

第十届亚太区域戏剧院校校长会议暨戏剧展演

The 10th APB Theatre School Directors' Conference and Theatre Festival

an



主办单位：上海戏剧学院
Host: Shanghai Theatre Academy



支持单位：国际戏剧协会
Support: International Theatre Institute

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3-9 June 2017

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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所演艺类艺术高校齐聚上海戏剧学院佛西楼，召开了第一届APB戏剧院校长会议，一个充满生命力的戏剧教育的平台就此建立起来。

时至今日，这个平台的成员学校已经成长为24个。期间，上海戏剧学院、印度国立戏剧学院、台北艺术大学、越南表演专业训练和实践中心、新加坡拉萨尔艺术学院分别举办过校长会议和戏剧节展演，戏剧节也从成立时拟定的两年一度，变成了一年一度，各校轮流主办的盛大节日，成为了亚太区域戏剧专业师生相聚相知、互助互动的重要交流场所。

今年恰逢这一属于我们的戏剧院校联盟成立十周年，上海戏剧学院很荣幸又一次成为东道主。和以往一样，本次活动内容包括校长会议、学生展演和工作坊等；来自中国、蒙古、日本、韩国、新加坡、泰国、印度尼西亚、印度、澳洲、伊朗、菲律宾以及香港和台湾等国家和地区的17所院校师生将再一次大显身手，并将通过这些活动结下深厚友谊。

每一次兄弟院校的聚会都见证了各种不同的戏剧教育理念融合，每一次学子们的聚首都带来了青春和灵感的迸发，衷心祝愿我们的平台在大家共同努力之下不断地推动亚太地区戏剧专业教育的蓬勃发展。

On March 29 and 30 of 2008, 16 performing arts colleges and universities from 13 countries and regions in the Asia-Pacific region gathered in Foxi Building at Shanghai Theatre Academy and held the first APB Theatre College Presidential Conference, giving birth to a dynamic theatrical education platform.

To date, the size of this platform has grown to 24 members. In this stint, the presidential conference and theatre festival have been held at Shanghai Theatre Academy, National School of Drama, India, Taipei National University of the Arts, National Centre for Practice Workshop and Professional Training in Performance, Vietnam, and LASALLE College of the Arts, Singapore respectively. The theatre festival has become a grand one, held by APB members in turn and on a yearly basis instead of the original once in two years. It has given a golden opportunity to theatre teachers and students for better understanding, mutual benefits and further communication.

The year of 2017 coincides with the tenth anniversary of the alliance. Shanghai Theatre Academy enjoys the honor once again to be the event host. As usual it consists of presidential conference, students' performance and workshop, etc. The teachers and students of 17 schools from China, Mongolia, Japan, South Korea, Singapore, Thailand, Indonesia, India, Australia, Iran, the Philippines and Hong Kong and Taiwan will show their expertise and techniques and build up their friendship.

Every gathering witnesses the fusion of different theatrical education theories and the sparking of young and fresh minds' inspirations. Wish our mutual efforts can fuel the platform's continuous development in theatrical education in the Asia-pacific region.

2017联合国教科文组织国际剧协亚太地区戏剧院校展演活动出席院校及机构

The Participating Schools of 2017 Asia-Pacific Theatre Schools' Festival

澳大利亚墨尔本大学维多利亚艺术学院

Victorian College of the Arts, University of Melbourne, Australia

澳大利亚伍伦贡大学

University of Wollongang, Australia

西澳表演艺术学院

Western Australian Academy of Performing Arts

上海戏剧学院

Shanghai Theatre Academy, China

中国戏曲学院

National Academy of Chinese Theatre Arts, China

香港演艺学院戏剧学院

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

台北艺术大学

Taipei National University of the Arts

印度国立戏剧学院

National School of Drama, India

印度尼西亚国立日惹艺术学院

Indonesia Institute of the Arts, Yogyakarta, Indonesia

韩国湖西大学

Hoseo University, Korea

2017联合国教科文组织国际剧协亚太地区戏剧院校展演活动出席院校及机构
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韩国综合艺术学校

Korea National School of Arts

日本桐朋戏剧音乐学院

Toho Gakuen College of Drama & Music, Japan

蒙古国立文化艺术大学

Mongolian State University of Arts and Culture

菲律宾马尼拉雅典耀大学戏剧系

Department of Fine Arts, Ateneo de Manila University, Philippines

菲律宾棉兰老国立大学伊利甘理工学院

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

新加坡拉萨尔艺术学院

LASALLE College of the Arts, Singapore

泰国朱拉隆功大学艺术学院戏剧系

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

伊斯兰自由大学布什尔分校 (特邀)

Islamic Azad University, Bushehr, Iran (Guest School)

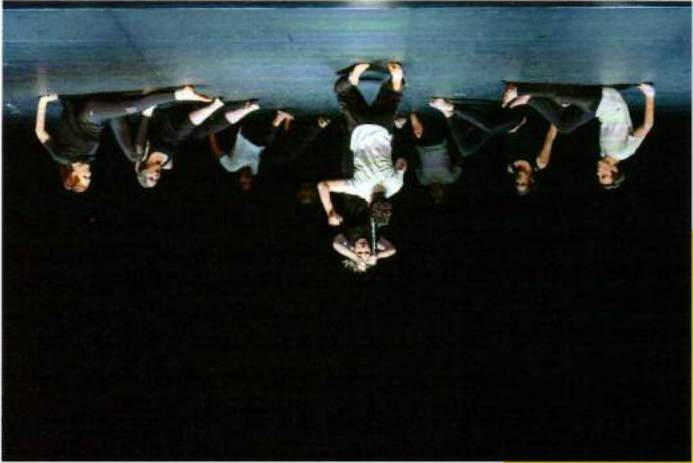
上海京剧院 严庆谷 (特邀)

By Yan Qinggu from Shanghai Beijing Opera Company, China (Guest Artist)

- 澳大利亚墨尔本大学维多利亚艺术学院
Victorian College of the Arts, University of Melbourne, Australia
- 《安东·契诃夫之樱桃园和海鸥片段》
Scenes from *The Cherry Orchard & Seagull* by Anton Chekhov
- 澳大利亚伍伦贡大学
University of Wollongang, Australia
- 《空舞台》
A Bare Stage
- 西澳表演艺术学院
Western Australian Academy of Performing Arts
- 《解放爱丽丝的爪子》
The Emancipation of Alice Paws or Bite the Hand
- 上海戏剧学院
Shanghai Theatre Academy, China
- 《射日·奔月》
Hou Yi
- 中国戏曲学院
National Academy of Chinese Theatre Arts, China
- 豫剧《朱丽小姐》
Yu Opera Miss Julie
- 台北艺术大学
School of Theatre Arts, Taipei National University of the Arts
- 《来了！来了！从高山上重重的落下来了！》
Coming! Coming! Fall From Mountain Heavily Coming!
- 印度国立戏剧学院
National School of Drama, India
- 《鲁斯塔姆和苏赫拉布》
Rustam & Sohrab
- 印度尼西亚国立日惹艺术学院
Indonesia Institute of the Arts, Yogyakarta, Indonesia
- 《罗罗琼格朗传》
The Legend of Roro Jonggrang
- 韩国湖西大学
Hoseo University, Korea
- 《生气的首尔山神奶奶》
Angry Seoul Sam-Sin Grandmother
- 蒙古国立文化艺术大学戏剧学院
School of Theatre Arts,
Mongolian State University of Arts and Culture
- 《命运，被神遗忘》
Fate, Forsaken by God
- 菲律宾马尼拉雅典耀大学戏剧系
Department of Fine Arts, Ateneo de Manila University, Philippines
- 《路边的咖啡馆》
The Wayside Café
- 菲律宾棉兰老国立大学伊利甘理工学院
Integrated Performing Arts Guild (IPAG),
MSU-Iligan Institute of Technology, Philippines
- 《奥菲斯三部曲》
Orpheus Trilogy
- 新加坡拉萨尔艺术学院
Faculty of Performing Arts,
LASALLE College of the Arts, Singapore
- 《大发雷霆》——卡巴莱音乐剧
Raise the Roof – A Musical Cabaret
- 泰国朱拉隆功大学艺术学院戏剧系
Faculty of Arts, Department of Dramatic Arts,
Chulalongkorn University, Thailand
- 《无人居住在此》
No Man Lives Here
- 伊斯兰自由大学布什尔分校（特邀）
Islamic Azad University, Bushehr, Iran (Guest School)
- 《漫步天堂七天》
A Week of Walking in Paradise
- 上海京剧院 严庆谷（特邀）
By Yan Qinggu from Shanghai Beijing Opera Company,
China (Guest Artist)
- 《京剧丑角表演艺术》
The Art of Clowning in Chinese Opera

戏剧实践的二年级学生演出了安东·契诃夫《樱桃园》和《海鸥》中的部分场景，作为自然主义风格的表演训练。经过指导，他们把场景从戏剧的原始时间调整到现今的任何时间段。写作和表演中的契诃夫风格对西方文化产生了广泛影响。在当代澳大利亚电视中也可见其影。ABC电视台播出的广受欢迎的电视剧《请喜欢我》展示了拥有强烈自然主义风格的演员价值观、角色、语言、喜剧和典型的契诃夫式生活写照：试图抛开过去，拥抱全新未来，思索现实的嘲讽。

The second year Theatre Practice students were assigned scenes from Anton Chekhov's *The Cherry Orchard* and *Seagull* as an acting exercise on naturalism. They were instructed to adapt their scene to any time period from the play's original time up until present day. The Chekhovian style of writing and performance has had a broad influence on Western culture and can be found in contemporary Australian television. For example, the popular ABC television show "Please Like Me" exemplifies the value of actors who have a strong sense of naturalism, character, language, comedy, and what can be easily identified as classic Chekhovian life reflection: hoping for a better future in an attempt to leave the past behind; contemplating the irony of one's present situation.





墨尔本大学维多利亚艺术学院

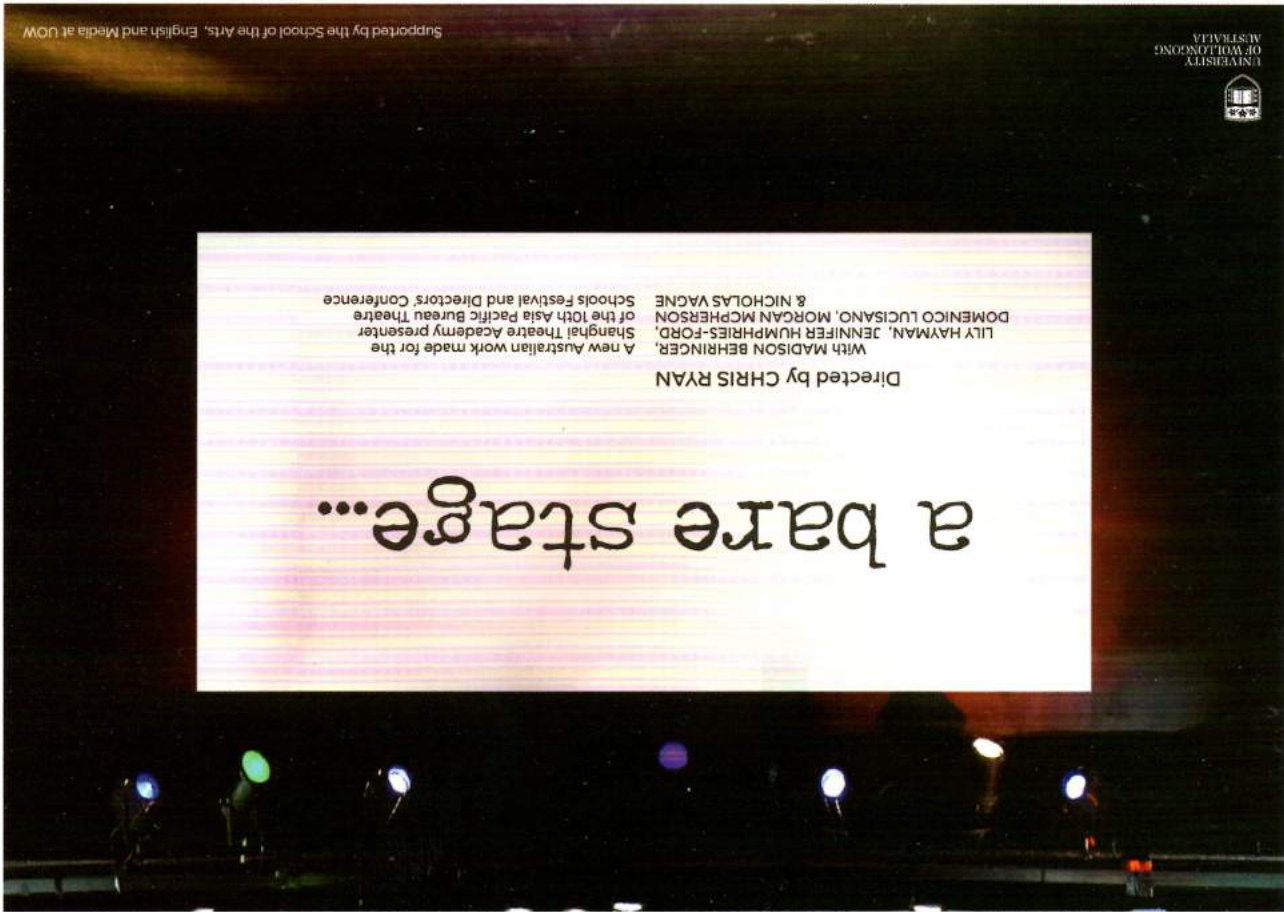
维多利亚艺术学院坐落在墨尔本艺术区的中心地带，该学院是澳大利亚领先的视觉和表演艺术教育机构，开设的课程和培训内容主要有六个领域：美术、舞蹈、戏剧、电影电视、音乐及制作，学院已有40多年历史，在澳大利亚艺术界有着至关重要的影响。

戏剧学院充满着活力和创造力，所设课程体系广泛而严格，全日制课程包括：在戏剧、影视和新媒体方面的表演、导演、制作、演员训练、声音训练。学生不但需要发现和掌握的能力，更需要艺术鉴赏力，不断探索形式和意义，与其他创作伙伴一起拓展戏剧的疆界。他们毕业后声名远扬，活跃于主流戏剧界。在传统和新兴的表演环境中，富有创造力的开展工作，对澳大利亚的原创戏剧贡献巨大。

Victoria College of The Arts, University of Melbourne, Australia

Victoria College of The Arts (VCA), University of Melbourne, is located in Southbank, the heart of the arts precinct in Melbourne. It is a leading Australian visual and performing arts training institution, offers courses and training in six academic disciplines: fine arts, dance, drama, film and television, music and production.

The school of drama is a dynamic and innovative department with an intensive and rigorous curriculum, offering full-time courses in acting, directing, choreography, actor training and voice teaching in theatre, film television, radio and new media. Through the discovery and mastery of skills, we enable our students to develop virtuosity. They investigate form and meaning and expand the boundaries of all aspects of the arts of the theatre, whilst integrating their work with creative collaborators. Our students and graduates are renowned for their capacity to work creatively and collaboratively, in both traditional and groundbreaking performance contexts. They work at the highest level of excellence in mainstream drama and have contributed enormously to the development of original work in this country.



《空舞台》是一部关于身体及其如何占据空间的戏剧。空间即舞台，但同时它也可以是一个房间，一条街道，一个公园或者一座城市。

表演者就是空间里的身体，逐渐占据“空舞台”，同时他们也逐渐占据观众的想象空间。

Synopsis

A Bare Stage is about the body and how it occupies the space. The space is the stage, but then again it could be a room, a street, a park or a city.

The performers are the bodies in the space occupying *A Bare Stage* but they also occupy the imaginations of their audiences.

导演的话

《空舞台》对舞台的物理空间和布局安排进行了一系列探索。舞台上没有布景，空空如也，就像上一场戏已经结束，而下一场戏还未开始。观众甚至能看见里面的长条灯这些通常藏在布景和幕布背后的东西。

在这几乎没有布景的环境中，表演者通过和观众互动，努力表现真实可信。然而，空间的历史是一种模仿、一种假象和虚幻，在空旷的舞台上，表演者是怎样将其变为真实的存在呢？

Director's words

A Bare Stage is a series of explorations of the geography or architecture of the stage, the bare stage. There is no set. The stage needs to be stripped bare, as if between the last show that has already gone and before the next one comes in, the lighting bars are exposed, we see what is usually behind the set and behind the back drop or back curtain.

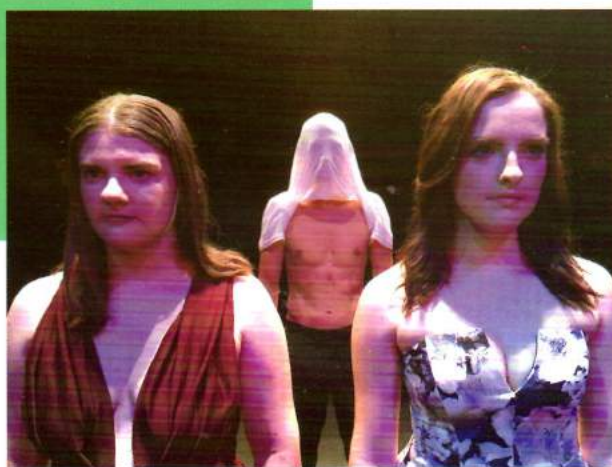
The performers are engaging with their audience in this minimal setting trying to be real, authentic and genuine, but the history of the space is one in imitation, make believe, illusion and fiction, how does one become real on a bare stage?

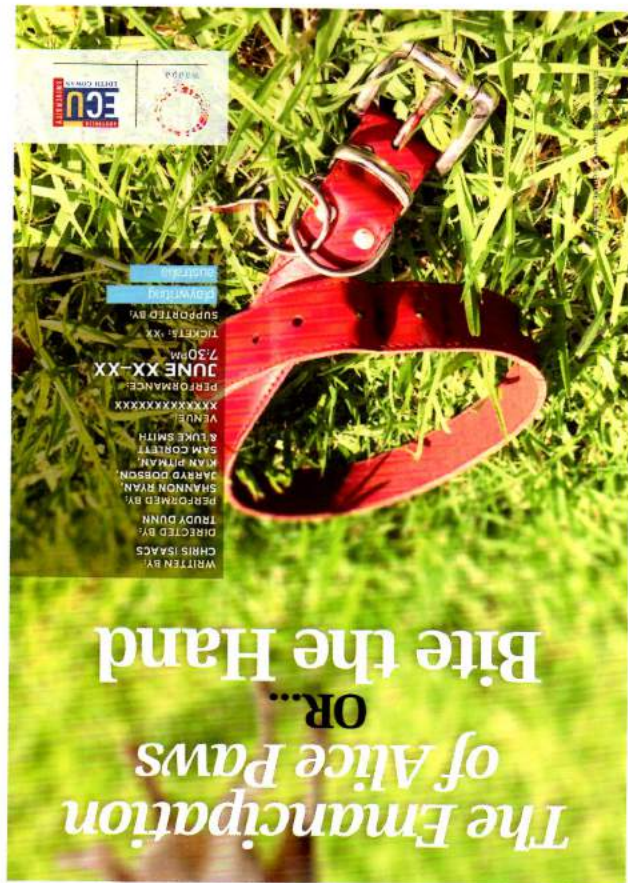
澳大利亚伍伦贡大学

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，该大学的注册学生总数为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，以面试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、剧作法、场景研究等。学生还需定期为公众表演。

The University of Wollongong, Australia

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.





《解放爱丽丝的爪子》或《咬手》：戴尔和山姆十分喜爱他们的宠物狗爱丽丝，在一种叫意识加速包的新科技的帮助下，爱丽丝和主人的关系变得更加亲密。戴尔犹豫不决是否要给爱丽丝人一样的意识。但是当山姆邀请万斯带着他那温顺宠物狗莱克斯来他家时，戴尔决定给予爱丽丝人类意识。爱丽丝的智商不断提升，她与戴尔的友谊也不断升温。但是山姆担心长此以往爱丽丝会失去控制。山姆还是想保持原样，维持主人和宠物的关系。可如今再走回头路着实不易，因为此时的爱丽丝自认和主人地位平等。山姆听从了万斯的建议，说服戴尔给爱丽丝制定更严格的规矩。这些规矩愈加限制了爱丽丝，最后她忍无可忍，开始为自由而战。

Synopsis

Dale and Sam adore their pet dog Alice, and with a new Consciousness Accelerating Pack technology she could become closer to them than ever before. Dale is hesitant to give Alice a human-like consciousness, but when Sam invites Wes and his submissive Capped dog Rex over it seems he has no choice. As Alice's intelligence grows so does her friendship with Dale, but Sam is concerned the leash on their pet is becoming too loose. Sam wants to keep the owner/pet dynamic the way it was, but it's not so easy when the pet considers itself an equal. Under Wes' advice Sam convinces Dale to impose stricter rules on Alice. As these rules grow ever constricting to Alice she has no choice but to begin fighting back for her freedoms.

导演的话

本剧时长25分钟，由一名导演系硕士生执导，由五名二年级表演系学生演出。本剧由澳大利亚戏剧创作协会合作，是学生、导演和编剧共同努力的结晶。《解放爱丽丝的爪子》涉及到自由与社会责任等伦理问题，目的在于向观众提出问题，而不是仅仅接受该情境。

Director's words

This 25 minute play is performed by 5 current 2nd Year Acting students and has been directed by a Masters of Directing student. The play has been developed in collaboration with Playwrighting Australia, with the students and director developing this performance in partnership with the playwright. Tackling ethical questions relating to freedom and social responsibility, *The Emancipation of Alice Paws* aims to challenge the audience to ask questions rather than just accept situations.

西澳表演艺术学院

西澳表演艺术学院是全球顶尖表演艺术学院之一。本校毕业生质量极高，广受全国乃至全世界的认可。学院提供全澳最全面的舞台表演教育和幕后培训。

The Western Australian Academy of Performing Arts

WAAPA – The Western Australian Academy of Performing Arts is one of the world's leading performing arts academies. It is recognised nationally as well as internationally for the quality of its graduates. It provides the most comprehensive training in Australia – both on stage and behind the scenes.

演职人员表

编剧：克里斯·埃塞克

导演：邱迪·邓

演员：山姆·考乐特、
卢克·史密斯、
夏依·瑞恩、
柯安·皮特曼、
杰瑞德·多布森

Cast & Credits

Playwright: Chris Isaacs

Director: Trudy Dunn

Cast: Sam Corlett,
Luke Smith,
Shannon Ryan,
Kian Pitman,
Jarryd Dobson



故事讲述了东方天帝帝俊与妻子日神羲和生下十个太阳，但知放任儿子们玩乐，引得天降大火，怪兽出林，民不聊生。帝俊召喚天神羿下界除怪，羿到人间杀死了一干怪兽，在百姓的膜拜中自我膨胀，竟不顾嫦娥的阻拦，擅自射杀了九个太阳。羲和为九个儿子之死向帝俊哭鬧，帝俊将平定天下之功归羿逐出天庭。

时光荏苒，岁月如梭，下凡之后的羿由于辐射能力过于强大，导致与嫦娥一起下凡之后，陷入了所居之方圆百里的活物全被射杀干净而生活窘迫的困境中，最后发现嫦娥偷吃仙药逃离尘世……

Synopsis

The heavenly emperor and his wife had ten sons, all of whom became the suns in the sky. The indulged suns caused a catastrophic fire in the earthly world, with the beasts forced out of the forest and people suffering greatly. The emperor summoned the god by the name of Yi to slay the beasts for humans. Yi managed to kill all the monsters and his ego enlarged in people's worship. Despite Chang'e, his wife's objection, he shot down the emperor's nine sons (suns), leaving only one up there. The emperor's wife saddened and talked the emperor into expelling Yi out of the heaven for revenge.

With time fleeing away, Yi's amazing archery put himself and his wife in a dire situation that all the animals around were shot dead by him. They had nothing to feed on and life became so hard to live on. Afterwards Yi found out that his wife took a kind of panacea and fled the earthly world...

导演的话

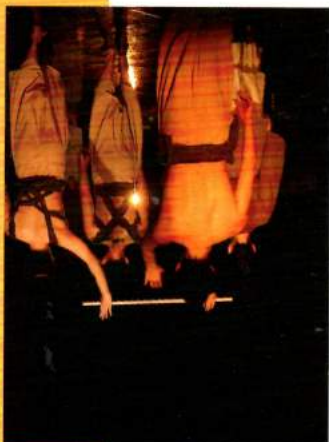
“当我沉默着的时候，我觉得充实，我将开口，同时感到空虚。”——鲁迅

本剧选取先秦古籍《山海经》、以及《淮南子》中羿的故事为原型，结合鲁迅的小说《故事新编》中的《奔月》来进行改编和拼贴。整体故事的框架结构以《射日》及《奔月》两个中国古代神话故事为蓝本，从而进行原创性改编。

Director's words

When I am silent, I feel full; when I am about to speak, I feel empty. —Lu Xun

The play is based on the character Yi in Shan Hai Jing, a Chinese bestary, and Hui Nan Tzu, in combination with part of the story Flying to the Moon. It is adapted within the frame of two Chinese classic tales Shooting the Sun and Flying to the Moon.



上海戏剧学院

上海戏剧学院是中国戏剧艺术教育的著名学府，是文化部和上海市共建的综合性艺术学院，是联合国教科文组织国际戏剧协会总部所在地（与国际戏剧协会总部保持密切的合作关系，是联合国教科文组织和国际戏剧协会共同创建的“世界演艺高校网络”的两大协作中心之一），拥有世界戏剧院校联盟、亚洲戏剧教育研究中心席位。学校现有全日制学生2215人，其中硕士生204人，博士生88人，分布在12个院（系/部）的15个专业。学校已“至善至美”为校训，秉承精英教育理念，培养“德艺双馨”人才，传承民族文化，引领艺术创新，自觉承担国家和城市建设的使命，努力建设成为世界一流艺术大学。

Shanghai Theatre Academy, China

Shanghai Theatre Academy (STA) is a prestigious university of arts education in China, and a comprehensive art university co-sponsored by the Ministry of Culture of China and Shanghai Municipal Government. It is closely linked to the International Theatre Institute (ITI), and is one of the two executing institutions of the UNITWIN Network for Higher Education in the Performing Arts. It is also a member of the Global Alliance of Theatre Schools (GATS) and a member of Asia Theatre Education Centre (ATEC), STA currently has 2215 full-time students studying in 15 majors of 12 colleges/ departments, including 204 master students and 88 PHD candidates. With the motto "supreme perfection and beauty", STA upholds the concept of elite education to cultivate talent with moral and artistic excellence, with the goal of inheriting the national culture, leading the artistic innovation and taking up the mission of promoting culture development for Shanghai and China, so as to develop into a world class art university.



演职人员表

文本：《山海经》《淮南子》；鲁迅《故事新编》

指导老师：卢昂

导演：海博

演员：张景程、李艾宣、洪倩芸、孙浩程、冉松

制作人：刘琳琳

舞美设计：陈昊桥

灯光设计：李奥男、徐天择

服化设计：原储睿

平面设计：谢师彤

Cast & Credits

Script: *Shan Hai Jing, Huai Nan Zi* and *New Interpretation of the Story* by Lu Xun

Supervisor: Lu Ang

Director: Hai Bo

Actors: Zhang Jingcheng, Li Aixuan, Hong Qianyun, Sun Haocheng, Ran Song

Producer: Liu Linlin

Stage design: Chen Haoqiao

Lighting design: Li Aonan, Xu Tianze

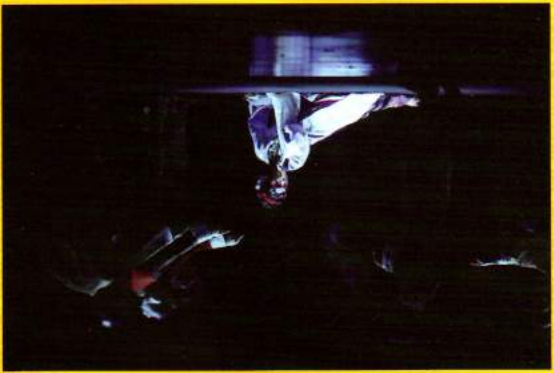
Costume design: Yuan Churui

Graphic design: Xie Shitong

豫剧音乐剧《朱丽小姐》改编自瑞典剧作家大师斯特林堡的同名剧作。大家因秀朱丽在元宵节的晚上勾引仆人项强，并失身于他。两人决定在这一晚私奔，摆脱旧的生活，追求新的、更美好的生活。面对将来，他们各自有不同的打算，而生活却给他们安排了不同的归宿……

Synopsis

On the night of the Lantern Festival, the well-off squire's daughter named Zhu Li seduced Xiang Qiang, her servant, and decided to elope with him in the hope of getting rid of the old days and having a new, better life. The two, however, had their own plans for the future and life finally led them to different destinies.



导演的话

本剧以中国戏曲唱念做舞的独特艺术形式，揭示剧作深刻的思想内涵，对人性的剖析与鞭挞。以河南豫剧充满乡土气息的道白与声腔，鲜活的描绘出西方戏剧大师笔下人物的复杂的心扉！

Director's words

In the unique art form of Chinese traditional opera, this play tries to expose the profound ideological connotation of the original work and to analyze and lash the human nature. Yu opera in Henan Province is rich in rural flavor, and its talking and singing give vivid embodiment of the characters' complex minds.

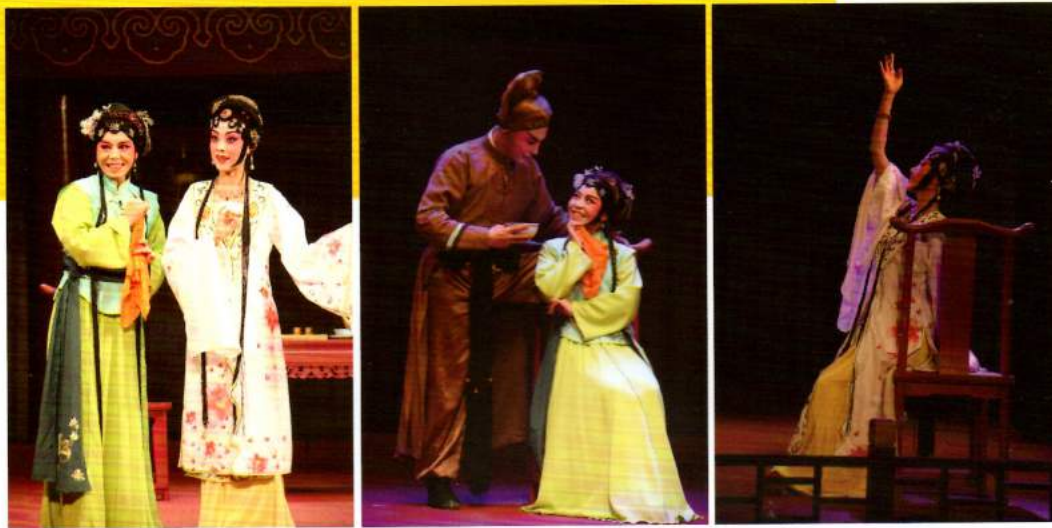


中国戏曲学院

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, China

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 filmmaking as well as theatrical education and criticism.



演职人员表

编剧：孙惠柱、费春放
导演及改编：王绍军
作曲：左奇伟
舞美设计：边文彤
灯光设计：张弓长
服装设计：崔婉星、魏玮
化妆造型：龚元、张思萌
舞蹈设计：董孟克、骈蔼萍、岳梦圆
音乐配器：付喜乐
音乐制作：红斌音乐工作室
伴奏：中国戏曲学院 表演系乐队
演员：王玉凤、张亚鸽、李敬何、李晶花

Cast & Credits

Script: Sun Huizhu, Fei Chunfang
Director & Adaptation: Wang Shaojun
Music composer: Zuo Qiwei
Stage Design: Bian Wentong
Lighting Design: Zhang Gongchang
Costume design: Cui Wanxing, Wei Wei
Makeup: Gong Yun, Zhang Simeng
Choreographer: Dong Mengke, Pian Aiping, Yue Mengyuan
Orchestrator: Fu Xiyue
Music Producer: Hong Bin Music Studio
Music accompanist: National Academy of Chinese Theatre Arts
Actors: Wang Yufeng, Zhang Yage, Li Jinghe, Li Jinghua

很久很久以前

雷声来了！

很久很久以后

雷声来了！

有东西过来了！

来了！来了！从高山上重重地落下来了！

并且活著，活著……

在清醒中呓语，旁观的鸟就在那裡，只是你听不见。但牠的啼声那麽吵，怎麽会听不见呢？

他在船上而你也，不是轮船，是扁舟，小小的一人一叶。不是每个人都有吃晕船药，所以你会吐而他也是。摇头摆脑摆脑摇头，晃啊晃啊晃，泼乱之中可能你会醒来，也可能不会，也可能不会醒，也可能不会醒。

倒下树林纷纷地，巨木落在汪洋中。可是没有哭喊，因为来不及，抑或说反应不过来。你忘了上膛他忘了拔刀，就这样。

扁舟被砸碎了，海面上尽是木头碎屑，搭着木板的你，奋力地继续往彼岸游去。而彼岸也一直往你的反方向游去，一段似乎不会缩短的距离。

「睡吧，睡吧。」树上的矮小老人唱起古老的歌谣。鸟儿吱吱喳喳，但你和他还是听不见，只是继续往前，闷著头往前，不管会不会抵达的往前。

Synopsis

Years and years ago.

The thunder was coming!

Years and years after.

The thunder is coming!

The something is coming.

Coming! Coming! Fall From Mountain Heavily Coming!

And living, and live...

Babbling the language of the dream, the bird that looks on is there, but you do not hear. Its chirping so loud, how could you have not heard?

Not a steamer, but a canoe; small, each in one's own. Not all has taken seasick pill. You will vomit, so will he. Head spinning, spinning head—the waves turn round and round. You may be awakened by the disturbances, or you may not. He may not, or may be awakened.

A forest falls dispersedly onto the earth. Giant woods into the ocean soak. There is no cry, nor wail. Because it is too soon, or rather, not enough time to respond. You forgot to load the bullet, and he—to pull out the dagger. That is all.

The canoe is crushed to pieces, the sea surface covered by its parts. You, who are tagging onto a plank, strive continuously toward the shore beyond. And, the shore beyond keeps swimming towards the direction opposite from you. The distance seems to remain identical.

"Sleep, sleep tight." The short old man on the trees sings out ancient ballads. Birds still twittering, but neither you nor he could hear. You both just keep moving on, burying one's head, regardless of the possibility of ever reaching an end.



台北艺术大学

台北艺术大学拥有音乐、美术、戏剧、舞蹈、电影与新媒体、文化资源等六大学院，以及音乐厅、舞蹈剧场、戏剧剧场、电影剧场和美术馆等其他大学不多见的综合而广博的设施，是教学与实务彼此呼应、互为所用，培育优秀艺术人才的绝佳场所。

Taipei National University of the Arts

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

导演：陈昶旭

编剧：戴华旭

演员：姜贺璇、巫明如、谢孟庭、张敬

灯光&技术设计：廖嘉皇

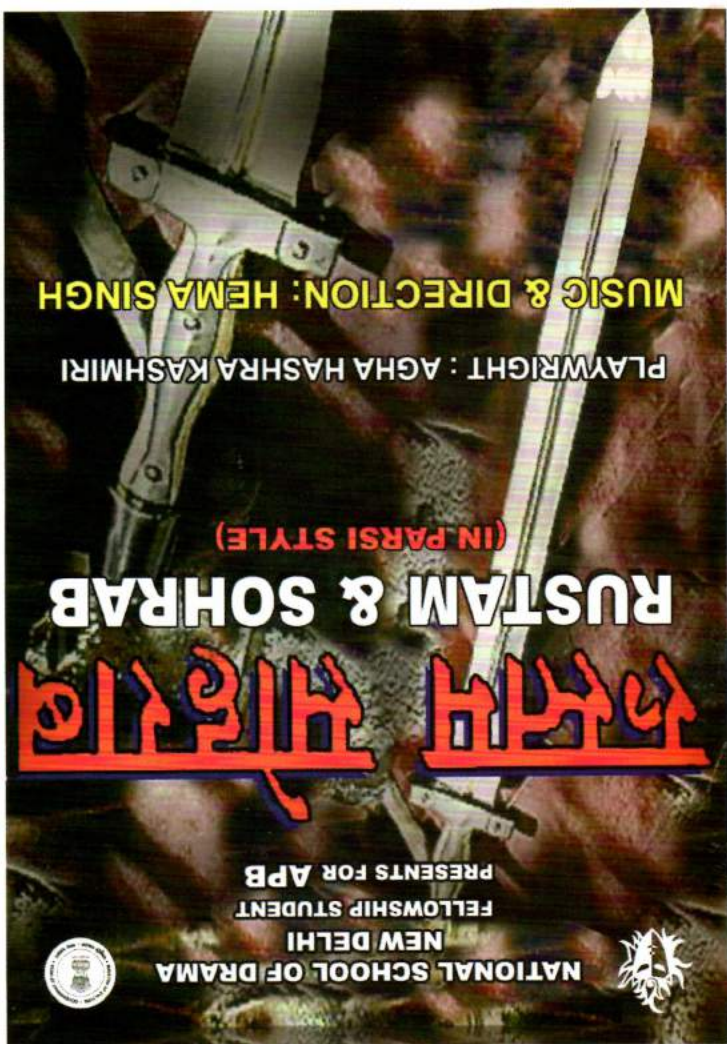
Cast & Credits

Director: Chen, Chang-hsu

Playwright/ Tai, Hua-hsu

Cast: Jiang, He-shiuan, Wu, Ming-ju, Hsieh, Mong-ting, Chang Ching

Light & Technique Design: Liao, Chai-huang



Synopsis

Sohrab grows up as a great warrior. Turkey's king Afrasiyab gets to know about his being the son of Rustom. He is afraid that father and son might join hands and de-throne him. He wants both of them to be dead. So he plans a conspiracy under which he makes Sohrab agree to fight with Iran's force. He orders his two officials Hunan and Barman to keep an eye on Sohrab and not let him know who is Rustam. Sohrab is very happy to know that he is Rustom's son. He agrees to go to the war as he is eager to meet his father and wants to make him the king of Iran. Here the story begins...

开始……

苏赫拉布长大后成了一名伟大的勇士。土耳其国王阿甫拉西亚知道了他是鲁斯塔姆的儿子，害怕他们父子会联手把他撵下台。阿甫拉西亚想置他们两人于死地，于是策划了一个阴谋，让苏赫拉布同意出战伊朗。他命令两位官员——修曼和巴曼——时刻盯着苏赫拉布，不让他知道鲁斯塔姆的身份。苏赫拉布知道了他是鲁斯塔姆的儿子后，十分高兴。他之所以答应出征，正是因为他急切地想要见到父亲，而且他想拥立他父亲为伊朗国王。故事由此

导演的话

我研究帕西风格戏剧已有30年了，我意识到它是印度古典梵文戏剧、民间戏剧和维多利亚戏剧的复杂而又独特的混合体。正是这种风格的复杂属性，在表演、编剧、设计或导演方面提供了多种可能性。帕西风格要求“全能演员”，因此极具挑战性。该风格的独到之处在于激昂的情感、台词和肢体语言。

如往常一样，我也在本剧中尝试该风格。反战戏剧《鲁斯塔姆与苏赫拉布》，与今天仍息息相关。当今世界万象，正在使人们麻木不仁，人际关系失去了目的，伦理价值和人性受到了各种可能的威胁。帕西戏剧极富技巧地暗示了这些威胁，影响观众的潜意识，促使他们认真考虑这些问题。

Director's words

While working on Parsi style of theatre for the last 30 years, I realized that it is an intricate unique mixture of Indian Classical Sanskrit theatre, folk theatre and Victorian theatre. It is this intricate nature of this style which provides multiple possibilities to experiment with it be at the presentation, acting, script, design or direction. It is a challenge to work in this style as it has a 'concept' of 'Total Actor'. Heightened emotions, text and physical language are the uniqueness of the style.

As always I have tried in this production as well. The play *Rustam & Sohrab* which protests against war still holds relevance today. The kind of circumstances that are evolving in today's world, are rendering people insensitive, relationships are losing their purpose, the ethical values and humanity are under threat at every possible level. In the Parsi plays, these threats are hinted and pointed at with deftness, which leave an impact on the subconscious minds of the audience and propels them to ponder upon these issues.

印度国立戏剧学校

印度国立戏剧学校成立于1959年，是世界重要戏剧教育机构之一，也是印度唯一一所戏剧院校。该校学制三年，提供深入、全面的戏剧及其相关的艺术种类的课程。培训以精心策划的教学大纲为基础，教学大纲涵盖戏剧的各个方面，充分体现了理论与实践的结合。作为课程的一部分，学生需创作戏剧并向公众展示。

The National School of Drama, India

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.

演职人员表

灯光舞美：萨迪·恰克拉宝迪

海报、化妆、道具：宝米纳坦·索耐穆度

面具：阿鲁纳·库玛·马利克

音乐：赫马·辛

打击乐：婆瑞穆·库玛、蔚翠·布帕西

照片：迪帕克·库玛 编剧：阿伽·汉思翠·喀什米莉

导演：赫马·辛

Cast & Credits

Light & Set (Design & Operation) : Souti Chakraborty

Poster & Brochure, Make Up & Properties Design & In-charge: Boominathan Sonaimuthu

Masks: Aruna Kumar Malik

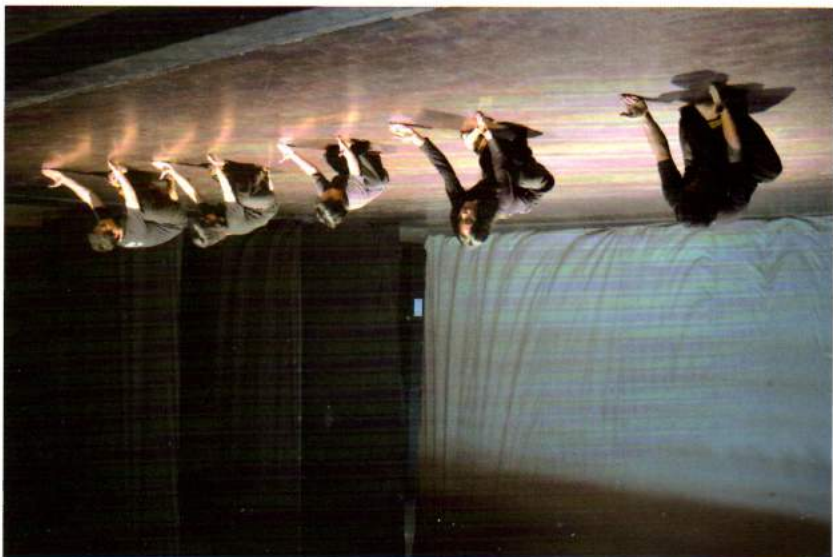
Music : Hema Singh

Percussionist (Drum, Chenda, Table, Surmandal, Cymbal & Harmonium player) : Mr. Prem Kumar Vetri Boopathy

Photography: Deepak Kumar

Playwright: Agha Hastra Kashmiri

Direction: Hema Singh



《罗罗·琼格朗传》讲述的是积怨多年的两大家族彭锦家族和巴卡家族之间的故事。彭锦家族的王子邦顿·邦多瓦爱上了巴卡家族的公主罗罗琼格朗。邦顿·邦多瓦乔装成一位普通男士，化名皮卡坦，设法接近罗罗·琼格朗公主，并使公主坠入爱河。公主之父波克国王很快发现皮卡坦正是自己家族死敌的王子，断然要求公主结束这段爱情。两大王国的战争硝烟随之燃起，波克国王也命断战场。由此罗罗·琼格朗由爱转恨，为了报复，她向邦多瓦提出了一个无法完成的任务，要求他在一夜之内为她建造1000座寺庙，以此证明他的真心。当邦多瓦顺利建造了999座寺庙，仅剩最后一座时，罗罗·琼格朗故意阻挠，让他功败垂成。激怒之下，邦顿·邦多瓦诅咒罗罗·琼格朗，使她变成了最后那座庙。

Synopsis

The Legend of Roro Jonggrang is a story about two kingdoms, Pengging and Baka, which have been enemies for years. Even though having known this circumstance, Bandung Bondowoso, a Prince of Pengging, falls in love with Roro Jonggrang, a Princess of Baka. Bandung Bondowoso makes a plan to approach the Princess by disguising to be an ordinary man, named Pikatan, who makes Roro Jonggrang falling in love with him. King Boko soon finds out about Pikatan who is the Prince of his enemy, and decides to forbid Roro Jonggrang continuing the relationship. The war of two kingdoms happens and causes King Boko's death. Roro Jonggrang turns to hatred when her father die in the war, and takes the revenge to Bondowoso by asking him something impossible which is to build for her 1000 temples in one night to prove his love. When one temple left to build, Roro Jonggrang thwarts Bandung Bondowoso works, and it makes Bandung Bondowoso very angry and curse Roro Jonggrang to be the temple.

导演的话

在这出戏剧的表演中，我们使用了含有邓当和格勒邦舞蹈的米囊表演艺术风格探索爪哇传说。同时我们也在身体动作上使用了斯兰（印度尼西亚的传统武术）。另外也使用了面具、咖嫩甘和阴影等来象征性地表达场景和物件。

Director's words

In this performance we explore Javanese legend with Minang's performing arts style which are dendang and galembong dance. Also we use silat (Indonesia's traditional martial art) for the body works. Another form like masks, gunungan and shadow use as symbol to stylize the form of sett and property.

印尼国立日惹艺术学院

印尼国立日惹艺术学院坐落于印度尼西亚日惹——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人才，最终成为极具魅力的知名艺术家。

The Indonesian Institute of the Arts

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

导演及编剧：赫万·库瓦达尼

助理导演：普尔王度

演员：德威·库拉塔、

福利斯卡·桑吉·卡里斯玛、

穆哈穆德·伊布诺·沙黑波、

马克利斯·穆斯塔法、

埃尔法斯·卡里法杜拉、

赫万·库瓦达尼、

普尔王度、

卡图尔·韦伯诺

Cast & Credits

Director & Playwright: Hirwan Kuardhani

Assistant Director: Purwanto

Cast: Dewi Qurrota Ayun,

Friska Senja Karisma,

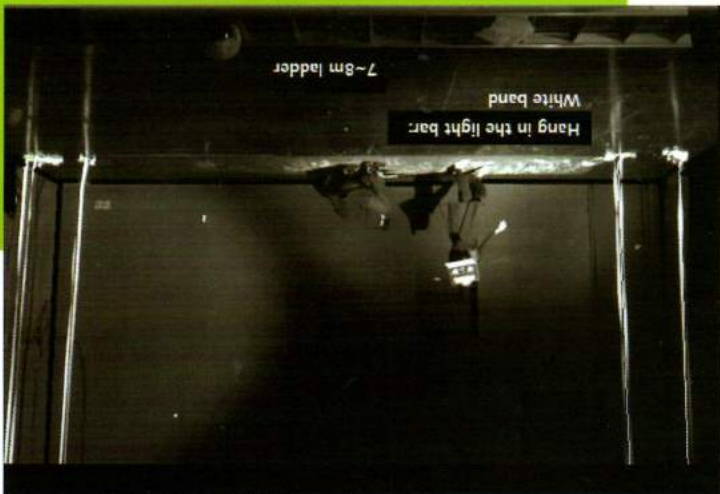
Muhammad Ibnu Shahib,

Muchlis Mustafa,

Alfath Khalifahtullah,

Hirwan K, Purwanto,

Catur Wibono



这是一个46亿多年之后的城市。
 对于人类的行径，“首尔山神奶奶”很是愤怒。
 人们虽然手握原始希望的钥匙，但是依旧长途漫漫。
 在一个倾覆的城市里，她见到了劫后余生的妇女。
 她们是这座复杂庞大的城市里仅存的人类。
 在这个物欲横流的年代，她们最大的渴求和满足只剩下物质。毕竟，她们的生存就像生存的一样。

Synopsis

It is a city after 4.6 billion years and beyond.
 'Sam-sin grandmother' is more angry with the behavior of humans.
 Holding the key of the original hope, One being (Existence) leaves a long way.
 In a slippery city, she faces the surviving women.
 They are the only surviving characters in this complex city.
 In the age of materialism, their greatest desire and satisfaction are reduced to matter. After all, their survival is like a survival monologue.

导演的话

《生气的首尔山神奶奶》讲述了山神奶奶的传说（养育之神），颂扬了当代女性。城市剖面和其背后的世界截然不同。他们通过潜意识对梦幻世界来安慰自己。现实中的压力并不是个人问题，而是城市生活与社会的问题。他们的梦幻世界也已经不是私人空间，而是被重塑为共同空间。

Director's words

Angry Seoul Sam-Sin Grandmother is a dramatic device that embraces modern women with the myth of 'Sam-sin grandmother'.
 (A god presiding over the breeding.)
 The cross section of the city and the world behind it are distinguished from each other. And they comfort themselves through the unconscious, dream world.
 Such, the oppression in reality is not a personal matter but a city life and social problem. And the world of their dreams, it was reconstructed into a common space, not a personal space.

韩国湖西大学

湖西大学是一所旨在“在基督教精神基础上加强人格教育”的年轻大学，学校致力于培养社会所需要的优秀人才。戏剧专业开设了一系列表演实践和理论方面的本科和研究生课程。硕士课程既培养学生的表演实践能力，又培养他们的批判能力、理论素养和历史观念。这就是我们目标：为未来的艺术家和学者提供最广泛的教育培训课程体系。

HOSEO University, Korea

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

教授：安致雲

学生：朴善瑛、金裕靖、金志洵、徐東賢、李廣勳

Cast & Credits

Director and singer: PARK SUN YOUNG

Music operation: KIM MINJU

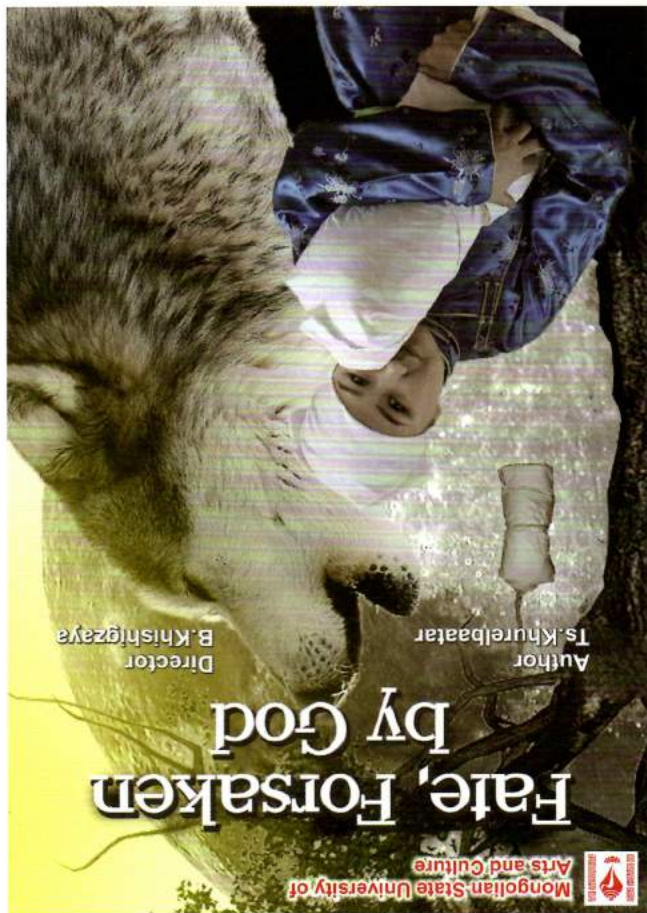
Lighting design, operation: LEE KWANG HUN

Actress: KIM YU JUNG

Actress: KIM JIWON

Actor: SEO DONGHYUN





一位孕妇找寻她外出放牧的丈夫，层山叠峦的蒙古美景映村的是她的忧心忡忡。突然，一头狼出现在面前。她惊吓过度而早产了，瘫躺在地上呼吸困难。生产的时候，她失去了意识。她生的是双胞胎，可是那头狼叼走了老大，消失在夜色中。等她恢复意识时老二在哇哇大哭，她就抱着孩子一起哭泣。此时此刻的悲惨无法形容。

Synopsis

A pregnant woman starts looking for her husband, who went to collect his stocks, worried in the beautiful nature of Mongolian mountains. Suddenly, the woman sees a wolf-she was so frightened and shocked by the wolf that she gave birth. She was hardly breathing and lying on the ground. When she was giving birth, she lost her consciousness. From the twin that was born the wolf took her first baby and clenched on his mouth disappearing itself. Her second baby was crying when she gained consciousness and she held the baby crying. The moment was just too miserable...

导演的话

现代全球观剧艺术日益要求演员具有更高的肢体表现能力与技巧。主张运用肢体语言，身心合一，以及深奥的理论和方法来无声表达角色的梅耶荷德法在当代艺术技能中占据了举重轻重的地位。我们在呼日勒巴特尔 Ts 的《命运，被神遗忘》中运用了该方法，努力运用语言之外的方法来表达作者的思想意图。一个人的命运没有剧本。我们竭尽全力传达一个观念；尽管双胞胎姐妹被分开了，但是母亲与孩子之间的亲密关系却能永恒维持。蒙古人有句谚语，“有妈的孩子能永生。”

Director's words

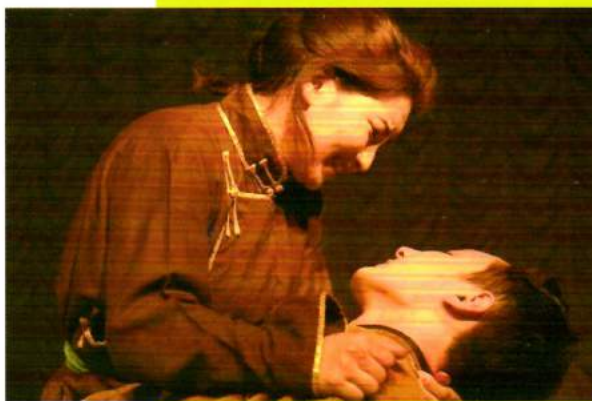
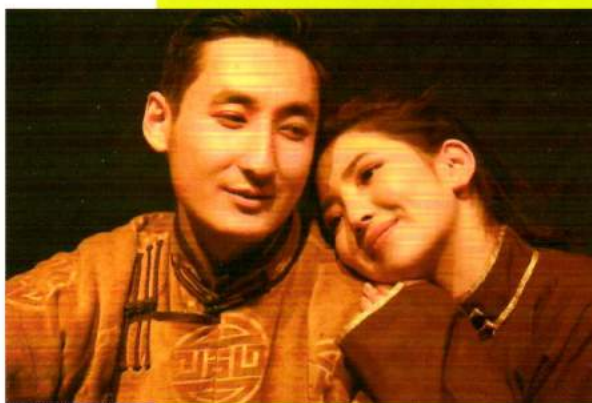
The modern global theatre art requires higher gestic abilities and technique from actors day by day. The Meyerhold method which include body language, body, soul integration and the sophisticated theory and method to express a role without words have its essential position in the Modern art skills. We experienced Meyerhold's method on Khurelbaatar Ts's: *Fate, forsaken by God* play, and tried to express the writer's ideas without using words. A person's fate doesn't go as planned. We tried to show that the intimate connection between a mother and child lasts forever although the twin sisters were separated. Mongolians say, "those who have a mother don't die".

蒙古国立文化艺术大学

蒙古国立文化艺术大学（MSUAC）很荣幸被认可为蒙古文化艺术领域内最大、最领先的大学。目前蒙古国立文化艺术大学由七所高等教育机构、一座剧院、一所音乐和舞蹈学院、一所艺术高中和一个研究所组成，有430多名教授和5130名学生参加各种层次的教育培训。

The Mongolian State University of Arts and Culture

The Mongolian State University of Arts and Culture (MSUAC) is proud to be acknowledged as the largest and leading university in the field of arts and culture of Mongolia. At the present time MSUAC consists of the seven higher educational institutions, a theater, a music and dance college, a high school of the arts, and a research institute. More than 430 professors and 5130 students are enrolled in all levels of training.



导演的话

2008年，我的好友剧作家托尼·佩雷斯请我导演他早期的一部戏剧，《路边的咖啡馆》，这部剧之前一直没有上演过。我欣然接受，因为我想把它作为一份礼物，献给戏剧界的一位朋友，一位出色的剧作家，一位回窗，他和我一样，终身致力于对戏剧的追求。

今天在上海，我发现我给托尼准备了另外一份礼物。我得到了马尼拉雅典耀大学的支持，获得了我教过的学生演员和学生设计师的帮助，我们集思广益，一起探索如何赋予这个戏剧真切的生命。我希望，这第二份礼物能让托尼欣喜，如果亚太局的观众能喜欢这部剧，托尼将更加开心。

Director's words

In 2008, my friend, the playwright Tony Perez asked me to direct one of his early plays, *The Wayside Café*, which had not yet been staged. I readily agreed to do so. I wanted to do it as a gift to a friend in the theater, to an outstanding playwright, and to a schoolmate who, like me, have made the theater a life-long pursuit.

Now, here in Shanghai, I find myself giving Tony another gift. I sought support from our school, the Ateneo de Manila University; enlisted the services of my former student actors and designers; and with them, figured out how we can give this play a physical life. This second gift, I hope, will please Tony who would be doubly pleased if the APB audience appreciates his work as well.

The play is a window to the soul and to a Filipino sense of spirituality. I hope this sense of spirituality transcends cultural settings.



时间：现在。 场景：地处偏远的一家咖啡馆

理查德·拉斯特走进了这家咖啡店，遇到了一位前大学教师兰德·所罗门。两人谈起了各自的过去。理查德为失去前途光明的学术生涯而倍感沮丧。更令他难受的是，一次意外伏击使他英年早逝，无法再照顾妻子和两个孩子。现在他非常想念家人，他说着说着，就哭了起来。兰德边安慰理查德边讲述了自己的痛苦，透露自己是死于炸弹爆炸。兰德向理查德保证，只要在这家咖啡馆待久了，这些痛苦就会变得可以忍受。但是理查德将信将疑。当《万福玛利亚》的歌声再次响起，理查德祈祷上天赐予他力量去接受命运的安排。

Synopsis

Time: the present. Setting: a café located in a desolate place. As a Singer chants the Ave Maria, Richard Lustre, a young college teacher, enters the café and meets Red Solomon, also a former college teacher. Both engage in a conversation about their past lives. Richard is distraught that he has left a promising academic career and even more troubled that he dies too soon in an ambush, leaving his wife and two kids to fend for themselves. He musses them a lot. He breaks down. Red offers comfort, reveals his own grief and his death in a bomb explosion. He assures Richard that his sense of loss will become bearable the longer he stays at the Wayside Café. But Richard is unsure. As a Singer chants the Ave Maria, Richard prays for strength to accept his fate.

菲律宾马尼拉雅典耀大学戏剧系

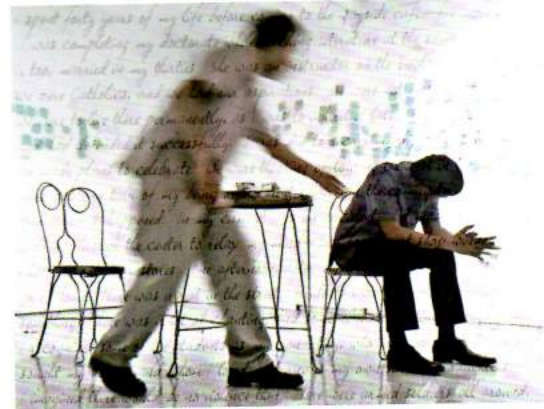
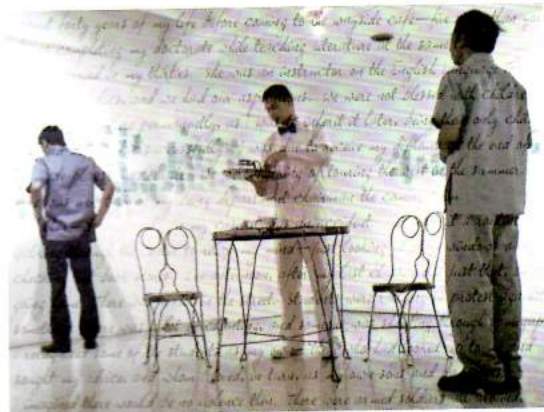
马尼拉雅典耀大学创办于1859年，当时是一个只有33个西班牙后裔就读的私立学校。作为一所大学，马尼拉雅典耀大学致力于真理的保护、发展和交流，并将其运用于人类发展和环境保护。

戏剧艺术本科专业让学生有机会参与到舞台内外的各种戏剧活动中去。整体而言，该专业为当下和未来培养大量接受良好训练的戏剧从业人员，为戏剧专业教育提供一个新的领域，培养学生学以致用，将所学应用到电影、电视和广播中。

Ateneo de Manila University, Theatre Arts/Fine Arts Program, Philippines

The Ateneo de Manila University began in 1859, a small private school for 33 children of Spanish residents. As a University, the Ateneo de Manila seeks to preserve, extend, and communicate truth and apply it to human development and the preservation of the environment.

The Bachelor of Fine Arts, major in Theater Arts exposes students to the range of theater activities, on stage and offstage. On the whole, the program is seen as a way to increase the number of trained women and men to sustain theater activities in the present and future, to provide another venue for the training of theater professionals, and to prepare students to apply their knowledge of theater craft for work in film, radio and television.



演职人员表

编剧：东尼·派瑞滋

导演：理卡德·阿巴德

设计：基诺·贡扎拉斯

技术导演：丹尼尔·科泰扎诺

音效设计：瑞姆·大卫、尼克·迈格诺、阿曼德·福瑞

Cast & Credits

Playwright : Tony Perez

Director : Ricardo Abad

Production Designer : Gino Gonzales

Technical Director : Daniel Cortezano

Sound Designer : Rhem David

Actors : Brian Sy, Nicolo Magno, Armand Ferrer

《奥菲斯三部曲》
Orpheus Trilogy

本剧选自希腊神话《俄耳甫斯》，以解构叙事的方式探索其在当代的再现。音乐之神俄耳甫斯的妻子尤莉迪丝被毒蛇咬伤身亡，他追随妻子到了冥界，祈求冥王哈迪斯让他妻子复活。他演奏的美妙乐曲打动了哈迪斯。哈迪斯准许尤莉迪丝还阳，但是有一个条件：俄耳甫斯不能回头看尾随在后的妻子。然而俄耳甫斯还没忍住回头看了一眼，尤莉迪丝就立刻被拖回了冥界。

本剧共三段，以神话故事开端，作为三部曲的序幕。后两部分则将背景设置在当代，探讨并再现了身份与差异、意识与异化、意志（甚至是失败中的意志）等概念。

Synopsis

Extracting from the classic *Orpheus* in Greek mythology, the play deconstructs the narrative to explore contemporary representations. In the classic tale, Orpheus the music god loses Eurydice his wife to death after being bitten by a viper. Orpheus follows his wife to the world of the dead, charms Hades to return his wife enthralled the god of the Underworld with his music. Hades allows Eurydice to return to the natural world but with one condition: Orpheus should never look back at the trailing Eurydice. This Orpheus fails to do and Eurydice plunges back to Hades.

The first of three parts anchors the classic tale serving as prologue to the trilogy. The next two parts are set in the contemporary where the notions of identity and difference, of awareness and alienation, of determination even in failure are explored and represented.



导演的话

本剧将会在极简的布景中运用舞蹈、音乐和大量视觉形象。与观众亲密互动十分重要，观众不仅观看表演，也要参与其中。

观众席环绕舞台，这样可使观众与演员近距离接触。音乐人也会到表演区演唱，用菲律宾土著人的方式演奏音乐。

Director's words

The play will use dance, music, and lots of visual images but in a minimalist setting. Necessary is an intimate relationship with an audience that will not only watch but participate in the performance.

Preferred audience configuration is in-the-round, close to the actors. Musicians will also move into the performance space to act. Idioms will be signature movements and music based on Philippine indigenous expressions.

菲律宾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，迄今在表演艺术领域实践了各种项目，最新的一个是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，展示了其基地——菲律宾南部的各种艺术表现形式。

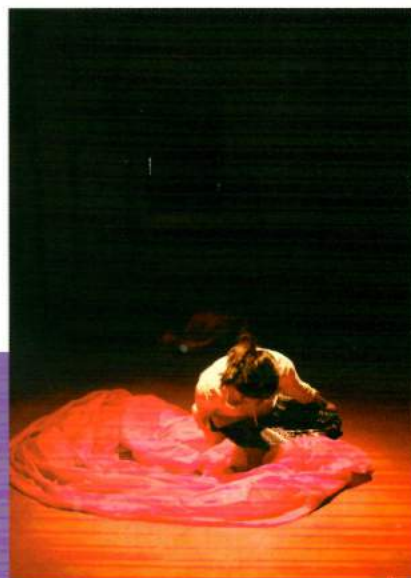
综合表演艺术协会的创始人是史蒂芬·费尔南德兹和利格亚·费尔南多研究员。包括《哈佛亚洲季刊》等国际媒体曾专题报道了该协会所获得的各种奖项。协会还参加过许多戏剧节，并被众多文学作品提及。

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

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-Amilbansa, 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

构思、题材、环境：集体
展开：梵尼萨·亚默默、
崔克索·安宝荣
戏剧顾问：史蒂芬·费尔南德斯
演员：崔克索·安宝荣、
梵尼萨·亚默默、
瑞恩提尼·金·因地诺
乐队：普林墨·拜咖索、
麦夏科·丹符
舞台监督：小盖斯帕·科泰斯
设计：小汉娜尼基多·迪克

Cast & Credits

Concept, Material, and Mise-en-Scene: (collaborative)
facilitation: Veniza Yamomo, Trixcel Emborong
Dramaturg: Prof. Steven Prince C. Fernandez, DFA
Cast:
Trixcel Jan R. Emborong (Orpheus)
Veniza D. Yamomo (Eurydice)
Restimil Kim Indino (Hades/Musician)
Musician: Primo T. Bagasol
Musician: Meshaq G. Dangel
Stage/Production/Tour Manager: Gaspar G. Cortes, Jr.
Designer/Technical Manager: Hernenigildo M. Dico, Jr.



别出心裁地混合了演出曲调和卡巴莱歌舞从黄金时期到现今的各种特色表演。《大发雷霆》为观众欣赏当代音乐剧艺术家对歌唱风格的多元化运用，提供了一个完美的机会。

Synopsis

An eclectic mix of show tunes and cabaret favourites that span from the golden age to the here and now. "Raise the Roof" is a perfect opportunity for the audience to see the different applications of vocal styles demanded from the modern day musical theatre artist.

导演的话

在三年学习生涯中，拉萨尔音乐戏剧专业的学生接受了唱、舞、舞各项技能的训练，为将来的现场演出积极锻炼。今年，音乐戏剧（荣誉）本科生演出了《舞蹈线》作为他们的毕业作品。该剧由百老汇演员妮可·奈尔森导演和编舞。在《大发雷霆》中，拉萨尔艺术学院学生将为亚太局各兄弟院校展现他们为舞台表演接受训练的各种技能。

Director's words

Throughout their three years of study, the Musical Theatre students at LASALLE are engaged in classes that cover singing, acting and dancing which they must hone and craft towards live productions. For this year, the BA (Hons) Musical Theatre students explored *A Chorus Line* as their graduation musical, which was directed and choreographed by Broadway performer, Nikki Snelson. *Raise the Roof* allows the APB Theatre Schools to see the different skill sets involved that students need in order to create a performance at LASALLE.

新加坡拉萨尔艺术学院

拉萨尔艺术学院是新加坡知名的现代艺术学校。学院秉承艺术实践中合作与互动原则，在充满活力的环境中为学生提供高等艺术教育。表演艺术专业开设有舞蹈、音乐和戏剧方面的本科课程。提供学士学位的课程包括表演、音乐戏剧、舞蹈和音乐（爵士、流行音乐、古典音乐、作曲和音乐技术）。此外，该专业还提供舞蹈、表演、音乐、音效制作及技术、制作管理等证书类课程。

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 programs in Dance, Music and Theatre. The degree programs 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.

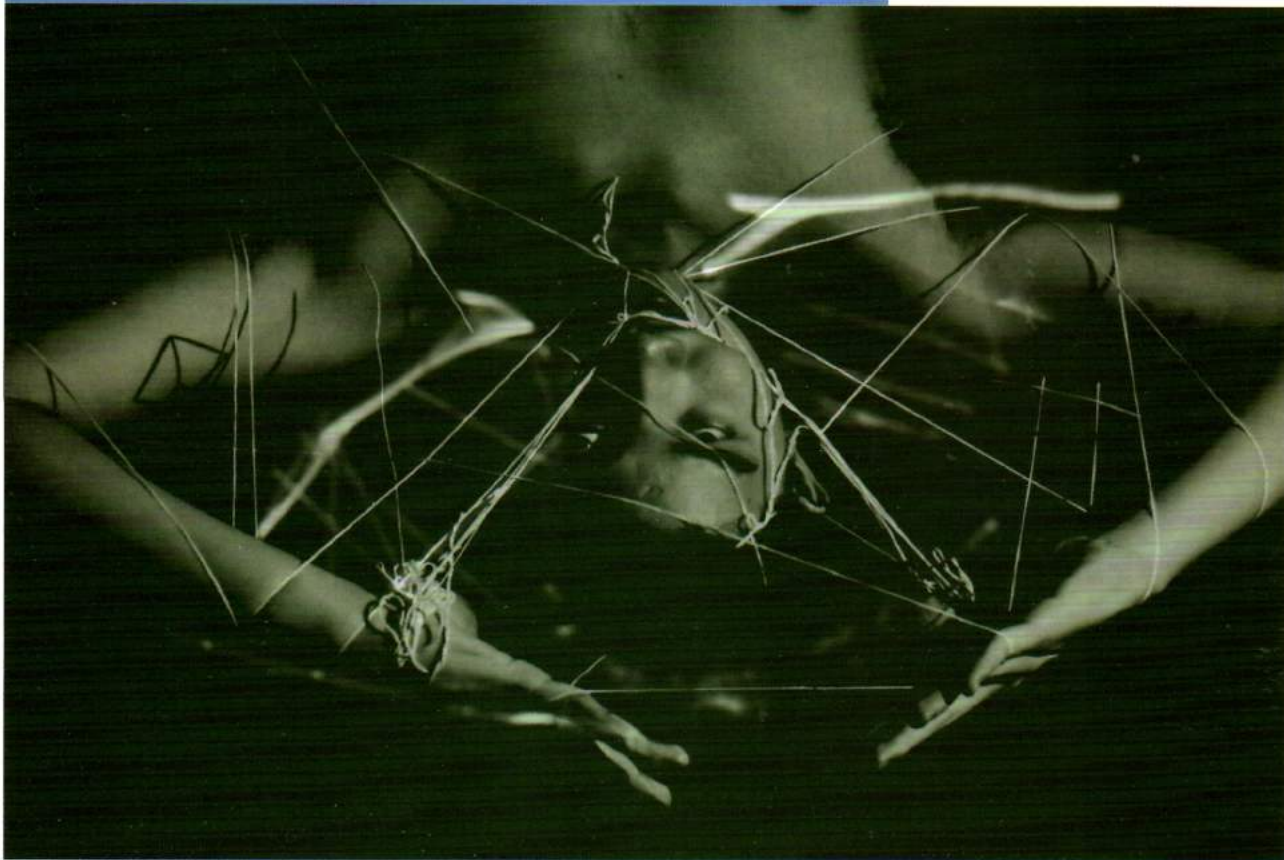


演职人员表

编剧：科尔·波特、萨拉·贝莱斯、艾迪斯·琵雅芙、坎德尔、艾比、科黛慈、莱斯利·布里克斯、法兰克·维尔德宏、安德鲁·利帕、杰瑞·赫曼
导演：乔治·特贝、戴尔·辛
演员：梁兆雯、陈威丞、纪学敏、梁兆雯、林昱宏、吕婧怡

Cast & Credits

Works by Cole Porter, Sara Bareilles, Edith Piaf, Kander and Ebb, The Chordettes, Leslie Bricusse, Frank Wildhorn, Andrew Lippa, Jerry Herman.
Directors: George Torbay and Dayal Gian Singh
Cast: Chan Yuen Khuan, Penny, Chan Wei Chen, Mario Kee Xue Min, Vanessa, Leong Zhaowen, Joven Lim Yu Hong, Felix, Yi Ler Jin, Michelle



毫无疑问，我们都害怕鬼故事，但有时候我们会一笑置之，甚至会将其编成真人秀。如果鬼是一种神秘的存在，我们创造了它就是为了解开萦绕在我们脑海中的疑惑，那么它究竟是什么呢？

Synopsis

“Ghost stories” of course, we are scared of them but sometimes we laugh at them and even turn them into a reality show. If a ghost is a mysterious spirit we create simply to ravel what is in our mind, what exactly is it?

导演的话

为了防止“寡妇鬼”或是“泰国食尸鬼”在晚上夺人性命，人们在屋外挂着一件红T恤，上面写着“此处无人居住”。这种现象在泰国东北部十分常见。亚洲各国农村有成千上万个这样的鬼故事。本剧中我们会通过三个故事来展现泰国鬼魂，代表它在过去和现在的意义。

Director's words

“No Man Lives Here” are the words written and hanged outside the houses along with a red T-shirt to protect the family from a “widow ghost” or the “Thai ghoul”, from taking lives away at nighttime. This kind of ghost is widely found in the northeastern part of Thailand. There are tons of spiritual ‘ghost’ stories among countries in Asia. In this performance we would like to demonstrate the Thai ghost in three different stories which represent its meanings in the past and present.

泰国朱拉隆功大学艺术学院戏剧系

该戏剧系1971年由泰国近代戏剧先驱、国家艺术家协会索德萨教授创立，是该国第一个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名戏剧艺术主修学生、60名辅修学生，400名文科生和20名研究生（硕士课程开设自2007年）。

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

Founded in 1971 by modern Thai theatre pioneer and National Artist Assoc. Prof. Sodsai Pantomkomol, 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).



演职人员表

策划及表演：恰纳特·彭潘尼克、
卡莫万·赛佛奈斯、
芒桑彤·苏瑞池、
派扎拉蓬·查娜蒙、
皮安道·加利亚鹏、
塞塔乌特·畅彭苏克

设计：芒桑彤·苏瑞池

指导：芭芭莎·度布提恩教授、
皮亚瓦·堂库郎库教授

Cast & Credits

Conceived and Performed by:

Chanut Pongpanich,
Kamolwan Saiphanas,
Monsuntorn Surach,
Patsaraporn Chanameung,
Peangdao Jariyapun,
Setthawut Chanpensuk

Production Designer: Monsuntorn Surach

Production Advisors: Prof. Bhanbhassa Dhubthien,
Prof. Piyawat Thamkulangkool



戏剧《漫步天堂七天》根据伊朗中西部某省份的民间故事翻译而来。该地区以盛产令人敬畏又扑朔迷离的童话故事而闻名遐迩。

Synopsis

The play "A Week of Walking in Paradise" has been interpreted according to the native culture of one of the provinces in Central West of Iran. The region is known as the land of fairy tales with a fearful, unreachable answers.

导演的话

该剧讲述了一个男人前往刚过世母亲的家乡去寻找父亲的故事。他面对的是一个居住着众多神奇人物的鬼魅之城。
此剧主题是作为动力源泉的希望和梦想，激发人们去争取成功，但在这么一个鬼魅之地，要达到成功，实非易事。

Director's words

The play is about a man who travels to his recently deceased mother's hometown to find his father. What he faces is a ghost town populated by ethereal figures.
The major theme of the play is hope and dream as a source of motivation for people who need to succeed, but it is not easy to attain such goal in such ghostly town.

伊斯兰自由大学布什尔分校

伊斯兰自由大学布什尔分校位于伊朗南部的布什尔，是一所由伊朗科学、研究与技术部正式认可的私立高等教育机构。该学院在若干领域/学科开设国家认可的高等学历教育课程，包括学士学位和硕士学位。学院招收学生主要基于入学考试。学院内有图书馆、管理服务机构等学术或非学术设施服务于学生。

Islamic Azad University, Bushehr, Iran

Islamic Azad University, Bushehr is a private higher education institution located in the large town of Bushehr in south of Iran. Officially accredited/recognized by the Ministry of Science Research and Technology, Iran, Islamic Azad University, Bushehr is a coeducational higher education institution. Islamic Azad University, Bushehr offers courses and programs leading to officially recognized higher education degrees such as bachelor degrees, master degrees in several areas of study. This H.E. institution has a selective admission policy based on entrance examinations. Islamic Azad University, Bushehr also provides several academic and non-academic facilities and services to students including a library, as well as administrative services.

演职人员表

改编：瑞扎·葛旭塔斯
 导演：瑞扎·卡拉米扎德
 戏剧顾问：法林多克·扎黑德
 演员：阿莫赫辛·诺瑞兹、
 萨哈·卡拉米普尔、
 穆赫达德·阿里普那拉格穆萨、
 法瑞德·克雅玛斯、
 百纳兹·摩达尼扎德、
 赛达格·塔拉妮莎

Cast & Credits

Adapted as a play by Reza Goshtash
 Director : Reza Karamizadeh
 Dramaturg : Farindokht Zahedi
 Cast : Amirhossein Norouzi
 Sahar Karamipoor
 Mehrdad Alipournaragmouza
 Farid Kiamarsi
 Behnaz Mondanizadeh
 Sadegh Talaneshan



严庆谷，国家一级演员，工文武丑，擅演悟空戏；研究生导师，上海市非物质文化遗产项目京剧代表性传承人。著名京剧表演艺术家张春华先生入室弟子，曾得到阎世喜、艾世菊、孙正阳、刘云龙、陈正柱、钮骠、黄德华等名师的传授。他念白清脆，语气幽默，表演诙谐，趣味盎然；且文武兼备，翻腾扑跌，身轻如燕，刻画人物栩栩如生。由他主演的《三盗九龙杯》、《佛手橘》、《时迁偷鸡》、《连环套》、《海周过关》、《群英会》、《审头刺汤》、《活捉张三郎》、《盗九酒杯》等深受观众喜爱。他勤于学习，善于思考，在中外戏剧杂志上发表过多篇论文，有“台上武丑，台下文秀”之美誉。曾赴日本留学研究狂言艺术，还多次应邀赴欧美讲学、演出，热衷于国际文化交流。2001年获全国青年京剧演员电视大赛最佳表演奖；2007年自导自演新编小戏《小吏之死》，获第二届“中国戏剧奖·全国小戏小品大赛”金奖、优秀表演奖；2009年获第十九届上海白玉兰戏剧表演艺术主角奖。

Yan Qingu, China's first class actor, specializing in the role of civil and military clown, especially good at performing the role of Monkey King. Supervisor of master students, representative successor of Beijing opera in the Shanghai nonmaterial cultural heritage program. Under the tutelage of the famous Beijing opera artist, Mr Zhang Chunhua, and also taught by Xian Shixi, Ai Shiju, Sun Zhengyang, Liu Yunlong, Chen Zhengzhu, Niu Biao and Huang Dehua. His articulate vocal, humorous tones, funny performance render his work appealing to audience. With good training in both civil and military roles and great agility in acting, he presents the character in a vivid way. The plays such as *Stealing the Nine-dragon Cup*, *Buddha-hand Orange*, *Shi Qian Stealing Chickens*, *Traps*, *Checkpoint*, *A Gathering of Heroes*, *Capture Zhang Alive*, with him starring, all are popular with audience. Besides his brilliant performances, he has also published several papers on Chinese as well as international theatre journals. In 2001, he won the Best Performance Award of National Beijing Opera Actors TV Competition, in 2007 his self-directed work *The Death of Beadle* won the golden award and best performance award of the Second Chinese Theatre-Skit Competition, in 2009 he obtain the Leading Actors' award of 19th Shanghai Magnolia Award.

内容摘要

1. 京剧历史知识
2. 脸谱、服饰
3. 京剧行当、程式
4. 丑行的由来
5. 现场表演
6. 体验互动



Content

1. History of Beijing Opera
2. Face painting and costumes
3. Role types and formality
4. The origin of the clown
5. Live performance
6. Interactive experience



第十届亚太局戏剧院校艺术节工作坊日程安排

Schedule of the 10th APB Theatre Schools' Workshops

日期 Date	时间 Time	课程内容 Workshops	
6月4日 周日	9:30-10:30	《用你的肢体作为表达的工具》 By Chris Ryan 澳洲伍伦贡大学 克里斯·瑞安 University of Wollongong, Australia (红楼 Red Building 104)	《格洛托夫斯基的肢体造型训练》 澳大利亚墨尔本大学维多利亚艺术学院 奥利·米勒 Victoria College of the Arts, University of Melbourne, Australia By Aole Miller (红楼 Red Building 101)
6月4日 周日	10:30-11:30	《中国当代艺术风格的变庄》 上海戏剧学院创意学院 黄海、黄墨寒 STA College of Creative Studies By Huang Hai & Huang Mochan (红楼 Red Building 209)	《挖掘格勒邦》 印尼国立日惹艺术学院 赫万·库瓦达尼 Indonesia Institute of the Arts By Hirwan Kwardhani (红楼 Red Building 106)
6月5日 周一	9:30-10:30	《用“潘加美(传统舞蹈)”叙事》 菲律宾棉兰老国立大学伊拉理工学院综合表演艺术协会 史蒂文·费尔南德斯 The Integrated Performing Arts Guild (IPAG), MSU-Iligan Institute of Technology, Philippines By Steven Prince C. Fernandez (红楼 Red Building 104)	《杰里·格洛托夫斯基的“Plastiques”》 维多利亚学院 of the Arts, University of Melbourne, Australia By Aole Miller (红楼 Red Building 101)
6月5日 周一	10:30-11:30	《导演创作工作坊》 上海戏剧学院导演系 雷国华 STA Department of Directing By Lei Guohua (红楼 Red Building 102)	《镜头前的表演》 新加坡拉萨尔艺术学院 戴安·吉安·辛格 LASALLE College of the Arts, Singapore, Faculty of Performing Arts By Dayal Gian Singh (红楼 Red Building 103)
6月6日 周二	9:30-10:30	《平衡与桥梁》 韩国湖西大学戏剧学院 朴善英 Hoseo University, Korea By Park Sun Young (红楼 Red Building 104)	《方法派表演》工作坊 泰国泰国朱拉隆功大学戏剧学院 芭芭莎·廖布提恩 Chulalongkorn University, Faculty of Arts, Department of Dramatic Arts, Thailand By Bhanhassa Dhuthien (红楼 Red Building 101)
6月6日 周二	10:30-11:30	《用你的肢体作为表达的工具》 澳洲伍伦贡大学 克里斯·瑞安 University of Wollongong, Australia By Chris Ryan (红楼 Red Building 104)	《表演工作坊》 印度国立戏剧学院 赫马·辛格 National School of Drama, India By Hema Singh (红楼 Red Building 106)
6月7日 周三	9:30-10:30	《为演员创造“自由”的声音》 菲律宾马尼拉阿塔尼雅大学戏剧系 阿曼多·费雷尔·里卡多·阿巴德 Ateneo de Manila University, Department of Fine Arts, Philippines By Armando Ferrer and Ricardo Abad (红楼 Red Building 106)	《个人表演的创作手段》 西澳表演艺术学院 萨曼莎·切斯特 Western Australian Academy of Performing Arts By Samantha Chester (红楼 Red Building 101)
6月7日 周三	10:30-11:30	《浅谈伊朗实验性剧场》 伊斯兰阿扎德大学布什赫兰分校 法林多·扎海迪 Islamic Azad University, Bushehr, Iran By Faridokht Zahedi (红楼 Red Building 209)	《观点”训练》 香港演艺学院戏剧学院 Terence Chang School of Drama, Hong Kong Academy for Performing Arts By Terence Chang (红楼 Red Building 106)
6月8日 周四	9:30-10:30	《个人表演的创作手段》 西澳表演艺术学院 萨曼莎·切斯特 Western Australian Academy of Performing Arts By Samantha Chester (红楼 Red Building 101)	《戏剧中体验的教学展示》 上海戏剧学院表演系 李平彭 STA Department of Acting By Li Qianpeng (红楼 Red Building 102)
6月8日 周四	10:30-11:30	《“量随身变”——中国京剧艺术表演工作坊》 上海戏剧学院戏曲学院 赵群 New Move, New Scene - Chinese Opera Performing Art By Zhao Qun (红楼 Red Building 102)	《身体建筑师的展示》 上海戏剧学院表演系 史昂欣 Body Architect STA Department of Acting By Shi Jingxin (No.1 Training Classroom/一号形体房)

主办 **Host**

上海戏剧学院 Shanghai Theatre Academy

承办 **Organizers**

国际交流中心 International Cooperation Office, STA

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Department of Stage Design, STA

电影电视学院

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Shanghai Municipal Education Commission

上海戏剧学院

Shanghai Theatre Academy

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2017亚太区域戏剧院

Schedule of APB Theatre

场地 Venue	6月3日 / 周六 June 3 Saturday	6月4日 / 周日 June 4 Sunday	6月5日 / 周一 June 5 Monday
新空间 New Space Theatre	<p>开幕式 <i>Opening Ceremony</i></p> <p>《射日·奔月》 上海戏剧学院 <i>Hou Yi</i> Shanghai Theatre Academy, China 13:15-15:00</p>	<p>《安东·契诃夫之樱桃园和海鸥片段》 澳大利亚墨尔本大学维多利亚艺术学院 <i>Scenes from The Cherry Orchard & Seagull</i> by Anton Chekhov Victorian College of the Arts, University of Melbourne, Australia 13:30-15:00</p>	<p>《命运, 被神遗忘》 蒙古国立文化艺术大学戏剧学院 <i>Fate, Forsaken by God</i> School of Theatre Arts, Mongolian State University of Arts and Culture 11:00-12:30</p>
东排 Dongpai Theatre	<p>《生气的首尔山神奶奶》 韩国湖西大学 <i>Angry Seoul Sam-Sin Grandmother</i> Hoseo University, Korea 15:30-17:00</p>	<p>《路边的咖啡馆》 菲律宾马尼拉雅典耀大学戏剧系 <i>The Wayside Café</i> Ateneo de Manila University, Department of Fine Arts, Philippines 15:30-17:00</p>	<p>《空舞台》 澳大利亚伍伦贡大学 <i>A Bare Stage</i> University of Wollongang, Australia 13:30-15:00</p>
端钧剧场 Duanjun Theatre		<p>《鲁斯塔姆和苏赫拉布》 印度国立戏剧学院 <i>Rustam & Sohrab</i> National School of Drama, India 19:30-21:00</p>	<p>《罗罗·琼格旺传》 印度尼西亚国立日惹艺术学院 <i>The Legend of Roro Jonggrang</i> Indonesia Institute of the Arts, Yogyakarta Indonesia 15:30-17:00</p>
马兰花剧场 Malanhua Theatre			<p>豫剧《朱丽小姐》 中国戏曲学院 <i>Yu Opera Miss Julie</i> National Academy of Chinese Theatre China 19:30-21:00</p>

大区域戏剧院校交流展日程表

Program of APB Theatre Festival 2017

6月5日 / 周一 June 5 Monday	6月6日 / 周二 June 6 Tuesday	6月7日 / 周三 June 7 Wednesday	6月8日 / 周四 June 8 Thursday
<p>《命运，被神遗忘》 蒙古国立文化艺术大学戏剧学院 <i>Fate, Forsaken by God</i> Mongolian State University of Arts and Culture 11:00-12:30</p>	<p>《来了！来了！从高山上重重地落下来了！》 台北艺术大学 <i>Coming! Coming!</i> <i>Fall From Mountain Heavily Coming!</i> School of Theatre Arts, Taipei National University of the Arts 13:30-15:00</p>	<p>《无人居住在此》 泰国朱拉隆功大学艺术学院戏剧系 <i>No Man Lives Here</i> Chulalongkorn University, Faculty of Arts, Department of Dramatic Arts, Thailand 13:30-15:00</p>	<p>《京剧丑角表演艺术》 上海京剧院 严庆谷 <i>The Art of Clowning in Chinese Opera</i> By Yan Qinggu from Shanghai Beijing Opera Company 11:00-12:30 闭幕式 <i>Closing Ceremony</i> 15:30-17:00</p>
<p>《空舞台》 澳大利亚伍伦贡大学 <i>A Bare Stage</i> University of Wollongong, Australia 13:30-15:00</p>	<p>《解放爱丽丝的爪子》 西澳表演艺术学院 <i>The Emancipation of Alice Paws or Bite the Hand</i> Western Australian Academy of Performing Arts 15:30-17:00</p>	<p>《大发雷霆》——卡巴莱音乐剧 新加坡拉萨尔艺术学院 <i>Raise the Roof - A Musical Cabaret</i> LASALLE College of the Arts, Singapore 15:30-17:00</p>	<p>《奥菲斯三部曲》 菲律宾棉兰老国立大学伊利甘理工学院 <i>Orpheus Trilogy</i> The Integrated Performing Arts Guild (IPAG), MSU-Iligan Institute of Technology, Philippines 13:30-15:00</p>
<p>《罗罗·琼格朗传》 印度尼西亚国立日惹艺术学院 <i>The Legend of Roro Jonggrang</i> Indonesia Institute of the Arts, Yogyakarta, Indonesia 15:30-17:00</p>			
<p>豫剧《朱丽小姐》 中国戏曲学院 <i>Yu Opera Miss Julie</i> Academy of Chinese Theatre Arts, China 19:30-21:00</p>	<p>《漫步天堂七天》 伊斯兰自由大学布什尔分校 <i>A Week of Walking in Paradise</i> Islamic Azad University, Bushehr, Iran 19:30-21:00</p>		



