。晚唐女诗人、名妓。咸通中年为补阙李亿妾，以李妻不能容，进长安咸宜观出家为女道士。后被以打死婢女之罪名处死。故事发生在鱼玄机被审判前最后一夜。在一个被禁闭的空间，这可能是她生命终结的前夕，她在想甚么？她有甚么话语要留给后人解读？史书对她的定义，我们还有空间诠释。本剧将以一个当代的观点，重访一个晚唐女人告别世界前的场景，而这一切，将会从道观中的一场狂欢派对讲起.....

Synopsis:

Yu Xuanji (844-868), also known as You wei, a lady poet and a well-known courtesan of the late Tang Dynasty. Having been a concubine to Li Yi, a government official, and was not tolerated by his wife, she moved into a Taoist Temple and became a Taoist nun. Later on she was accused of murdering a maid and was sentenced to death. This story takes place in a lock room where she was waiting for the final judgment. This might be the last night of her whole life. At such moment we wonder what she was thinking of and what words she wanted to leave behind for people in the future to understand. Her image in history is open for interpretation. This play, written from a contemporary point of view, is to revisit the scene in which Yu Xuanji was to bid farewell to the world, and it is to begin with a wild party at a Taoist temple.....

导演的话:

很荣幸香港演艺学院戏剧学院给我这个难得的机会执导邓菲尔的作品作为是次交流之剧目。鱼玄机是唐朝的一位奇女子。她饱读诗书，十三岁已名满长安，她短短一生廿七年，已被称为唐代四大女诗人，但却因为她的独特生平而未能在正史中留名，故此我希望借这次创作探讨鱼玄机之狂野一生，多多指教！

Director's words:

As an MFA in Drama (Directing major) student it is my great honor that The Hong Kong Academy for Performing Arts (School of Drama) has appointed me as a director of Ms Deng Feier's The Wild Party of Yu Xuanji. Yu Xuanji was an amazing woman in Tang Dynasty. She was well-educated and well-known in Chang'an even by the time she was only 13 years old. Although she has been called "one of the Four Female Poet in Tang Dynasty", it is not easy to find her achievements in official history. Maybe her life style was too wild! This is my starting point as director and my way in to explore and reveal her life through this project. Let's enjoy how WILD she really was...

香港演艺学院戏剧学院

香港演艺学院戏剧学院藉着培训演员、导演、编剧和戏剧导师，致力推动、发展和培养戏剧、表演、艺术的价值和重要性。学生毕业后从事相关的戏剧工作，亦为社会和戏剧专业带来明显的改变。学生从正规课堂学习到专业技能，可在演出中磨练、探究和发展这些技巧。学生的表演会以校内工作坊形式和公开演出形式呈现，表演的剧场适合古典和当代剧场作品。

School of Drama, The Hong Kong Academy for Performing Arts

The School of Drama of The Hong Kong Academy for Performing Arts strives to be an incubator, catalyst and repository of the values and importance of the dramatic, and performing arts and expresses this in the nurturing of actors, directors, playwrights and teachers who will function as practitioner-artists making a tangible difference to their community and their chosen discipline. Students acquire professional skills through formal training in classes, these are then refined, developed and explored in performances. Student performances take place both in workshop and in public, using theatre spaces specially designed to be adaptable to both classical and contemporary work.



演职人员表 Cast & Credits:

编剧	Playwright:	邓菲尔	Deng Feier
导演	Director:	林英杰	Lam Ying-kit
编舞	Choreographer:	黄椅熏	Even Wong Yee-wan
舞台监督	Stage Manager:	陈令宜	Sepia Chan Ling-yee
演员	Actors:	李安琪	Li An-chi
		毛晔颖	Moa Ship-wing
		陈嘉威	Chan Ka-wai



弥漫静默的晨日，女人忽而停下手上自残的刀刃，抬起头，质问眼前创造自己的剧作家，何以生命一再重 而疲倦…在虚实交错的戏剧场景，他们问答、争论、陪伴、抉择，望尽彼此内的细微角落，一点一点勾动深埋创痛，寻找温暖出口。

遥向电影《纽约浮世绘Synecdoche, New York》与《口白人生Stranger than Fiction》致敬，剧作《莱拉Talk to Her》呢喃温柔与暴烈的耳边絮语，以不可承受之轻，展开一段人生与创作的辩证旅程。

Synopsis:

On a tranquil morning, a woman suddenly pauses in the act of killing herself with a knife, looks up, and asks the playwright who created her why her life has to go on in this endless, exhausting cycle ... Within a theatre environment that fuses the virtual and the real, they question each other, debate, keep company, make choices, and explore the depths of each other's soul, slowly leading their buried trauma to a warm exit in the end.

Referencing the movies Synecdoche, New York and Stranger than Fiction, the play Talk to Her presents a combination of soft and violent whisperings that, in an “unbearably light” way, instigate a dialectical journey of life and creation.

导演的话：

我们总是害怕面对伤痛，到最后只好将自己关在一牢笼，看似最安全却也成为最孤单的人。

关于小时候的记忆，我们还留著多少？

关于放不下的事，其实我们心 还有多少？

关于那些我们爱的人，我们惦记著多少？

希望用最简单的方法，讲一个简单的故事，可是讲了一件不简单的事。

Director's words:

Talk to Her takes place within the “cage” of a family unit. Through this play, I try to emphasize a very simple issue, which is “negligence”. We often take many things for granted, but this will causes the problems of negligence.

How many of my childhood memories do I still retain?

Are there any things about my childhood that are still bothering me to this day?

How much do we really remember about the people we claim to love?

My goal with this play is to use a simple approach to tell a simple story, but the significance is not so simple.

台北艺术大学

台北艺术大学成立于1982年7月1日，是一所培育艺术创作、展演及学术研究专业人才之高等学府。本校同时拥有音乐、美术、戏剧、舞蹈、电影与新媒体、文化资源等六大学院，教学与实务彼此呼应、互为所用，形成绝佳的艺术人才孕育场域。

本校戏剧学院为全台湾师资与设备最完善的戏剧艺术训练学府，历届毕业校友投入台湾戏剧界、影视界、学术界、教育界及相关领域，贡献所学，为台湾当代戏剧及剧场艺术开创新局。

Taipei National University of the Arts (TNUA)

Taipei National University of the Arts (TNUA) has six schools covering major areas in arts and culture: Music, Fine Arts, Theatre Arts, Dance, Filmmaking and New Media, and Culture and Resources. Its comprehensiveness and range of facilities-including a concert hall, dance theater, theater, movie theatre and fine arts museum-are rare among the world's universities. It is an ideal training ground for arts talents through a pedagogy that places equal emphases on the academic and practical sides.



演职人员表 Cast &Credits:

导演	Director:	孙唯真	Sun, Wei-Chen
舞台设计	Stage design:	江妍莹	Chiang Yen Ying
灯光设计	Lighting design:	王芳宁	Wang, Fang-Ning
服装设计	Costume design:	陈冠蓉	Chen, Kuan-Jung
舞台监督	Stage manager:	曾智伟	Tseng, Chih-Wei
演员	Actors:	洪唯堯	Hung Wei Yao
		李楚琪	Lee,Chu-Chi
		赖浩哲	Lai,Hao-Zhe
		陈映好	Chen Ying Yu
		康雅婷	Kang, Ya-Ting



由拉丘恩女士照看的孤儿特丽萨嫁给了其儿子卡米里。结婚后，因卡米里极力劝说，三人移居巴黎，开了一家杂货店，维持着稳定的生活。有一天，卡米里把他的童年朋友劳郎带回家。性渴望强烈的特丽萨与性感十足且兽性大发的劳郎鬼混在了一起、他们的淫荡把两人推上了谋杀之路……

Synopsis:

The orphan girl Terese, who is under the care of Mrs. Raquien, marries her son Kamile. After the marriage, three of them move to Paris due to Kamile's desperate persuasion. In Paris, they run a miscellaneous store and maintain a stable living. One day, Kamile brings home his childhood friend Rorang. Terese, who was suffering from the needs of sexual desires, starts a lustful affair with Rorang who is voluptuous and animalistic in nature. Their lustful affair pushes the two of them to murder ...

导演的话:

绝望的爆发导致了绝望的尖叫，我曾一时受其折磨。我的实验结果仍然粗浅，甚至可笑。有人说，可笑意味着污秽。虽然此话没有带给我任何疼痛或伤害，但这是一种不正常的现象。行为异常的人正站在舞台上表演……这就是我对埃米尔·左拉的人类自然主义的看法。

Director's words:

There were desperate outcries which were outbursts from the point of despair and for some time, this tormented me. The results of my experiment are still rough and somewhat ludicrous. In Poetica, they say ludicrousness means filth. This does not serve me any pain or harm but it's a type of abnormality. The act of abnormal human beings standing on the stage.....this is how I perceive Emile Zola's definition of the mankind in naturalism.

韩国艺术综合学校戏剧学院

韩国国立艺术大学成立于1993年，从属于韩国文化旅游部。它是韩国唯一的一所国立大学，对富有天赋的年轻艺术家进行各种艺术类别的职业培训。韩国国立艺术大学的艺术学科包括音乐、舞蹈、话剧/戏剧、电影、电视、动画，美术、设计、建筑和韩国传统艺术表演。其戏剧学校是韩国唯一具有完善教育课程的戏剧学院，设有表演系、导演系、编剧系、舞台设计系和和戏剧研究系。

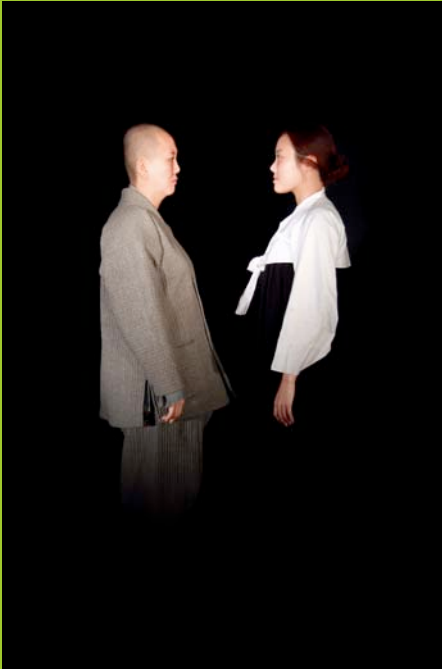
Korea National University of Arts (K-Arts)

Korea National University of Art(K-Arts) was established in 1993 by the Ministry of Culture and Tourism of Korea. It is the only national university of Korea that trains talented young artists for the professions of all artistic genres. K-Arts encompasses all disciplines of arts including music, dance, drama/theatre, film, TV, animation, fine art, design, architecture and Korean traditional performing arts. School of Drama at K-Arts is the only one in Korea that has the perfect educational curriculum to teach drama in five departments: Acting, Directing, Playwriting, Stage Design, and Theatre Studies.



演职人员表 Cast &Credits:

Author:	Emile Zola	埃米尔左拉
Direcotr:	Yook- ji	陸智
Actors:	JUNG Seul Gi	鄭슬기
	KIM Jung Hyun	金正賢
	NAH Kyung Ho	羅景湖
	KIM Muney	金무늬
	JANG Han ul	张韩崐



“女孩的泪痕无法抹去” ”

14岁的孙姬含苞待放，不久将结婚。正当她过着幸福生活时，突然被迫去了某个地方，且不明原因。与其他被强迫征召的女孩一样，她最终抵达日本士兵的“安慰所”。有些地方是难以想象的。一些日本士兵刚从战场上下来，就对年轻女孩进行性折磨。她是其中一个受害者，既逃不掉，也无法自杀。

Synopsis:

“Traces of girl's tears, unable to erase”

At the age of 14, in the flower of her youth, Sun-hee was supposed to get married soon. While leading a happy life, all of a sudden, she was forced to go somewhere without knowing the reason. Along with the other girls, she ended up arriving at Japanese comfort facility. That was an unimaginable place where a number of Japanese soldiers stopped by, sexually torturing the young girls brought from battle fields. She was one of the victims. They could not escape, nor even kill themselves.

导演的话:

我们创作这台戏是因为安慰妇问题尚未得到解决，人们仍然忽视她们心灵和身体的伤痛。更有甚者，日本人正试图否认这一令人可恨的残酷行径。孙姬的故事是我们韩国历史的侧面。让我们仔细书写关于我们祖母的故事，不再回避。

大学生应该了解我们的生活、社会和历史。作为研究艺术的我们试图在戏中表现各种价值观的精髓，并传递我们的看法。虽然这是韩国的问题，但我们希望携起手来，共同解决它。

Director's words:

The reason why we produce this performance is because the problem has not yet been solved, and the scar of their mind and body are still being neglected. In addition, Japanese are denying the abominable cruelty. Sun-hee is our in Korean history, thus Let us carefully draw up a story of the grandmothers, not to be turned away anymore.

University students can learn about our life, society and history. We, who study art, are attempting to include essence of those values in our play and deliver our intention. Though it is Korea's problem, we hope we solve it together.



湖西大学

湖西大学是“以基督教精神的基础，加强人性教育”，并致力于培养社会所需人才的年轻大学。戏剧专业的目标是培养对生活具有洞察力，并具有广泛的、自由的世界理解能力的创意性演出艺术家。课程包括：戏剧与沟通、西方戏剧史、戏剧导演论、实验戏剧、戏剧批评等。

HOSEO University

HOSEO University is a youthful school devoted to fostering the talented personnel needed by society by “Reinforcing Personality Education founded upon the Spirit of Christianity”. The Department of Theatre Studies offers an array of programs that allow undergraduate and graduate students to study theatre in both performance and academic contexts. The MA program is designed to train graduate students for practical performances as well as giving them a critical, theoretical, and historical education. This is in line with our policy of providing the widest-possible spectrum of educational and training opportunities to future artists and scholars.

演职人员表 Cast & Credits:

Director :	Youngwan Roh	盧泳完
Assist Director :	Hanju Kim	金漢柱
Stage Manager :	Kim Yeji	金藝智
Stage Designer :	Woohyun Kim	金佑賢
Costume Designer :	Boram Lee	李普濫
Light Designer :	Eunna Kim	金恩娜
Sound :	Bookyung Chung	鄭富琮
Actor/Actress:	Young Wan Roh	盧泳完
	Kim Yeji	金藝智
	Woohyun Kim	金佑賢
	Boram Lee	李普濫
	Eunna Kim	金恩娜
	Bookyung Chung	鄭富琮

《仲儿》由古印度梵剧作家跋娑所创。故事围绕着怖军（父亲）、黑蒂（妻子）、迦多铎卡伽（儿子）和一户婆罗门家庭展开。黑蒂正在斋戒。在斋戒即将结束的时候，她命令自己的儿子迦多铎卡伽去森林里抓人给她吃。迦多铎卡伽在森林里寻找着猎物，最终遇到了婆罗门一家。

为了救自己的父母与两个兄弟，婆罗门家的二儿子决定牺牲自己，他对迦多铎卡伽说他愿意献出自己的生命，但在离开前请允许他喝点水。迦多铎卡伽同意了。二儿子喝水的时间太长了，这让迦多铎卡伽非常生气，他大喊着“仲儿！仲儿！”当时正在森林里的怖军听到迦多铎卡伽的呼喊并回答了他，因为他也是自己家里的“仲儿”。他安慰婆罗门一家，并向他们保证一定会解救他们。怖军向迦多铎卡伽提出条件，如果迦多铎卡伽能打过他，那么他将代替婆罗门家的仲儿，如果迦多铎卡伽不能打败他，那么迦多铎卡伽必须放过所有的人。

迦多铎卡伽接受了怖军的挑战并打败了怖军，怖军成为猎物被迦多铎卡伽带回家里献给了母亲黑蒂。黑蒂认出怖军是自己的丈夫，并告诉迦多铎卡伽怖军是他的父亲。但是迦多铎卡伽拒绝认怖军为父，因为从他出生以来怖军从来没有尽过父亲的责任，也没有来看过他。最后在黑蒂的努力下，经过了一场争论，迦多铎卡伽终于接受怖军为自己的父亲。

黑蒂不希望迦多铎卡伽参加战争，但是在父亲的劝说下，迦多铎卡伽投身战争并在战争中失去生命。

Synopsis:

Madhyam Vyayog by Bhasa revolves around Bhima, Ghatotkacha, Hidimba and a Brahmin family. Hidimba is on a fast. She orders her son Ghatotkacha to bring a man from the forest to eat at the end of the fasting. Ghatotkacha stops a traveling Brahmin family in the middle of the forest.

To save his parents and two brothers, the second son Madhyama gets ready to sacrifice himself. As his last wish, he goes to drink water with permission of Ghatotkacha. When the Brahmin boy is not back at the expected time, Ghatotkacha gets furious, he calls out loud, "Madhyama Madhyama". Bhima the Madhyama Pandav who is in that forest at that time hears the call and responds. He pacifies and promises the Brahmin family to save them from their present agony. He (Bhima) asks Ghatotkacha to take him instead of the Brahmin boy, but only if he is able to defeat in test of strength.

Ghatotkacha accepts the challenge and fights with Bhima. Bhima is defeated in the end. He brings Bhima in front of his mother Hidimba. She recognizes Bhima, who is her husband and tells the same to Ghatotkacha. Ghatotkacha refuses to accept Bhima as his father because he had never seen Bhima as his father since his birth, and Bhima never performed his duties as father towards Ghatotkacha. Ultimately Hidimba successfully convinces Ghatotkacha and after an argument Ghatotkacha finally accepts Bhima as his father.





印度国立戏剧学校

印度国立戏剧学校成立于1959年，是世界重要戏剧培训机构之一，也是印度唯一一所该类型的学校。该校学制三年，提供深入、全面的戏剧与相关艺术的培训课程。培训以精心策划的教学大纲为基础，大纲既涵盖戏剧的各个方面，也充分体现了理论与实践的结合。作为培训的一部分，学生需创作戏剧并向公众展示。

THE NATIONAL SCHOOL OF DRAMA

The National School of Drama is one of the foremost theatre training institutions in the world and the only one of its kind in India, established in 1959. The School offers an intensive and comprehensive three-year course of training in theatre and the allied arts. Training is based on a carefully-planned syllabus which covers every aspect of theatre, and in which theory is related to practice. As a part of the training, students are required to produce plays that are then performed before a public audience.

演员表 Cast:

瑞金·诺梅尔	Riken Ngomle
帕拉达	Bharathi
卡利亚尼·维斯瓦斯·穆雷	Kalyani Vishwas Mulay
古林达·古马	Gurinder Kumar
穆克迪·拉维达斯	Mukti Ravidas
班单塔姆苏·瓦林	Bendangtemsu Walling
瓦瓦鲁·古普塔	Vaalu Gupta

工作人员Credits:

剧作家Playwright: 马哈卡威·跋娑 Mahakavi Bhaas
 编导Direction & Choreography: 罗宾达斯 教授 Prof. Robin Das
 沙克和库里雅登表演训练 Satweek Abhinaya & Kudiattam Training: G·韦努大师 Guru G.Venu
 助理导演及舞台监督 Assist Director & Stage Manager: 穆扎米尔·哈亚特·巴瓦尼 Muzamil Hayat Bhawani
 制作及灯光设计 Production Manager & Light Design : 帕拉格·沙麻 Parag Sarmah
 动作设计 Movement: 瑞金·莫莉 Riken Ngomle
 Chhao形体 Chhao Movement: 贾美玖大师 Guru Janmejoy
 乐队 Musicians: 拉简德拉·布拉萨那 Pt. Rajendra Prasanna、维尼士·库玛、伽郎·乔达利 Vineesh Kumar、苏巴施 Gaurang Chowdhary & Subash
 视频制作 Videography: S·莫瑙哈那 S. Manoharan
 音效 Sound Design: 阿利亚·K Aliyar K.

致谢Acknowledgements:

瓦曼那·肯特教授 (国立戏剧学校院长)	Prof. Waman Kendre, Director NSD
崔溥拉力·沙日马教授 (国立戏剧学校资深教员)	Prof. Tripurari Sharma, Senior Faculty, NSD
S.提亚哥拉金 (国立戏剧学校高级摄影师)	S. Thyagrajan, Sr. Photographer, NSD



丽克-密萨尔并不想创作另一种陶瓷。只是想运用从其祖先遗传下来的技能做坛子。她的丈夫里布尔经常生气，因为做坛子不能赚大钱。他希望密萨尔有所改变，因为他现在是一家陶瓷公司当警卫，对自己很有信心。里布尔的感觉变得更新潮了。每天下班回家，他宁愿看看电视，而不去烧制陶器。电视成了他的新宠儿，但每次当他着迷于电视节目时，密萨尔就成了男性（里布尔）的攻击对象。

Synopsis:

Lik Minthul does not want to create another form of ceramics. She is just going to make crock (tempayan), expertise inherited from her ancestors. Her husband, Rebul often angry because there are not many benefits from crock. He wants Minthul changed as he is now more confident as a guard of Ceramics Company. Rebul more modern feel. Each time coming home from work he would rather watch television than to burn pottery. Television is the new reality for him to be into. But every time he hypnotized television, Minthul always was the object of maleness Rebul.

导演的话:

本剧《卡索根的女人》的创作过程是在卡松岗村进行的。卡索根村是印尼日惹特区生产陶瓷的村庄之一。该剧的目的是缩短生活问题与演员之间的距离，演员们可以对主题和人物开展研究，拿出办法，特别是能够看到那里的女人如何忠心耿耿的为社区生活制作陶器，以及处理来自世界各地的信息。世界旅游是有趣的一部分。该村虽小，但突然之间已发展成世界旅游的一部分。

Director's words:

The process of exercise performance "Women of Kasongan" is done in Kasongan village. Kasongan is known as one of the ceramic-producing village in Yogyakarta. It aims to bring closer the issue of life to the actors and actresses. They can do research and approach on themes and characters. Specifically they could see how women are very loyal to make Kasongan earthenware for the continuity of life. How do they deal with global information, World Tourism, is the interesting part. The village is small but has suddenly grown into part of the tourism world.

印度尼西亚国立艺术学院

印度尼西亚国立艺术学院坐落于印度尼西亚的日惹——爪哇艺术和文化的摇篮，这个城市拥有众多极具天赋且受过传统训练的本地艺术家。该市最初有各自独立的美术、音乐、舞蹈三个学院，为适应现代教育系统的需要，提升艺术教育的水平，三个学院于1984年融合在一起。它以印度尼西亚传统的方法，并结合现代国际风格，向学生传授视觉、表演及媒体艺术。学院的毕业生在印尼国内甚至国际上都享有声誉。

The Indonesian Institute of the Arts (ISI) , Yogyakarta

The Indonesian Institute of the Arts (ISI) is a state-owned college located in Yogyakarta, Indonesia. Yogyakarta as the cradle of Javanese Art and culture is just a right place for ISI. There are a lot of local artists, some of them are trained traditionally but are loaded with talent, become well-known charismatic artists.



演职人员表 Cast &Credits:

导演 Director: 克斯-宇里艾蒂
Koes Yuliadi
演员 Actors: 瓦西 -诺查豪恩
Wahid Nurcahyono
穆罕默德-哈费-宇纳
Muhamad Dhafi Yunan
克里斯塔-穆尔亚岗-罗伯特
Kristo Mulyagan Robot
戴瓦-因德拉瓦蒂
Devvy Indrawati
阿尼萨-克里斯萨-米古密
Anisa Kresna Megumi

牧羊人要求一个乡村姑娘嫁给他，女孩接受了，于是他们就结婚了。牧羊人每天早上都会赶着羊群去牧场，日落时回家。但有一天他没有回家。他的妻子仍然在等他。午夜，有消息传来，说有一只来自王宫的鸟坐到了牧羊人的肩上，所以他变成了国王，登上了国王的宝座。

妻子哭泣不止，可村里的女人告诉她：“不要哭；现在你是皇后”。妻子去宫里看她的丈夫，可牧羊人不认她。她把自己伪装成袋熊，成功在皇宫里参拜了国王。他们一起睡觉。这时，妻子揭开秘密，但牧羊人还是不接受她。于是，他们发生了争执，直到妻子杀死了牧羊人。现在，她正站在监狱里，等待着日落后被带上砍头台。

Synopsis:

A shepherd asked a villager girl to marry him, the girl accepts and they marry. The shepherd goes to the pasture every morning with his flock of sheep and return home at sunset. But one day he doesn't return. His wife is still waiting for him and in the mid night the news has come that a Royal Bird sat on Shepherd's shoulder, so he became a king and is ascend on the king's throne.

The wife cries and cries but the village women tell her: "Don't cry; now you are the Queen". So the wife goes to the palace to see her husband, but she can't since the Shepherd does not identify her. Therefore she turns herself to a badger actress and succeeds to visit the king at the palace. They go to bed together, at this time, the wife unveils the secret but the Shepherded does not accept it so they argue until the wife kills the Shepherd. Now she is at the courtier prison and is waiting for execution after sunrise.

导演的话：

本剧由一个人表演（乡村姑娘）。她带着不同的面具表演各种角色。我为本剧配置的音乐是伊朗的民俗音乐。由于本剧以伊朗民俗文化为基础，这种音乐使艺术爱好者更了解了伊朗文化。值得一提的是，本剧最有吸引力的部分是用最小的装饰和舞台布景。换句话说，整台演出基于只三大要素：表演、灯光设计和服装设计。





Director's words:

Directing of this performance is based on one person acting (the village girl) that she uses different masks to show different characters.

Musical genre that I used for this performance is Iranian folklore music. Since this performance is based on Iranian folklore culture to makes art fans more familiar with Iranian culture.

Finally it worth mentioning that the attractive part of this performance for me is the use of minimum decoration and stage accessories. In other words, this performance is based on three basic elements: acting, lighting design, dress designing.

德黑兰大学艺术学院戏剧音乐部话剧系

戏剧系于1966年开始其教育活动，目的是培养戏剧导演和剧作家。在四年培训期间，学生即进行理论学习，又有实践活动。理论部分集中在话剧的写作和戏剧评论，实践部分则聚焦如何当演员、导演和戏剧导演。毕业生可根据剧目参与所有课程，包括写作、导演、表演、舞台设计、木偶戏，以满足他们的培训要求，融入真正的艺术之中。

University of Tehran, Faculty of fine arts, School of drama & music, Drama department

Department of Theatre began its educational activities in 1966 .The purpose of this department is to train, theater director and playwright. The theater art training was arranged in both theoretical and practical activities during the four years of training. The theoretical part of the training focused on writing drama and theater critic and the practical part of the training focused on actors, directors and theater director. The graduates are able to perform all matters pertaining to the show, including writing, directing, acting, stage designing and puppet show to fit their orientation and can be absorbed into art centers.

演职人员表 Cast &Credits:

指 导 老 师	Supervisor:	法琳多科特.扎黑迪	Prof. Farindokht Zahedi
导 演	Director:	马基.卡兰塔里	Mojde Kalantari
改 编	Rewriter:	马基.卡兰塔里	Mojde Kalantari
(根据法哈德.俄沙德的民间故事改编Base on a folklore story by Farhad Ershad)			
演 员	Actress:	玛索莫.拉玛尼	Masoumeh Rahmani
灯光和舞台指导	Light & Stage Supervisor:	阿里.哈什米	Ali Hashemi
导演助理和摄影	Director assistant & Photographer:	尼玛.纳德利.娜迦珐巴蒂	Nima Naderi Najafabadi



俄狄浦斯死后，决定由艾特奥克斯和波里尼克斯兄弟轮流统治底比斯。然而，艾特奥克斯不愿放权，导致波里尼克斯离开底比斯另立军队。在争夺底比斯的最后战斗中，两兄弟互相残杀致死。事后，克瑞昂说，作为惩罚，波里尼克斯的尸体必须遗弃城外荒野喂动物。另一方面，艾特奥克斯却根据传统的做法被埋葬了。安提戈涅认为这样做不公平、不道德、违反了上帝之意。她决定要埋葬她的哥哥.....



Synopsis:

After Oedipus death, it was decided that the two brothers, Eteocles and Polynices were to reign over Thebes taking turns. Eteocles, however, did not want to give away his power causing Polynices to leave Thebes to set up an army. In the final fight against Thebes, the two brothers kill each other. After the event, Creon declares that, as punishment, Polynices` body must be left on the plain outside the city to rot and eaten by animals. Eteocles, on the other hand, had been buried as tradition warranted. Antigone determines this to be unjust, immoral and against the laws of gods, and is determined to bury her brother regardless of Creon`s law. ..

导演的话:

作为一个古老的传统，安提戈涅带大家“omiage”（一种旅游礼物），两人男人都得到了从未见过的现代物品。故事的进展就像沙富克斯所描写的那样，但有事情变得越来越清楚，即克瑞昂、海曼、伊斯美妮和安提戈涅都想通过一种更具人性的、也许不是完美的正确方式来解决他们之间的恩怨。相对于索福克罗斯的时代，当代人想要这样做机会更少。因为他们都被探头、互联网或移动电话所跟踪，这是一种无所不在的力量，人们一直处于被控制之中。

Director's words:

As an old tradition Antigone brings "Omiage"(a present from the travel tour) for everybody with her, both man get modern things they never watched before. The story goes their way like Sophokles wrote it, but it becomes more and more clear that Creon, Haimon, Ismene and Antigone would like to solve their problems among each other in a human, maybe not 100% correct perfect way. Compared with the age of Sophokles at this contemporary times there are even fewer chances to do so, because they are everywhere watched through camera and internet or mobile phone from an omnipresent power and so they are under control everywhere.

桐朋戏剧音乐学院

桐朋戏剧音乐学院是一所位于东京的两年制学院，成立于1964年。学院目前提供两种课程的学习：戏剧和音乐。设立戏剧课程的目的是为了培养那些希望从事戏剧，电视和电影的高中毕业生。

TOHO GAKUEN College of Drama and Music

Toho Gakuen College of Drama and Music is a Tokyo-based two-year college which was established in 1964. The college now offers two courses of study: Drama and Music. The Drama Course was established to train high school graduates hoping to pursue careers in theatre, television and film.



演职人员表 Cast & Credits :

Director :	Peter Goessner	彼特·格斯纳
Co-Director :	Chikako Omomo	大桃 千佳子
Sound :	Akihiro Kojima	小島 彰浩
Projector design :	Kenichi Miyata	宮田 賢一
Lighting design :	Takeshi Hashimoto	橋本 剛
Stage director :	Hiromichi Aramaki	荒牧 弘道
Subtitles :	Chikako Omomo	大桃 千佳子
Antigone :	Hiromi Eguro	江黑 仁美
Ismene :	Yoko Kondo	近藤 陽子
Creon :	Shuhei Ishikawa	石川 修平
Haemon :	Yusuke Takemoto	竹本 優介
Thersias :	Kenichi Miyata	宮田 賢一

故事发生在匈奴王朝。皇太子卡答克深深地爱上了对手的女儿昆奴瑾并娶她为妻。卡答克的父皇图甘决定在卡答克离开后杀了昆奴瑾。皇太子打猎时，皇上图甘命令他的仆人们杀掉昆奴瑾，最终昆奴瑾被淹死在海里。昆奴瑾回来后，他怀着孕的妻子已经被杀害。经过调查，他知道了真相，痛苦的他弄瞎了自己的眼睛。皇太子的母亲决定从痛苦中解救她的儿子，因此准备了毒酒，准备与儿子一起赴死。

Synopsis:

It's time of Xiongnu Dynasty. The Crown Prince, Khadach, is deeply in love with father's rival daughter Khunnujin and marries her. While the Crown Prince went for hunting, his father, King Tugan gives an order to his servants to kill Khunnujin, drowning her into the sea. When Khadach returns, his pregnant wife was already murdered. He found out what happened to Khunnujin and blinds his eyes. A mother of the Crown Prince, the Queen decides to release him from this bitterness. She prepares some poison and drinks it together with him.

导演的话:

该剧讲述母亲与孩子之间永恒的爱。世上没有什么能与母爱相比。当我们面对生活的无奈,束手无策时,母亲却用她和蔼的训导与忠告为孩子们驱散乌云。这正是本剧想要展示给大家的。希望你们会喜欢我们的表演并对此有所感受。

Director's words:

The play narrates about eternal love between a mother and a child. Nothing can come closer to the love that a mother feels for her child. A mother dissipates the cloud of darkness when we are helpless in the wilderness of life with her kind precepts and counsels. And with this play we intend to show it. Hope you will enjoy and be stimulated by our performance.





蒙古国立文化艺术大学 (MSUAC)

蒙古国立文化艺术大学 (MSUAC) 成立于1990年，是蒙古最大和领先的文化艺术大学。目前MSUAC包含七所高等教育机构。一所剧院、一个音乐和舞蹈学院、一所艺术高中和一个研究所。大学学科包含美术、音乐、舞蹈、戏剧和电影、媒体和广播、文化学以及文化教育，拥有430多名教授和5130名学生参加各层次的培训。

The Mongolian State University of Arts and Culture (MSUAC)

Established in 1990, The Mongolian State University of Arts and Culture (MSUAC) is the largest and leading national university in the field of arts and culture of Mongolia. At the present time MSUAC consists of the seven higher education institutions, a music and dance collage, a high school of the arts, and a research institute. MSUAC encompasses all disciplines of Arts and Culture, including fine arts, music and dance, theater and film, media and broadcasting, cultural studies and cultural education. More than 430 professors and 1530 students are enrolled in all levels of training.

Theater education is provided by the School of Stage and Screen Arts. The school offers undergraduate programs in Acting, Directing, Dramaturgy, Scenography and graduate program in Theater and Film Studies.

演职人员表 Cast &Credits:

导 演	Director:	修格·苏米亚	SUGAR Sumiya
灯光设计	Lighting design:	拜特·伍尔兹·拜戈赛康	BAT-ULZII Baigalsaikhan
演 员	Actors:	毕彦巴库·冈库雅阁	BYAMBAKHUU Gankhuyag
		达什马·散祖克	DASHMAA Tsendsukh
		达格·阿兹雅阁	DELGERMAA Azjargal
		额丹那巴雅·曼德赛卡	ERDENE BAYAR Mendsaikhan
		库兰·巴兹克	KHULAN Batsukh
		奥切如瑞富·达夫咖多奇	OCHIRUREV Davgadorj



本戏通过形体戏剧的形式，表现了最基本的马来西亚精华之一。剧目借助各种实验性的表演方式、动作、声音、手势、动作、文字和图像对蜡染艺术进行了现代诠释。

Synopsis:

This play expresses one of the most fundamental Malaysian essences through the form of physical theatre. The play constitutes a contemporary interpretation of the art of Batik by way of experimental acting, movements, sounds, text and images into the performance.

导演的话：

该剧是一种把蜡染图像转换成身体动作的抽象诠释，也可以看作是哇杨皮影偶戏。“哇杨”是当地人用来表达演出意思的一个词。

Director’s words:

This play is in fact an abstract translation of the images of the Batik into physical body movements, which can also be considered within the context of a Wayang; a localised term for the idea of presenting a play.

演职人员表 Cast &Credits:

制 作 人	Producer:	Dr. Mumtaz Begum	蒙塔士·拜冈博士
导 演	Director:	Dr. A.S. Hardy Shafii	哈迪·沙飞博士
音乐导演	Music Director:	Johan Othman	左安·奥斯曼
舞美设计	Scenographer:	Azrul Azizi	阿兹鲁·阿兹兹
叙 述	Narrator:	Izzardzafl Padzil	伊兹沙德沙福利·帕兹尔
演 员	Actor:	Norhelmi Othman	诺海米·奥斯曼
		Nur Hilyati Ramli	诺·黑亚迪·阮利
		Muhanniz Mesri	莫哈尼兹·麦斯瑞

马来西亚科技大学艺术学院

我们的艺术学院曾是大学的人文系。1999年，经过各种剧变后，我们在马来西亚科技大学内获得一席之地，成为一个独立实体。我们的主要愿望是要达到优秀水平，使学生能够进行辩证的思考。我们努力工作，争取把学生们打造成在日新月异创新世界中的变化动力，尤其是在当今新技术不断涌现及时效性媒体的氛围中。



School of The Arts, Universiti Sains Malaysia (USM)

Our School of the Arts was a constituent of the Humanities Department. In 1999, the winds of change had taken place, we gained the full-fledge status as an independent entity within the whole set up of Universiti Sains Malaysia. The core of our aspiration is to achieve the level of excellence whereby our students will be able to think critically and at the same time, we have vigorously worked to mould our students to be the moving force of change in the ever progressing creative world, especially in this time of rapid convergence of technology and time-based media.





该剧对经典剧《俄狄浦斯-塔拉尼斯》进行了改编，把事发地搬到了经历了封建战争和政治阴谋的南菲律宾棉兰老岛。该剧探索了舞蹈、无文字表达法、音乐和视觉的合一。虽然场地布景是当地的，但是关于悲剧英雄和其时运逆转的普遍主题具有迫切性和当代感。

Synopsis:

The play - exploring dance, non-textual expressions, music, and visuals – adapts the classic “Oedipus Tyrannus” and transposes this to the southern Philippine setting of Mindanao where feudal wars and the intrigues of politics occur. While the setting may be local, the universal theme about the tragic hero and his reversals of fortune is given an urgent and contemporary sense here.

导演的话:

本剧《反向创作》把俄狄浦斯的故事移植到菲律宾。经典的情节经过再加工，与政治冲突的起伏、个人阴谋、始终存在的对权力的渴望纠缠不休，拥抱着谎言的牺牲者和死亡。该剧源于一节剧作课，通过动作、舞蹈、音乐，歌曲和视觉效果传达意义。臀位分娩的比喻是该剧的中心思想，具有多重含义。布景暗示了妇女的生育器官以及带来灾难和不可预测后果的黑色管道。

Director's words:

The work “transcreates” the Oedipus story transplanted to a Philippine setting. The classic plot is reworked weaving through the undulations of political conflicts, personal intrigues, and the ever-present lust for power hugging victims caught in these webs of deceit and death. Performing meaning through movements, dance, music, chants, and visuals, the play grew from a class playwriting exercise. The metaphor of breeched birth (native term: suhi) is the central image of the play, an image with multiple connotations enhanced by the sets suggesting a woman's birthing organs and a dark canal of misfortunes and unforeseen circumstances.

棉兰老国立大学-伊利甘理工学院综合表演艺术协会

棉兰老国立大学-伊利甘理工学院在成立了综合表演艺术协会后意识到，艺术是教育的支柱。该协会成立于1978年，曾在表演艺术领域完成了各种计划，最新的一项为文化和艺术研究项目。该协会创作了不少佳作，并制定了各种舞台艺术的准则。

作为菲律宾出访演出最频繁的剧团，综合表演艺术协会已在世界各地一百多个城市表演，展示菲律宾南部的各种艺术表现形式。

综合表演艺术协会的创始人是史蒂芬·费尔南德兹和利格亚·费尔南多研究员。包括《哈佛亚洲季刊》等国际媒体曾专题报道了该协会所获得的各种奖项。协会还参加过许多戏剧节，并被众多文学作品提及。

Integrated Performing Arts Guild (IPAG) of the MSU-Iligan Institute of Technology

The MSU-Iligan Institute of Technology (MSU-IIT) through the Integrated Performing Arts Guild (IPAG) recognizes the Arts as a pillar of education. Founded in 1978, IPAG implements programs in the performing arts, the latest being a Culture and Arts Studies Program, creates notable productions, and defines principles in stagecraft.

As the Philippines' most travelled repertory company having performed in over a hundred cities worldwide, IPAG integrates the artistic expressions of the south where it is based.

Founded by Steven P.C. Fernandez and researcher Ligaya Fernando-Amilbangsa, IPAG is recipient of awards having been featured in international media, the Harvard Asia Quarterly, in numerous anthologies, and countless festivals.

演职人员表 Cast & Credits:

Director, Music Composer, and Playwright

导演/编剧/音乐制作:

STEVEN PRINCE C. FERNANDEZ 史蒂芬·费南德

Stage Manager 舞台监督:

HERNINIGILDO DICO 诃尼尼杰多·迪克

Production Manager 制作人:

ARLEM M. ABANES 阿仁·阿贝斯

Technical Director and Designer

舞台技术导演/设计:

VICMAR P. PALOMA 威克玛·帕洛玛

Choreographer 编舞:

LEILANI M. FERNANDEZ 雷玛尼·费南德

Actor 演员:

Michael C. Lagura 麦克·西·拉古拉

Blesy M. Cece 布莱希·姆·西西

Julius Gregory Hechanova 茱里亚斯·格莱格瑞·海肯诺瓦



《探讨性别暴力之论坛剧场》
Forum Theatre Workshop Production
on Gender-based Violence



由戏剧工作者李邪领导的工作坊演出中，表演系荣誉班的学生创造出丰富的人物，反他们的困境和你我身处的社会。这个论坛剧场，将带给观众一次振奋的体验。通过近距离的演出，我们希望刺激观众的思维，检视和探讨女性在真实生活中，所面对的各种无形暴力。

Synopsis:

In a powerful workshop production led by theatre practitioner Li Xie, the BA (Hons) Acting students mold compelling characters, mirroring their struggles, their society. Your society.

This Forum Theatre piece promises to be a stimulating encounter. Through this intimate performance, we hope to provoke thought and discussion on the less tangible forms of violence against women that continue to be a reality.

新加坡拉萨尔艺术学院

拉萨尔的演员训练严格且全面的涉及思想、身体和情感。而且也需要多种类型的表演活动加以实践，而且这些要求在当下比以往更加显著。职业表演生涯可以在戏剧、电影、电视和很多其他形式的媒体中展开。在舞台和屏幕上，演员可以用他们的技巧与智慧重新演绎世界经典，也可以创造出新颖真实、发人深思的形象。这一表演课程提供所有关键要素的高质量训练：表演、发声和肢体驾驭技巧，以及想像、即兴和研究技巧。理论和实践比重平衡，包括戏剧文学、剧本分析、世界戏剧和电影。拉萨尔旨在培养出善于思考、精于表达的演员，拥有主见和创造力，具备跨领域、媒体及表演文化而展开工作的能力。

Lasalle College of the Arts, Singapore

LASALLE College of the Arts is a leading contemporary arts institution in Singapore, providing tertiary arts education within a dynamic environment that reflects the collaborative and interactive discipline inherent in artistic practice. The Faculty of Performing Arts offers a range of undergraduate programmes in Dance, Music and Theatre. The degree programmes are offered at Honours level and include, Acting, Musical Theatre, Dance and Music (Jazz, Popular Music, Classical Music, Composition and Music Technology). In addition, the Faculty offers diplomas in Dance, Performance, Music, Audio Production and Technical and Production Management.

See www.lasalle.edu.sg

导演的话:

论坛剧场的形式，需要观众的积极参与，实验各种解决剧中人物困境的可能性。它旨在探索作为集体，我们能如何改变社会。除了表达自己的想法，它也邀请观众上台，亲身投入和体会人物的困境。

Director's words:

The forum theatre format calls for active participation and problem-solving from the audience. It aims to explore how we can change our world as a community. Beyond voicing their opinions, audience members are invited on stage to participate within the world of the play.



演职人员表 Cast &Credits:

Shana Yap Yen Ling	叶艳灵
Chanel Chan Hui Yin	曾慧银
Morwenna Alice Maclean	毛文娜·爱丽丝·麦克林
Axel Renevey	艾克赛尔·润那维
Lian Sutton Tan Guo	陈国联
Rytasha Vipulroy Rathod	瑞塔莎·维普罗威·瑞沙德
Frances Lee Rong Hua	李榕
Benjamin Chow Chong Jing	本杰明
Kyle Charles Peter Gannon	凯尔·查尔斯·彼得·甘依
Chng Xin Xuan	庄欣璇
Andrew David Sutherland	安德鲁·戴维·萨瑟兰德
Benedict Hew Kuan Hoong	丘宽丰
Dominique De Marco	多米尼克·德·马可



该戏由莎士比亚剧的片段组成，通过不同的观点，告诉人们泰国当前的情况。来自于《如你所愿》、《罗密欧与朱丽叶》、《麦克白》、《哈姆雷特》、《李尔王》中的场景重组，形成全新的故事情节。

Synopsis:

The performance consists of excerpts from Shakespeare's plays telling the story about the current circumstance of Thailand through different points of view. The scenes from As You Like It, Romeo and Juliet, Macbeth, Hamlet, King Lear and etc. are restructured and combined all together to create a new story line, performed by five actors along with the visual images on the large screen.

导演的话：

五名演员与投射在大屏幕上的视觉图像一起表演，展示了政治冲突、暴力和当代泰国所失去的某些东西。演员有时用悲凉的声音，有时用讽刺的口吻，借助于莎士比亚那些令人难忘的经典场景，证明这些丑陋的问题一直与人类共存。经典剧目永恒的场景总是可以向世界呈现这个真相。

Director's words:

The political conflicts, violence, and lost in contemporary Thailand will be presented, some in tragic voice and some in sarcastic voice, through the memorable scenes of the classics of Shakespeare's, to prove that these ugly problems have existed all along with human beings, and the timeless scenes from the classics are always be able to present this truth to the world.

演职人员表 Cast &Credits:

演员	Cast:	阿帕桑-帕帝塔侬 Arpassorn Patitanon、帕奴瓦特-尹萨瓦特 Panuwat Inthawat、拉塔鲍恩-坎沙拉特 Rattaporn Konshaurat、肖拉维斯-查桑斯 Sorawis Chinsangthip、塔里恩-帕里恩亚尼特 Tarin Prinyaknit
导演	Director:	巴恩哈萨-杜西恩 Bhanbhassa Dhubthien
编剧	Script Writer:	帕里达-马依阿费布尔 Parida Manomaiphul
编导	Choreographer:	卡琳.拜帕珊 Karin Baipaisarn
媒体编辑	Media Editor:	希帕斯里-霍梅理 Thepsiri Hommale
音响师	Sound Designer:	拉皮德克-库拉布沙亚 Rapeedech Kulabusaya
制作人/剧团经理	Producer / Troupe Manager:	皮阿瓦特-沙姆库兰古尔 Piyawat Thamkulangkool

泰国朱拉隆功大学艺术学院戏剧艺术系

该戏剧艺术系1971年由泰国近代戏剧先驱索德萨教授和泰国国家艺术家协会联合创立，是该国第一个可颁发西方戏剧学士学位的机构。目前的课程包括表演、导演、编剧、设计、文学理论与批评等，约有45名戏剧艺术专业的学生、60名年龄较小的学生和400名走读生。除此之外，还有20名研究生在攻读硕士课程（至2007年起）。

Department of Dramatic Arts Faculty of Fine Arts, Chulalongkorn University Thailand

Founded in 1971 by modern Thai theatre pioneer and National Artist Assoc. Prof. Sodsai Pantoomkomol, the department is the country's first institution to offer bachelor's degree in western drama and theatre. At present, classes in acting, directing, playwriting, design, literature, theory and criticism are being offered to approximately 45 dramatic arts major students, 60 minor students, and 400 liberal arts students, in addition to 20 graduate students in our master's program (run since 2007).



2014 年亚太局工作坊日程表

Schedule of APB workshops 2014

日期 / 时间 Date & Time	学校 Schools	工作坊 Workshops	指导老师 Instructors
5/11 9:00	澳大利亚伍伦贡大学 University of Wollongong, Australia	《拉班 / 摩尔格林工作坊》 Laban/Malmgren workshop	珍妮丝·海思 Janys Hayes
5/11 14:00	泰国朱拉隆功大学 Chulalongkorn University, Faculty of Arts, Thailand	《导演工作坊》 Directing Workshop	巴哈沙·杜献 Bhanbhasa Dhubthien
5/12 9:00	上海戏剧学院 Shanghai Theatre Academy, China	《戏曲程式与生活》 Chinese Traditional Theatre Stylisation and Life	李莎 Li Sha
5/13 9:00	日本桐朋戏剧音乐学院 TOHO GAKUEN College of Drama and Music, Japan	《表演训练——安提戈涅片 段练习》 Acting workshop- scene works	彼特·格斯纳 Peter Goessner
5/14 9:00	印度尼西亚国立日惹艺术 学院 Indonesia Institute of the Arts, Yogyakarta	《传统瓜哇表演的帽子戏法》 Hat Style in Traditional Javanese Performing	瓦黑德·纳克尤诺 Wahid Nurcahyono
5/15 9:00	菲律宾棉兰老国立大 学伊利甘理工学院 Integrated Performing Arts Guild (IPAG) of the MSU -Iligan Institute of Technology, Philippines	《菲律宾南部舞蹈潘格雷作 为戏剧载体》 The pangalay (Southern Philippine dance idiom)	雷澜尼·费南德斯 Leilani M. Fernandez

2014 亚太局戏剧院校交流展演日程表 Schedule of APB Theatre Festival 2014

场地 Venue	5月10日/周六 May 10 Saturday	5月11日/周日 May 11 Sunday	5月12日/周一 May 12 Monday	5月13日/周二 May 13 Tuesday	5月14日/周三 May 14 Wednesday	5月15日/周四 May 15 Thursday
端钧剧场 Duanjun Theatre	上海戏剧学院 《起死》 演出时间: 13:15 Back to Life by Shanghai Theatre Academy, China		蒙古国立文化艺术大学 《母亲的灵魂》 演出时间: 13:15 Mother's Soul by Mongolian State University of Arts and Culture		日本桐朋戏剧音乐学院 《安提戈涅》 演出时间: 13:15 Antigone by TOHO GAKUEN College of Drama and Music, Japan	
新空间 New Space		台北艺术大学戏剧学院 《莱拉》 演出时间: 14:00 Laila by Taipei National University of the Arts		澳大利亚伍伦贡大学 《菲德拉》 演出时间: 14:00 Phèdre by The University of Wollongong, Australia		韩国艺术综合学校 《红杏出墙》 演出时间: 14:00 Therese Raquin by Korea National University of Arts
U1	香港演艺学院 《鱼玄机的狂野派对》 演出时间: 15:30 The Wild Party of Yu Xuanji by Hong Kong Academy for Performing Arts		印度尼西亚国立日惹艺术学院 《卡索根的女人》 演出时间: 15:30 Women of Kasongan by The Indonesian Institute of the Arts, Yogyakarta		伊朗德黑兰大学艺术学院 《图兰吉的故事》 演出时间: 15:30 Story of Toranj by University of Tehran, Iran	
莲花路黑匣子 Lianhua Road Black box		中国戏曲学院 《天颜》 演出时间: 19:15 Tianyan by National Academy of Chinese Theatre Arts		泰国朱拉隆功大学戏剧学院 《Sh.I.T- 莎士比亚在泰国》 演出时间: 19:15 Sh.I.T (Shakespeare In Thailand) by Chulalongkorn University, Thailand		菲律宾棉兰老国立大学伊利甘理工学院 《分娩》 演出时间: 19:15 Suhi (Breech Birth) by MUU-IIT IPAG, Philippines
莲花路大剧场 Lianhua Road Theatre	印度国立戏剧学院 《仲儿》 演出时间: 19:15 Madhyam Vyayog by National School of Drama, India		马来西亚科技大学艺术学院 《他者的反观》 演出时间: 19:15 Reflections on anOTHER by Universiti Sains Malaysia		韩国湖西大学 《回家: 请别忘记我》 演出时间: 19:15 Homecoming: Please don't forget me by HOSEO University, Korea	
1号形体房 Rehearsal Room #1		新加坡拉萨尔艺术学院 《探讨性别暴力之论坛剧场》 演出时间: 16:00 Forum Theatre Workshop Production on Gender-based Violence by LASALLE College of Arts, Singapore				

主办：上海戏剧学院
 Host: Shanghai Theatre Academy
 中国戏曲学院
 National Academy of Chinese Theatre Arts

上海戏剧学院承办部门：
 Organizers of Shanghai Theatre Academy:
 国际交流中心
 International Cooperation Office
 演艺中心
 Performance Management Centre
 研究生部
 Division of Graduate Studies
 舞美系
 Department of Stage Design
 戏曲学院
 College of Chinese Opera
 教务处
 Academy Affairs Office
 外国戏剧研究中心
 The Centre for the International Theatre Studies

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 本科12级灯光专业\本科11级灯光专业

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