

33rd



香港藝術節
Hong Kong
Arts Festival
17.2-20.3 2005

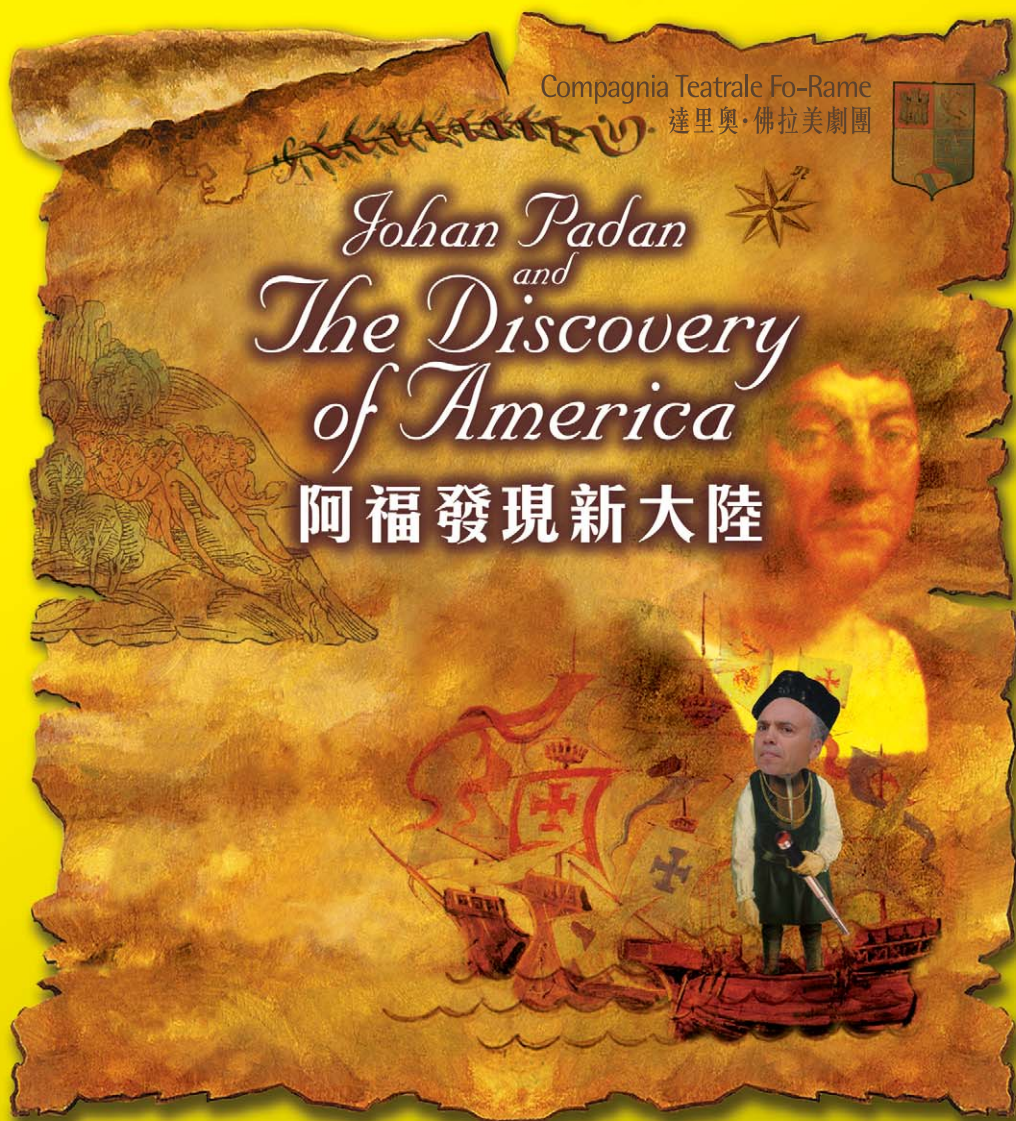
Compagnia Teatrale Fo-Rame

達里奧·佛拉美劇團



*Johan Padan
and
The Discovery
of America*

阿福發現新大陸





香港藝術節是本地及亞太區的文化盛事。昂然踏入三十三周年，主辦機

構熱切追求創新，不斷以精采絕倫的節目一新觀眾耳目。

今年藝術節內容更豐富多姿，規模之大歷年罕見，為海內外同好帶來國際名家與本地精英聲色藝俱全的超凡演出，當會令香港這國際文化都會倍添魅力。

謹此歡迎各位藝術家參與是次盛會，並祝海內外觀眾心田欣愉、盡興而歸。

香港特別行政區行政長官

董建華

The Hong Kong Arts Festival is a prominent arts event in the cultural calendar of Hong Kong and the Asia Pacific region. Proudly stepping into its 33rd year, the Festival continues its vigorous pursuit of innovative development; the presentation of new works and the provision of quality arts.

In terms of the number and diversity of programmes, the 2005 Festival is one of the largest festivals to date, offering a wide variety of inspiring art, music and cultural programmes by prestigious international artists and leading local talents. I am sure that the Festival will further enhance Hong Kong's status as an international cultural metropolis.

I extend our warmest welcome to all participating artists and wish all local and overseas members of the audience a most enjoyable time.

TUNG Chee Hwa

Chief Executive

Hong Kong Special Administrative Region



主席獻辭 Message from the Chairman



歡迎參與第三十三屆香港藝術節，這是香港文化界及亞太地區的重要文化盛事，匯聚國際和亞太區藝術精英，以及本地創意洋溢的藝術工作者。

本人衷心感謝透過康樂及文化事務署資助我們的香港政府，以及香港賽馬會慈善信託基金兩大主要資助機構，他們多年來對香港藝術節的慷慨支持，我們深致謝忱。

此外，香港藝術節對所有贊助機構、藝術團體以及個人資助，亦致以衷心謝意。

一如以往，香港藝術節透過半價學生票優惠以及「青少年之友」計劃，致力鼓勵學生及年輕觀眾接觸各類藝術。上述計劃多年來獲眾多機構及個人資助，中學及大學學生也反應熱烈。

2005年香港藝術節節目豐富、包羅萬有，迎合不同觀眾的喜好及口味，老幼咸宜。

再次感謝閣下的支持，期望與您在2005年香港藝術節中見面。

I warmly welcome you to the 33rd Arts Festival. As a premier event in the Hong Kong cultural calendar as well as the Asia Pacific region, the Festival presents the finest international and regional artists in an intense series of concerts and performances, as well as showcases the creativity of artistic talent in Hong Kong.

Appreciation and thanks are due to our main subventing organisations – the Hong Kong Government, through the Leisure and Cultural Services Department, and the Hong Kong Jockey Club Charities Trust. Their long and continued patronage are what make these cultural presentations possible.

In addition, we gratefully acknowledge the generous support of many corporate sponsors, arts institutions and individuals.

The Festival has always made our programmes accessible to students and young audiences through half-price student tickets and our Young Friends Scheme. These schemes are funded by the generous donations from numerous corporate and individual donors.

The 2005 Festival offers a rich and stimulating programme, with a variety of captivating performances and choices, presenting a diverse range of tastes with artistic excellence. We hope to offer something enjoyable and of interest to everyone.

Above all, I would like to thank you, our patrons, for your support and participation in the 2005 Festival.

李業廣

Charles Lee

香港藝術節的資助來自 The Hong Kong Arts Festival is made possible with the funding support of:



香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust



康樂及文化事務署
Leisure and Cultural Services Department

行政總監獻辭

Message from the Executive Director



2005年香港藝術節的節目以「神聖與世俗」為主題。神聖、世俗這兩項元素，都是各種藝術形式的常見題材與靈感泉源，今屆節目就特別能夠反映這個意念。我們希望這兩項既相關又對立的元素，能為大家提供更動人、更難忘的觀賞體驗。

除了海外藝術工作者，我們很榮幸能邀請本地演藝精英，如香港管弦樂團、香港話劇團、本地傑出年輕鋼琴演奏家張緯晴、清風銅管五重奏獻藝。其他參與演出的本地演藝精英包括粵劇名伶梅雪詩及李龍、7A班戲劇組、中英劇團、89268、拜金小姐、香港編舞家楊春江，還有合力炮製《法吻》的實力派組合——李鎮洲、梁菲倚、李中全及莊梅岩。

藝術節繼續積極委約本地與海外出色的創作人，本屆新作包括《琥珀》、《夜鶯》、《今夜歌舞昇平》、《拜金國際俱樂部》、《像我這樣的一個城市》、《法吻》、《東主有喜》及《小王子復仇記》。

2005年香港藝術節為觀眾獻上一百二十四場演出，參與表演團體達四十二個（包括三十二個海外及十個本地團體），還有兩個展覽，以及不容錯過的藝術節加料節目：講座、座談會及藝人談。

本屆節目多采多姿，風格多元化，是香港歷來規模最大、最令人賞心悅目、最具啟發性的藝術節之一，感謝閣下抽空參與。



高德禮

The starting point for the programming of this 2005 Festival was the idea of contrasting opposites – ‘sacred and profane’. Both of these elements are rich sources of creative impulses for the performing arts in most cultures and this thematic link is evident in much of our programming. We hope these connections and contrasts will make your Festival experience more engaging and memorable.

Alongside all of our international artists, we are proud to present many outstanding Hong Kong artists. For example, the Hong Kong Philharmonic Orchestra and the Hong Kong Repertory Theatre, as well as the fine young Hong Kong musicians, pianist Rachel Cheung and the Fresh Air Brass Quintet. Other important Hong Kong artists taking part include Cantonese opera stars Mui Suet-see and Lee Lung; Class 7A Drama Group; Chung Ying Theatre; Group 89268; the Material Girls; choreographer Daniel Yeung and the remarkable combined talents of Lee Chun-chow, Faye Leong, Gabriel Lee and Chong Mui-ngam in *The French Kiss*.

In addition, our commitment to commissioning new work from Hong Kong and around the world continues, with pieces such as *Amber*, *The Nightingale*, *All That Shanghai Jazz*, *Material Girls*, *i-City*, *The French Kiss*, *Come Out & Play* and *Little Prince Hamlet*.

The 2005 Festival will offer a total of 124 performances with 42 performing groups (32 overseas and 10 local), two exhibitions and our Festival Plus programme of talks, seminars and meet-the-artist sessions.

This is one of our largest Festivals to date, in terms of the number and the diversity of programmes. I am sure too, that it will be one of our most enjoyable and inspiring. We are delighted that you could join us.

Douglas Gautier



演出長約1小時30分鐘，不設中場休息
Running time:
approximately 1 hour and 30 minute
with no interval

香港文化中心劇場
Studio Theatre,
Hong Kong Cultural Centre
18 - 20.2.2005

Johan Padan & The Discovery of America 阿福發現新大陸

為了讓大家對這次演出留下美好印象，請切記在節目開場前關掉手錶、無線電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作！

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your ALARM WATCHES, MOBILE PHONES and PAGERS.

Eating, drinking, smoking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your cooperation.

演出／翻譯 馬里奧·皮羅瓦諾
作者 達里奧·佛
監製 馬里烏斯·韋布
製作 達里奧·佛拉美劇團

Performer / **Mario Pirovano**
Translator
Author **Dario Fo**
Producer **Marius Webb**
Produced by **Compagnia
Teatrale Fo-Rame**



18.2.2005 (五Fri)
演後藝人談 Meet-the-Artist
(Post-Performance)

歡迎觀眾演出後留步，
與馬里奧·皮羅瓦諾見面
If you would like to meet Mario Pirovano,
please stay behind in the auditorium
after the performance

所有照片 All photographs © Christine Jones



人人都可以是阿福

達里奧·佛

讓我們開宗明義說清楚，這不是關於入侵美洲的西班牙征服者多次屠殺印第安人的故事，也不是關於一般失敗者的故事，而是關於一群印第安人勝利的史詩式故事。

關於發現及征服美洲的編年史，有兩個基本類型。一方面，我們有勝利者僱用的文書的記述；另一方面，我們有失敗者講述的故事。這些故事常常是來自前線、貼近現場，並非總是由征服者講述，有時是由俘虜、甚至奴隸講述的！

約翰·伯丹(阿福)是那種走運，或者說不走運的冒險者。他是一個逃過絞刑的奸詐小丑。但是，儘管他人格卑劣、出身低微，卻仍能在十五世紀最重要的歷史時刻——也即發現美洲大陸的舞台上扮演要角。

阿福真有其人，儘管他的姓名未必就叫阿福。但他的經歷是真的，這些經歷，見諸有過此類經歷的士兵的故事中。這些士兵，是帝國的小兵卒，是扮演小角色的無名小卒，他們來自歐洲各地，加入一次偉大的冒險。他們通常是絕望的人，在官方歷史中不見經傳，他們抵達西印度群島，與當地人作首次接觸，並發現自己也能扮演一個角色，發現他們也可以不同凡響。

阿福是山裏人，並不愛海。但是不由自主地，他被迫去航海，踏上了發現新陸地的偉大旅途。他被食人生番擄走，他們將他餵肥，以便美美地吃掉他。但他大難不死，反而變成巫醫，且獲授予「旭日之子」的光榮稱號。他被尊為「聖人」，被要求把他所知的傳授給印第安人，而這即是他記憶中的聖經福音故事（當然是福音書外經！）。

這些樸實的水手，都是微不足道的人，有時候見風駛舵，與被征服者站在一起，但他們的重要性遠非我們所能想像。顯然，他們並不想苟且偷生，常常充當印第安人的軍師和教官，使印第安人得以拖長對基督教世界入侵的抵抗期。

今天有機會領略最著名的小兵卒變節者——「旭日之子」阿福現身說法，幸甚！幸甚！

2001年米蘭

Everyman

Dario Fo

Let us make it quite clear from the start that this is not the sorry story of the many massacres of the Indian Peoples of the America's carried out by the invading Conquistadors. This is not the story of the usual losers. It is instead, the epic story of a victory of a population of Indians.

There are two basic types of chronicle written about the discovery and the conquest of the Americas. On the one hand, we have the accounts written by the scribes in the pay of the victors. On the other hand we have the tales told by the also-rans, the other ranks, tales often told from the front line, close to the action and not always conquerors but sometimes prisoners, and even slaves!

Johan Padan is one of those lucky/unlucky adventurers, an unscrupulous clown who cheats the gallows and despite his character and background still manages to find himself centre stage at the most momentous time in the 15th Century – the discovery of the Americas.

Johan Padan is a real figure although his name may not be exactly Johan Padan. But his actions are real and they are told in the stories of the men who lived them. These men were the foot-soldiers of Empire, the rank and file, the bit part players who came from all over Europe to join a great adventure. Often desperate people, whose lives counted for nothing in the official histories, they arrived in the West Indies, made first contact with the local people and realised that they had a role to play and that they could make a difference.

Johan Padan is a man from the mountains who has no love for the sea. But in spite of himself, he is compelled to sail and embark on the great voyage of discovery. He gets kidnapped by cannibals who fatten him up with the intention of eating him. He is saved by a stroke of luck and becomes a shaman, a wizard, a doctor and is honoured with the title 'Son of the Rising Sun'. As a 'Wise Man' he is required to teach what he knows to the Indians, which means teaching them the stories he can remember from the Gospels. The Apocryphal Gospels, of course!

The simple seamen, the ranks of little worth, who sometimes switched sides with the vanquished, are more important than we are used to imagine. Clearly, they did not just content themselves with surviving. Often they worked for the other side as strategists and military trainers, with the result that the Indians were able to resist the invasion of the Christian world a little longer.

Here we have the marvellous opportunity to understand the tale of that most renowned renegade of foot soldiers, told in his own voice: Johan Padan, 'Son of the Rising Sun'.

Milan 2001







發現新大陸

《阿福發現新大陸》以豐富的想像力，出色而生動地重述哥倫布的美洲航程。講故事的人，是當時的典型意大利海員——一個漫無目的、倒霉的青年，他為逃避宗教裁判所的迫害，誤打誤撞登上哥倫布開往新大陸的其中一艘船。阿福就是這樣意外地展開了冒險旅程。

美洲土著的禮貌和友善令阿福喜不自勝，倒是他的同伴對好客的居民發動大屠殺惹他生厭。然而，阿福自己也得設法求存，故接到歸程的命令後，他便乘船回西班牙。大夥在海上遇到風暴，船沉大海。阿福有福，他與四個朋友一起利用從豬籠釋放出來的豬群作救生圈，救自己上岸。

一群不太友善的土著很快發現了他們，便把他們養肥，然後將他們當奴隸賣給另一部落的土著。儘管他們處境堪虞，阿福仍保持身心愉快，連印第安人也對他產生好感。他們喜歡他到達打算吃掉他的地步，因為印第安的食人生番相信，快樂的人味道特別好，吃下去也較易消化。

就在他要被生吞活剝的前夕，阿福決定乘夜逃走，但當他鬆綁後並快要逃離那裏，卻遇上一個入侵的敵族，阿福於是發出警報。血戰過後，橫屍遍野，兩族也死傷無數，祭司重傷垂危，阿福用補帆的舊針幫他縫合傷口，救活了他。經此一役，大家都無比敬重阿福。

一夜成聖

當晚，阿福看見月亮周圍有一圈暗雲，知道風暴將臨，便警告印第安人。當狂風驟起，暴雨驟降，印第安人明白阿福所言不虛，乃逃入洞穴暫避。翌日，天空再次放晴，整個印第安部落都拜倒在阿福面前，並將他奉若神明。他被稱為聖人、祭司，以及領他們離開曠野的領袖。阿福自有計劃，他希望往西邊走，他知道西班牙人在那個地方登陸，這樣他便有機會乘船返回歐洲。

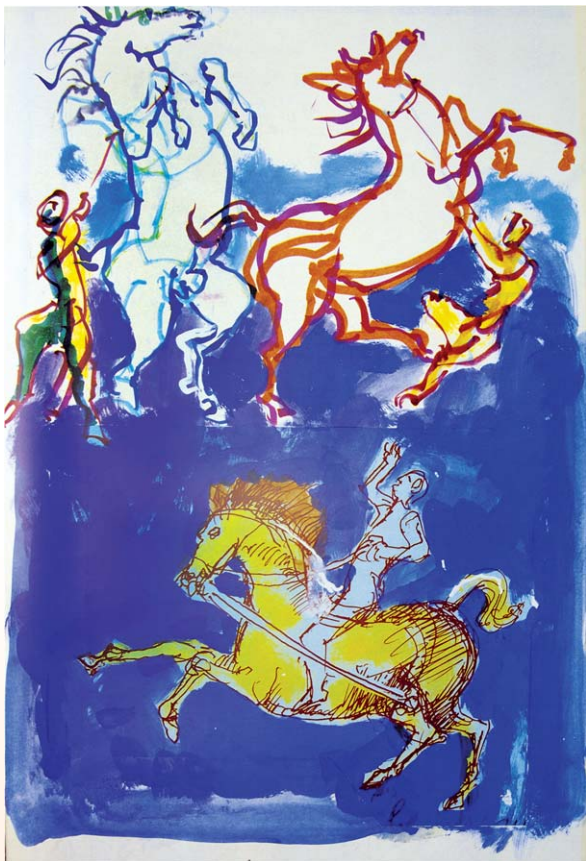
帶領一個龐大的印第安部族穿越森林絕非易事。他們的糧食所餘無幾，希望食人充飢，卻遭阿福怒斥。其間他學會族人怎樣只用狼煙便能溝通訊息。後來印第安人拒絕繼續向西班牙人居住的地方進發，阿福遂攀上樹頂，拒絕下來做他們的祭司。當晚，不少印第安人突然病倒垂危，便懇求阿福下來。

阿福看在眼裏，決定從樹上下來，要病人跟他一起跳舞。結果，大家都不藥而癒，他們便繼續向西班牙人的住處前行。途中他們遇到一匹黑馬，阿福又再一次像救世者般，教導他們馴馬和騎馬。他們很快掌握了馬術。

後來他們走到湖邊，阿福成功地預測有魚群出現，增加了他聖人的聲譽。當地的漁民等待這現象已足足兩年。

如今阿福這個祭司已贏得極大名聲，在他們碰上西班牙人之前他已擁有一支印第安人軍隊。阿福深知，必須教曉他們一些西班牙人的生活禮節，好使西班牙人不會馬上把他們當作奴隸。印第安人缺少的其中一樣東西，就是基督教信仰。但由於沒有神職人員或宗教人士來說教，阿福只好親自出馬，雖然保留在他腦海的基督教知識已所餘無幾。

然而，印第安人對基督教的基本信念並不感興趣；阿福教導他們阿當夏娃和創世的故事。有些概念在印第安人眼中是極為可笑的，但阿福鍥而不捨，還把兒時學會的聖詠《童貞女馬利亞充滿喜悅》教導他們。





最後，阿福與他的雜牌軍走到西班牙人五年前開始建設的城堡，港口滿是船隻，準備把值錢的東西運回西班牙。阿福與八千多名追隨者，沿路詠唱聖詩和揮動十字架，到達時看到大群印第安人正在工作，被不仁的外來西班牙人監管着。

西班牙總督大感驚訝，接過黃金寶石等見面禮後，表揚阿福，並表示

允許印第安人以「自由人」身份在城裏工作。阿福明白總督的意思，是要印第安人扣上銬鍊，免費為他們工作。正當印第安人還在考慮要否替西班牙人工作時，阿福被總督扣留了。翌日，印第安人沒有前來工作，總督便決定吊死阿福，以殺一儆百。

印第安人見阿福性命危在旦夕，便向西班牙軍隊發動攻擊。由於曾受阿福訓練，他們輕易取勝。西班牙人解除武裝，備受屈辱的遭押上船，返回西班牙。西班牙人的港口從此荒廢，很快便回歸自然，變成森林的一部份。

新天新地新生活

阿福選擇留下與印第安人生活，如今他已是他們的王。年月流逝，他們過着繁榮安定的生活。有時西班牙船隻駛來，卻被聰明的印第安人誘騙到無人的森林內，然後一把火燒清光。

之後四十年，阿福與印第安人過着平靜的生活。他有很多子孫，他們都敬愛他，稱他為「神父」。惟一的遺憾是，他時常會想起故鄉、家鄉美食的香味、教堂鐘聲，以及那首古老的聖詠《童貞女馬利亞充滿喜悅》：

啊，多麼可愛！啊，多麼快樂！

神之子仍然活着，

馬利亞之子仍然活着，

童貞女馬利亞充滿喜悅。

我們再也不怕了，

不怕惡人也不怕大風，

不怕惡人也不怕基督徒！

Discovery Blues

Johan Padan and the Discovery of the Americas is a brilliant, vividly imagined retelling of the voyages of Christopher Columbus and many others in the discovery of the Americas. The story is told by a typical Italian seaman of the time - a feckless and unfortunate youth who ends up on one of Columbus's ships by accident, rather than a sense of adventure. He is more intent on escaping from the terrors of the Inquisition than a desire to discover a new world.

But that is what he does do, and he is delighted by courteous and friendly natives and disgusted by the behaviour of his own countrymen towards these hospitable people. However, he has to look after his own skin and so when the orders come to leave he rejoins the boat back to Spain. But the weather turns foul and the boat is lost at sea. Johan saves himself and four friends by releasing some pigs from their cage and using them as life buoys to regain the shore.

They are soon found by some less than friendly natives who fatten them up and then sell them as slaves to another tribe of Indians. Johan manages to remain cheery through all this and the Indians take a liking to him. So much so that they then prepare to eat him, because they believe that a happy person is more tasty and digestible than an unhappy one.

The night before the big tribal meal, Johan Padan decides to escape while everyone is asleep. He manages to free himself from his bindings and heads for the boundary of the compound, but upon encountering some other Indians he realises that his tribe is under attack and he raises the alarm. There is a pitched battle with many wounded and dead on both sides. The Shaman of his village is badly wounded and Johan sews him up with a needle he has kept for mending sails. Suddenly Johan is a figure of importance and respect.



A Change of Status

That night he warns the Indians that a storm is coming as he has recognised a ring of clouds around the moon. With tremendous wind and rain they realise that a hurricane is upon them so they retreat to the safety of a cave. The next day, with the return of the sun, the entire tribe bows down before Johan and elevates him to the status of a living god. He is regarded as a Saint, a Shaman, a Holy Man and the one to lead the tribe out of the wilderness. But Johan has other plans. He wants to head to the west where he knows there is a Spanish port and from where he can get a ship home to Europe.

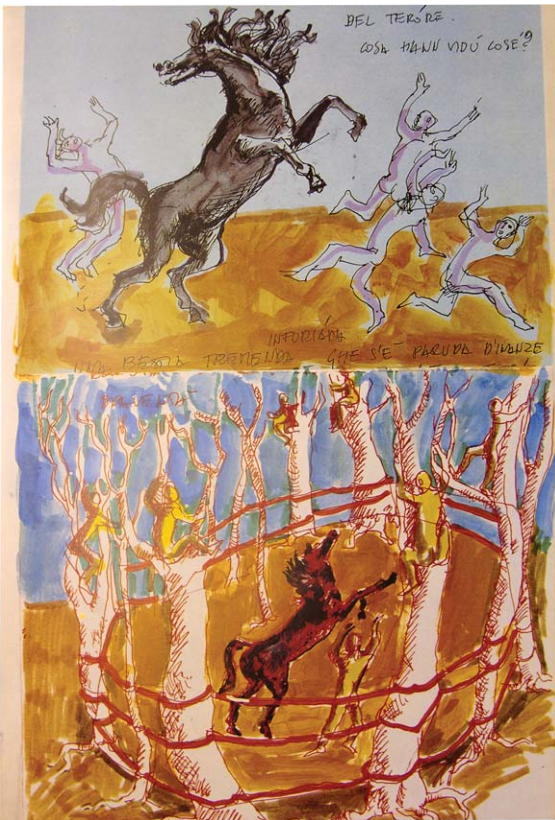
Leading the tribe through the forests and jungle is a big test. Being cannibals they want to eat humans when they run out of food, but Johan won't allow it. He learns how they communicate using only smoke

signals. But the Indians do not want to continue towards the Spanish town and Johan climbs a tree and refuses to come down and be their Shaman. That night many of the Indians get sick and are near death so they plead with Johan to come down.

He realises that they are in bad shape so he gets them up and dancing, and after a while this frenetic movement cures most of them. They set off again towards the Spanish town and in the forest discover a wild black stallion, an animal the Indians had never encountered before. Once again Johan is their saviour as he teaches them to both break the animal and ride him. Soon they are experts too.

His reputation as a holy man increases further when he successfully predicts a fish swarm in a lake they encounter. Here the fishermen have been waiting for two years for such a phenomenon.





By now Johan has achieved an enormous reputation as a Shaman and has a veritable army of Indians as his followers as he nears his first encounter with the Spanish. He realises that he has to teach his Indians some of the ways of the Spaniards so that they won't be immediately enslaved. One of the things they lack, of course, is religion and lacking any priests or religious persons he decides to teach them about Christianity, from the little he can remember.

However some of the basics of Christianity do not appeal to the Indians. He tells them about Adam and Eve, and the beginning of creation. Some of the Christian notions seem ridiculous to the Indians, but he perseveres and above all he teaches them a song he learnt as boy, *The Virgin Mary is Full of Joy*.

Finally, Johan Padan and his ragged band come across the Spanish city

that was founded five years earlier. In the port are many ships being loaded with valuable goods to take back to Spain. Many Indians are working under the cruel Spanish overseers when Johan and some eight thousand followers arrive, waving crosses and singing hymns.

The Spanish Governor is astounded and accepts the gifts of precious gold and jewels. He compliments Johan and offers the Indians work as free men. However Johan realises that means they would work for free, but still be in chains. While the Indians consider the offer of work, Johan is held by the Governor. Not surprisingly the Indians fail to turn up for work the next day and so the Governor decides to hang Johan as an example to them.

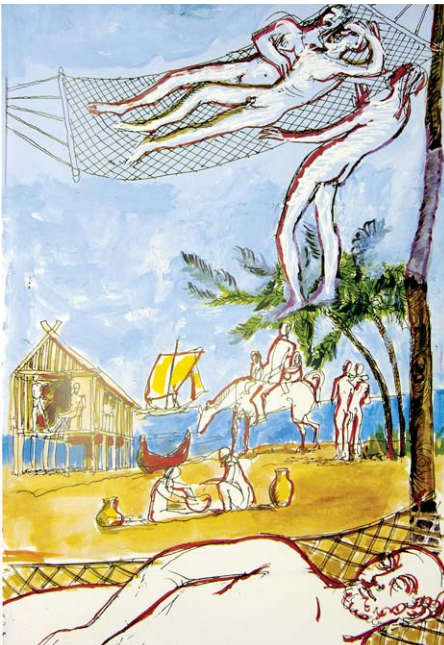
With Johan in mortal danger, the Indians attack the Spanish settlement and because of the things they're been taught by Johan they easily win the battle, disarm the Spaniards and put them on their ships back to Spain in disgrace. The port falls into disuse and soon returns to its natural state on the edge of the jungle.

New Land, New Life

Johan has naturally decided to stay with the Indians as he is now virtually a king among them. The years pass by and they live in peace and prosperity. From time to time a Spanish ship arrives on the horizon, but the Indians are wiser now and often trick them into terrible fates by letting them wander into the jungle unopposed and then setting fire to the whole lot.

Forty years on and Johan has lived most of his life now peacefully amongst the Indians. He is revered and has many children and grandchildren who all adore him and call him "Father". Every so often though nostalgia strikes and his past comes back to him with memories of his homeland, the smells of its food, the sound of the church bells and the old song *The Virgin Mary is Full of Joy*....

Oh how lovely, oh how jolly!
He still lives the son of Heaven,
He still lives the Son of Mary,
The Virgin Mary is full of joy.
None of us must fear any more
Not the Turks, nor the great wind,
Not the Turks, nor the Christians!



香港發現達里奧·佛—— 介紹一位歐洲滑稽劇大師

米高·英咸



——誰在乎呢！我們需要醜聞——不管喜歡不喜歡！這樣，我們就可以像美國人和英國人那樣，成為真正的社會民主黨員，終於可以大喊：「我們水浸眼眉，沒錯，正是因為這樣，我們才昂首闊步。」

意大利劇作家達里奧·佛最廣為人知的戲劇《一個無政府主義者的意外死亡》是以上面那番話結束的。該劇中，警察和司法部門近於荒唐的殘酷行為，透過一個逃出精神病院的狂人那瘋瘋癲癲但發人深省的滑稽動作和胡言亂語，在觀眾前暴露無遺。達里奧·佛揭露隱藏於西方民主「美麗新世界」中的腐敗現象，無情而令人不安，反映了他以深刻的懷疑主義態度，看待1970年該劇誕生時所發生的社會政治劇變。現在看來，這些現象酷似紀錄片導演米高·摩亞對當代悲喜劇所作的有力控訴。此際，新帝國主義的各種勢力，已撕下民主自由主義的假面具，而有名無實的民主自由主義正是達里奧·佛這齣滑稽傑作中無情嘲弄的對象。

達里奧·佛自二十世紀五十年代初以來，就一直被視為歐洲戲劇的一股力量，也是意大利右翼天主教當局的眼中釘。這位戲劇長春樹在這最新作品中，繼續發揮他那惡作劇的顛覆性幽默，把焦點集中在一個古老題材上。在《阿福發現新大陸》這個標題中沒有披露的，是達里奧·佛對這些具爭議性歷史事件的處理：「發現」一詞在他筆下，是滿含諷刺的。誠如英國學者孟席斯在其近著《1421年：中國發現世界》中令人信服地聲稱，中國三寶太監鄭和，似乎早哥倫布七十年抵達美洲。更使哥倫布發現新大陸之說無立錐之地的是，有證據顯示哥倫布本人使用的地圖，竟是曾隨鄭和航行、現已為人淡忘的中國地圖繪製師傅繪製的。加上挪威探險家維京人「紅髮埃里克」也極有可能早三百年抵達美洲，哥倫布「發現」美洲的可信性，其實已如風中蠟燭。

達里奧·佛通過發明意大利倒楣青年阿福（來自意大利北部貝加莫，鄰近達里奧·佛位於馬焦雷湖畔的故鄉）的故事，提供了一個相對的版本，挑戰圍繞着哥倫布發現新大陸產生的神話。**達里奧·佛的獨角戲——演員除了扮演哥倫布的意大利對手阿福，還飾演美國印第安原居民和西班牙牧師及士兵——描繪了一幅雜亂無章的圖畫，既有趣又荒謬；**劇中人肩負征服和教化的使命，令人不寒而慄地想起盎格魯—撒克遜白人在當今伊拉克的冒險主義和帝國主義行徑。阿布格萊布監獄虐囚事件，亦早有先例：虐囚者的祖輩，曾以基督教和文明的名義，對印第安原居民施加有計劃的酷刑、蹂躪和奴役。

這齣戲，正呼應達里奧·佛在上世紀五十年代的劇作風格和主題，尤其是他的時俗諷刺劇《挫敗》，該劇極盡挖苦和譏諷之能事，尖銳抨擊資本主義自由主義，這膚淺的自由主義繼續依附與法西斯主義有極大淵緣的極權主義。在其六十年代的另一齣時俗諷刺劇中，哥倫布神話亦是其中心主題。達里奧·佛想像哥倫布從新大陸回來後，精疲力盡，苦不堪言，但精明的西班牙君主並未給予他應有的承認，使他氣為之結。

四十年後，達里奧·佛的爆炸性新作《阿福發現新大陸》（充滿豐富的擬聲、咒罵語和下流指涉）依然依靠演員的精湛演技，通過語言和姿勢在觀眾的集體想像中創造故事。這種演員與觀眾之間溝通的省儉，乃是達里奧·佛戲劇藝術的神髓。他的演員——扮演阿福的馬里奧·皮羅瓦諾正是其中的表表者——曾浸淫於「即興喜劇」、現代卡巴萊和論壇劇的傳統，這些形式，全都是通俗且往往具有政治干預主義色彩的藝術形式。同樣直接和流行的戲劇形式，也見諸布萊希特和奧古斯托·博艾的作品中。這兩位戲劇家與達里奧·佛有頗多共通之處，惟達里奧·佛的滑稽色彩較濃。

《阿福發現新大陸》這齣社會諷刺劇，走的是伏爾泰著名的中篇喜劇小說《老實人》或史威夫特《小人國歷險記》的路線。當旅行者回國時，新大陸的體驗導致他對自己的「文明」國度種種社會習俗極度失望。毋疑，阿福敘述他如何逃避西班牙征服者、海難、騎在豬背上被救起、遇到熱情好客且高度文明的美洲印第安人、與胸部豐滿的印第安女人在吊床上調情等等，確實具有浪人冒險故事的色彩，且滑稽誇張。它顯然呼應了歐洲浪人小說如《唐吉珂德》的風格和「即興喜劇」搞笑而樸實的體裁。

不過，該主題和格調，最終絕非僅僅是滑稽。阿福的發現之旅，既是個人歷煉，也是精神歷險。在融入原居民社群並拒絕他自身野蠻的文明價值的過程中，阿福發現了自己，獲得滿足，儘管他偶爾也會緬懷那永遠無緣再見的故鄉。**整齣戲質疑文明與野蠻這些相對的概念，並嘲弄後哥倫布的西方帝國主義宏大的敘述。**美國總統喬治·布殊的支持者請注意：這齣戲包管令你血壓大幅升高！

Hong Kong and the Discovery of Dario Fo:

Introducing a European Master of Theatrical Burlesque

Michael Ingham



— *Who cares! We need a scandal — like it or not! So, like the Americans and the British, we can be true Social Democrats, and at last be able to shout, “We’re up to our necks in shit, it’s true, and that’s why we walk with our heads held high”.*

So ends Italian dramatist Dario Fo’s most internationally acclaimed play, *Accidental Death of An Anarchist*, in which the insane brutality of police and judicial practices is revealed to the audience through the hilarious but insightful comic antics of an escaped madman. Fo’s harsh and uncomfortable truths about the corruption that lies at the heart of western democracy’s brave new world reflected his profound scepticism at a time of great socio-

political upheaval when the play was written in 1970. However, they now sound remarkably similar to Michael Moore’s compelling documentation of the tragic-comedy of the present era, in which the forces of neo-imperialism have discarded even the facade of democratic liberalism that Fo so heartily mocks in his farcical masterpiece.

In his latest work the evergreen Fo, who has been a force to be reckoned with in European theatre, as well a thorn in the side of the right-wing Italian Catholic establishment, since the early 1950s, focuses the spotlight of his wickedly subversive wit on an older subject. **What the title of his play, *Johan Padan and the Discovery of America* does not reveal is that in Fo’s treatment of these historically controversial events, the word ‘discovery’ is used in a largely ironic sense.** As Gavin Menzies’ recent book, *1421: The Year China Discovered*

the World has convincingly claimed, the Chinese eunuch admiral, Zheng He, appears to have reached America 70 years before Columbus. Even more damaging to Columbus's claim is the evidence that Columbus himself used maps created by the conveniently forgotten Chinese master cartographer, who accompanied Zheng He on his voyages. The credibility of Columbus's 'discovery' is also undermined by the strong likelihood that Viking Erik the Red reached America three centuries earlier.

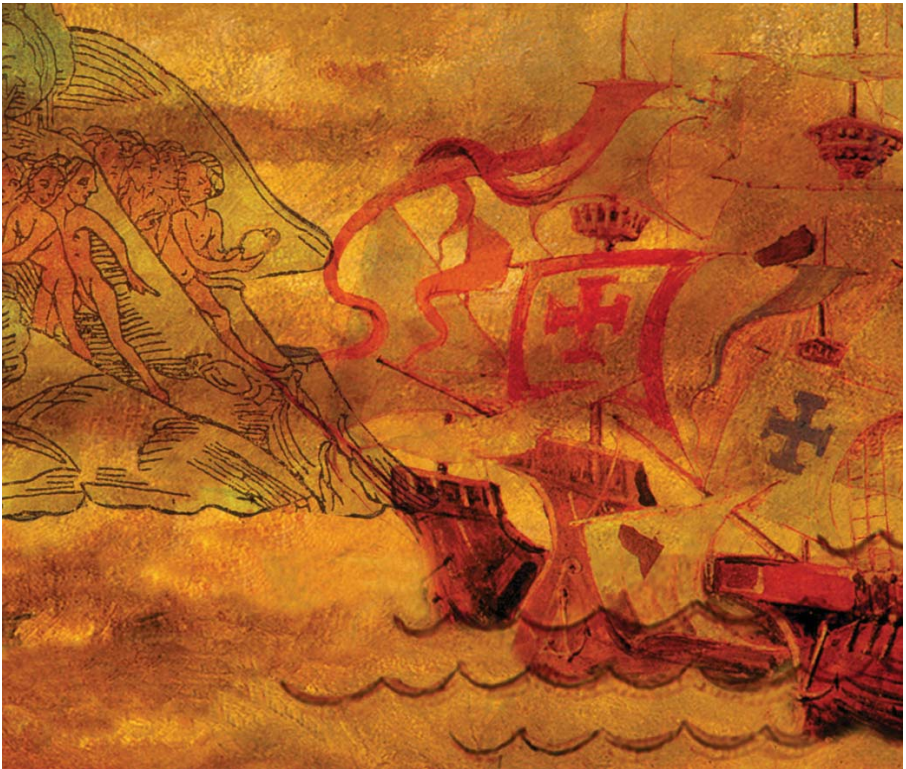
By inventing the story of a hapless young Italian, Johan Padan (from Bergamo in northern Italy near Fo's home village on Lake Maggiore), the writer offers a parallel version to challenge the received myth surrounding the events of the Columbus voyage. **Fo's one-man dramatic narrative — the actor plays not only Columbus's fellow Italian, Padan, but also impersonates native Amer-Indians and Spanish priests and soldiers — paints an anarchically funny and absurd picture of a mission to conquer and civilize that is eerily reminiscent of white Anglo-Saxon adventurism and imperialism in modern-day Iraq.** The abuses of Abu Ghraib find their precedents in the systematic torture, rape and enslavement of the native Indians in the name of Christianity and civilization.

The play echoes the style and themes of Fo's 1950s theatre, especially his revue, *Un Ditto Nell'Occhio* (One in the Eye), which poked an irreverent and mocking finger in the eye of a cosmetic capitalist liberalism that had continued to rely on fascist-inspired authoritarianism. In another of his early 1960s revues the Columbus myth is a central motif. Fo imagines a weary and embittered Columbus disgusted by the lack of recognition he receives from the calculating Spanish monarchs on his return from the New World.

Forty years on, Fo's explosive new text of *Johan Padan* — replete with colourful onomatopoeia, expletives and scatological references — still relies on the actor's virtuosity to create the story through language and gesture in the collective imagination of the audience. This pared-down actor-audience communication lies at the heart of Dario Fo's art. His actors — and Mario Pirovano as Johan Padan exemplifies this — are steeped in the tradition of *commedia dell'arte* (Italy's conventional comic style) and modern cabaret and forum theatre, all popular and often politically interventionist art forms. Similar direct and populist forms of theatre are evident in the works of Brecht and Boal, with whom Fo's work has much in common. In Fo's case, however, the comic muse shines through more brightly.

The social satire of Johan Padan is very much in the traditions of Voltaire's famous comic novella, *Candide*, or Jonathan Swift's *Gulliver's Travels*, in which the traveller's experiences of new worlds cause him to become utterly disillusioned with the social mores and customs of his own 'civilization' when he returns. Indeed, Johan Padan's narration of escaping the Spanish Inquisition, of shipwreck and being saved from drowning by perching on the backs of pigs, of meeting hospitable and highly civilized American Indians, of cavorting with buxom Indian women in hammocks and so on is admittedly picaresque and comically exaggerated. It contains distinct echoes of both the style of European novels like *Don Quixote* and the farcical, down-to-earth genre of *commedia dell'arte*.

Ultimately, though, the theme and tone are more than simply comic. Johan Padan's journey of discovery is both spiritual and personal. In going native and rejecting the values of his own barbaric civilization Padan finds himself and achieves contentment, in spite of his occasional nostalgia for a homeland he will never see again. **The play as a whole calls into question the relative notions of civilization and barbarism; and burlesques the grand narratives of post-Columbus western imperialism.** Bush supporters beware: this play is guaranteed to raise your blood pressure dramatically!



達里奧·佛

作者

達里奧·佛是一位廣受歡迎且備受爭議的劇作家、演員和導演，以其政治諷刺劇和笑劇贏得國際聲譽。他常常被視為喜劇之父阿里斯托芬的合法繼承人，三十多年來在歐洲政治諷刺劇獨領風騷。他這些具有意識形態傾向的作品，主要抨擊資本主義、帝國主義和意大利政府的腐敗。他的喜劇在國外頻頻被改編，用以反映不同地方的政治情況。

達里奧·佛生於1926年，初出道時是滑稽劇的表演者。後來，他自己編寫、製作和執導一系列成功的「小資喜劇」（主要觀眾是中產階級），又做過多部電影的編劇和演員。

自編、自導、自演意大利最著名的電視連續劇《Canzonissima》是他初次踏足電視熒光幕，卻因他描寫十二世紀一名殘暴的教皇而遭意大利政府禁播。該教皇把跟他意見不合的修士的舌頭繫在教堂大門上吊起他們，因而遭臭萬年。

二十世紀七、八十年代，美國根據麥卡錫法案禁止達里奧·佛入境。直到1986年羅伯特·布魯斯坦和美國劇團邀請他去表演，他才獲得簽證。由於美國曾拒絕讓他入境，令他名聲大噪，因此在那次表演期間他不忘感謝當時的美國總統列根。

1954年，達里奧·佛與其主要拍檔和演員弗蘭卡·拉梅結婚，至今已超過半個世紀。他最著名的戲劇包括《一個無政府主義者的意外死亡》、《決不付帳》和《奧加斯莫·阿都托逃出動物園》。

達里奧·佛1997年獲得諾貝爾文學獎，獲獎原因是「鞭撻權威和維護被蹂躪者的尊嚴，直迫中世紀弄臣的嬉笑怒罵」。



Dario Fo

Author

A popular and controversial playwright, actor and director, Dario Fo has earned international acclaim for his political satires and farces. Often considered the rightful heir of Aristophanes, Fo has led the field in political satire in Europe for over 30 years. The main targets of his ideologically inspired attacks have been capitalism, imperialism and corruption in the Italian government. For performances outside of Italy, his comedies are frequently adapted to reflect local political conditions.

Born in 1926, Dario Fo began his career as a performer in satirical cabaret-style revues. Later he wrote, produced and directed a string of successful 'bourgeois comedies' (so called because they were performed mainly for middle class audiences). He has also written for and performed in several films. His one foray into television was as writer, director and co-star of Italy's most popular television series, *Canzonissima*, was ultimately removed from the airwaves by the Italian government after Fo portrayed a 12th century Pope who was known for being particularly cruel and hanging monks by their tongues from the church doors when they didn't agree with him.

Fo was refused a visa to enter the US during the 1970's and 1980's under the McClaren Act. It was not until Robert Brustein and the American Repertory Theater invited him to perform in 1986 that he was finally granted entry. At the time of this appearance, he made a point of thanking Ronald Reagan for all the publicity that had been generated by keeping him out of the country.

Since 1954, Dario Fo has been married to Franca Rame, his chief collaborator and co-star. His best known plays include *Accidental Death of an Anarchist*, *We Won't Pay! We Won't Pay!*, and *Orgasmo Adulto Escapes from the Zoo*.

He was awarded the Nobel Prize for Literature in 1997 for "emulating the jesters of the Middle Ages in scourging authority and upholding the dignity of the downtrodden".

馬里奧·皮羅瓦諾

表演／翻譯

1983年起，馬里奧·皮羅瓦諾便參與達里奧·佛和弗蘭卡·拉梅所有作品的演出，擔當演員、助理監製、舞台監督和即時傳譯等角色。1987年，他與達里奧·佛和拉梅一同參與RAI 3電視頻道《不得已的廣播》節目中其中八集的演出。

1991年，皮羅瓦諾在繼續追隨兩位藝術家巡演的同時，也開始在舞台上表演自己的獨角戲《神秘滑稽劇》。現時他仍在意國內外各種場所表演，包括廣場、學校、體育館、教堂、聯誼會和劇院。

皮羅瓦諾1999年起表演《阿福發現新大陸》，該劇更由他譯成英語，並於2002年在河邊劇場作英國首演。2003年10月，他作為代表意大利的惟一演員，參加墨爾本國際藝術節，表演《阿福發現新大陸》。由他獨自演出的這齣戲，在布里斯班和悉尼同樣大獲成功。

Mario Pirovano

Performer / Translator

Since 1983 Mario Pirovano has taken part in all the works produced by Dario Fo and Franca Rame either as an actor or as an assistant producer, stage director or simultaneous translator. In 1987 with Fo and Rame he acted in the programme *Forced Broadcast*, shown in eight episodes on the RAI 3 television channel.

In 1991, whilst continuing to follow the tours of the two artists, Pirovano himself began to perform the one-man-show *Comic Mystery Play*. He is still performing it in a great variety of venues, squares, schools, gymnasia, churches, social clubs, as well as theatres in Italy and abroad.

Since 1999, Pirovano has been performing *Johan Padan and the Discovery of America*, which he translated into English. He gave the play's first UK performance in London in 2002 at the Riverside Theatre. In October 2003 he took *Johan Padan and the Discovery of America* to the Melbourne International Arts Festival, where he was the only actor representing Italy. He himself produced the play, which also met with resounding success in Brisbane and Sydney.



From left to right: Dario Fo, Mario Pirovano and Franca Rame

左起：達里奧·佛、馬里奧·皮羅瓦諾及弗蘭卡·拉梅

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節目詳情，請瀏覽 www.hk.artsfestival.org
For programme details, please go to

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	文化中心音樂廳 Concert Hall, HK Cultural Centre	文化中心大劇院 Grand Theatre, HK Cultural Centre	◆文化中心劇場 Studio Theatre, HK Cultural Centre +香港大會堂劇院 Theatre, HK City Hall	香港大會堂音樂廳 Concert Hall, HK City Hall
16 Wed				
17 Thu		7:30 		
18 Fri	8:00 費雷堡巴羅克樂團 Freiburg Baroque Orchestra	7:30 波蘭國家歌劇院 《奧塞羅》 Polish National Opera Otello	◆ 7:45 ◆ 7:45 《阿福發現新大陸》 Dario Fo's Johan Padan and the Discovery of America ◆ 7:45	
19 Sat				8:00 費素爾·塞伊鋼琴演奏會 Fazil Say Piano Recital
20 Sun				
21 Mon				
22 Tue			+ 7:45 埃克森美孚新視野 - 清風銅管五重奏 ExonMobil Vision - The Fresh Air Brass Quintet	8:00 布拉德·梅爾度三重奏 Brad Mehldau Trio
23 Wed				8:00 8:00 莉拉·唐絲 Lila Downs
24 Thu	8:00 魏松與香港管弦樂團 Wei Song with HKPO			
25 Fri	8:00 利夫·奧維·安斯涅斯與挪威室內樂團 Leif Ove Andsnes and the Norwegian Chamber Orchestra	7:30 《今夜歌舞昇平 - 上海、爵士、老歌》 All That Shanghai Jazz		
26 Sat				8:00 埃克森美孚新視野 - 《東主有喜》 ExonMobil Vision - Come Out & Play
27 Sun				
28 Mon				

三月
March

1 Tue	8:00 貝多芬九大交響曲 Beethoven Symphonic Cycle			
2 Wed				
3 Thu	8:00 法蘭斯·布魯根與十八世紀管弦樂團 貝多芬九大交響曲	7:30	◆ 7:45	7:30 粵劇 Cantonese Opera 《穿金賣扇》The Gold-braided Fan
4 Fri	8:00 Frans Bruggen's Orchestra of the 18th Century Beethoven Symphonic Cycle	7:30	◆ 7:45	7:30 《雙仙拜月亭》The Blessing of the Moon
5 Sat	8:00	7:30 中國國家話劇院 《琥珀》 National Theater Company of China - Amber	◆ 7:45 《小王子復仇記》 Little Prince Hamlet	7:30 《琵琶亭》The Pipa
6 Sun	8:00 亞拉巴馬黑超合唱團 The Blind Boys of Alabama	7:30		
7 Mon				
8 Tue		7:30		8:00 《拜金國際俱樂部》 Material Girls
9 Wed	8:00 莫扎特安魂曲 The Mozart Requiem			
10 Thu	8:00 亞拉巴馬黑超合唱團 The Blind Boys of Alabama			8:00 巴西結他四重奏 Brazilian Guitar Quartet
11 Fri		7:30 意大利艾德芭蕾舞團 Compagnia Aterballetto		8:00 伊薩依四重奏 Ysaye Quartet
12 Sat		2:30/ 7:30		8:00 拉賈斯坦的遊吟詩人 Divana: Musicians and Poets of Rajasthan
13 Sun				8:00 張錦晴鋼琴演奏會 Rachel Cheung Piano Recital
14 Mon				
15 Tue			+ 7:45 兩極室樂團 Ensemble Antipodes	
16 Wed			◆ 7:45	
17 Thu	8:00 龐曹·桑切斯拉丁爵士樂團 Poncho Sanchez Latin Jazz Band	7:30	◆ 7:45 智利戲偶劇團 《天地一孤雛》 La Troppa Jesus Betz	
18 Fri	8:00	7:30 西班牙國立舞劇院 Ballet Nacional de España	◆ 7:45	
19 Sat		2:30/ 7:30	◆ 3:00/ 7:45	
20 Sun		7:30		

戲劇 Theatre	音樂 Music	爵士樂 / 世界音樂 Jazz / World	歌劇 / 中國戲曲 Opera / Chinese Opera	娛樂節目 Entertainment	舞蹈 Dance	埃克森美孚新視野 ExxonMobil Vision	加料節目 Festival Plus	
演藝學院歌劇院 Lyric Theatre, HKAPA		▼演藝學院戲劇院 Drama Theatre, HKAPA		◆沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall ※藝術中心麥高利小劇場 McAulay Studio, HK Arts Centre			藝術節講座 Festival Talks	
 洛桑貝徹芭蕾舞團 Béjart Ballet Lausanne		▼ 7:45 《法吻》 ▼ 7:45 The French Kiss ▼ 7:45 ▼ 3:00 / ▼ 7:45 ▼ 3:00 / ▼ 7:45				◆ 8:00 費素爾·塞伊鋼琴演奏會 Fazil Say Piano Recital	07/01 同聲歡美美國爵士樂和靈魂的風味 Different tastes of Jazz and Soul in America	15/01 《奧塞羅》 Othello
勅使川原三郎 / 渡島舞團《風花》 Saburo Teshigawara / KARAS Kazahana							31/01 唱嚮文字 Writing Indie Lyrics	04/02 美國的拉丁精神：龐普·桑切斯、莉拉·唐絲 The Latin Spirit in America: Lila Downs and Poncho Sanchez
							05/02 品嘗視覺·相·像 Visual Expressions in Indie Art	19/02 與貝多芬共舞：九大交響曲 The Nine Symphonies of Beethoven – Master of the Dance
《奧麗莉亞夢遊仙境》 L'Oratorio d'Aurélia							19/02 《今夜歌舞昇平》新上海的音樂文化 Music Culture of Shanghai Revisited	示範講座 Lecture Demonstrations
							24/02 音樂在挪威：從文法黃金時代到工業石油時代 The Music of Norway from a cultural 'golden age' to an industrial 'oil age'	28/02, 05/03 貝多芬及其九大交響曲 Beethoven and his Symphonic Cycle
						* 8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision – i-City	音樂會前講座 Pre-concert Talks	
						* 8:00	22/02 清風銅管五重奏 The Fresh Air Brass Quintet	11/03 巴西結他四重奏 The Brazilian Guitar Quartet
						* 3:00 * 8:00	12/03 伊薩依四重奏 The Ysaÿe Quartet	16/03 兩極室樂團 The Ensemble Antipodes
		◆聖約翰座堂 St. John's Cathedral ●藝術中心壽臣劇院 Shouson Theatre, H K Arts Centre ▲葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre				* 8:00	21/01 巧手結他工作坊 Guitar Workshop	13/02 亞洲舞蹈劇場新勢力 New Asian Movement Technique
		* 8:00				* 8:00	16/03 西班牙國立舞劇院 Ballet Nacional de España	17/02-07/04 閱讀我城：文學x城市 i-City Reading Workshop
		* 13:00 / * 8:00 《夜鶯》 The Nightingale * 8:00				* 3:00 / * 8:00 * 8:00	18/03 荷蘭舞蹈劇場 III 芭蕾舞訓練、現代舞訓練、工作坊 Nederlands Dans Theater III Classical Training, Contemporary Training, Workshop	展覽 Exhibitions
		◆ 8:00				◆ 7:30 粵劇 Cantonese Opera 《六月雪》 June Snow ◆ 7:30 《帝女花》 Princess Chang Ping	17/02-20/03 2005年香港藝術節節目圖片展 Photographic Exhibition of the 2005 Hong Kong Arts Festival	17/02-20/03 貝多芬及其D小調第九交響曲，作品125 德國波恩貝多芬故居博物館圖片展 Ludwig van Beethoven and his Ninth Symphony, Op 125 A Photo Exhibition from the Beethoven-Haus Bonn, Germany
		◆ 8:00 俄羅斯東正教合唱團 Russian Orthodox Choir ◆ 8:00				* 8:00	展覽導賞團 Exhibition Guided Tours	
遊園劇坊 《如夢莎華 – 莎士比亞狂想曲》 Footsbarn Travelling Theatre Perchance to Dream		* 8:00 * 3:00 / * 8:00 《夜鶯》 The Nightingale * 8:00				* 8:00	19/02 貝多芬故居博物館代表介紹圖片內容 Walk through the Exhibition with a Beethoven-Haus Representative	沙龍 Salon Sessions
							15/01 文學「變身」 Adapting from Literature	15/01 從距離中看香港劇場 Hong Kong Theatre from a Distance
崑劇《長生殿》 Kun Opera The Palace of Eternal Youth						香港藝術節委約 Commissioned by the Hong Kong Arts Festival	22/01 香港有沒有「政治劇場」？ Do We Have 'Political Theatre' in Hong Kong?	05/03 中國先鋒劇場 Contemporary Theatre in China
						節目詳情請參閱藝術節加料節目小冊子或瀏覽藝術節網頁 For details please refer to our booklet of Festival Plus or Festival Website	特別節目 Special Programmes	
荷蘭舞蹈劇場III Nederlands Dans Theater III		▲ 7:45 香港話劇團《鐵娘子》 Hong Kong Repertory Theatre Vassa Zheleznova ▲ 2:45 / ▲ 7:45					18/03 荷蘭舞蹈劇場大師紀錄片研討分享會 Nederlands Dans Theater III Video Introduction	18-30/04 到荷蘭海牙與舞蹈大師會面 Kylán Foundation: Local choreographer/dancer to attend the Final Rehearsal of Kylán's new work in The Hague