

33rd



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



小王子復仇記
Little Prince Hamlet



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

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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



香港藝術節委約
Commissioned by
the Hong Kong Arts Festival

演出長約1小時20分鐘，
不設中場休息

Running time:
approximately 1 hour and 20 minutes
with no interval

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

3 - 5.3.2005



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.

演員及創作人員

創作／演出

楊春江 (香港)
Mugiyono Kasido (印尼)
Arifwaran Shaharuddin
 (馬來西亞)

作曲／創作／演出
 創作／燈光及技術設計

坂本公成 (日本)
 張在孝 (南韓)
 藤本隆行 (日本)

劇作指導
 服裝設計
 音響設計

鄧樹榮*
 陳仲輝
 楊我華

製作人員

監製
 聯合監製
 技術／製作監督
 舞台監督
 舞台工作人員

吳嘉美*
 洪慧敏*
 文度卡
 曹棣琦
 陳文奇
 孫國華
 梁永傑

鳴謝
CCDC舞蹈中心

Nuri Aryati

歐陽冠然

鄭煥美

陳曉盈

張佩瑩

鍾慧琪

劉天明

Esther Lee

廖素芬

伍漢傑

黃嘉詠

楊振業

Miso Tech Co Ltd

Vinalog

Matthias Botsch

陳哲民博士

張志佳

錢正康

范敏儀

Law Lea-hong

廖智雯

盧澄鑫

Joey Tan

王潔淳

Prof Yi Byung Uk



* 承蒙香港演藝學院批准參與是次演出

綵排照片 © Jesse Clockwork

人像照 © Dominic Wong

Performers and Creative Team

Collaborators / Performers

Daniel Yeung (Hong Kong)
Mugiyono Kasido (Indonesia)
Arifwaran Shaharuddin (Malaysia)
Kosei Sakamoto (Japan)
Chang Jae Hyo (South Korea)
Takayuki Fujimoto (Japan)

Composer / Callaborator / Performer
Collaborator / Lighting and
Technical Designer

Dramaturg
Costume Designer
Sound Designer

Tang Shu-wing*
Silvio Chan
Anthony Yeung

Production Team

Producer
Associate Producer
Technical / Production Manager
Stage Manager
Crew

Kathleen Ng*
Anne Hung*
Gabriel Mendonca
Vicky Cho
Chan Man-ki
Suen Kwok-wah
Leung Wing-kit

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小王子

小王子是一個單純而神秘的人物，來自B-612小行星，也是該小行星的惟一居民。他逃出該星球，因為他要避開一朵美麗的花。他穿越七顆行星，最後著陸在地球上。在撒哈拉沙漠裏，他遇到一隻狐狸和一位敘述者，正是這位敘述者敘述了小王子著陸地球前在各個星球上的歷險。狐狸很聰明，牠教導小王子，生命中的重要事情是眼睛看不到的，只能用心去感覺。因此，小王子決定返回其星球，去照顧他的花。

哈姆雷特

哈姆雷特王子相信叔父克勞狄斯謀殺了他父親，然後與他母親葛特露結婚。王子復仇心切，已達到瘋狂的地步。老朝臣普隆涅斯以為哈姆雷特正瘋狂地愛上他的女兒奧菲莉亞，然而，王子卻拒絕奧菲莉亞。王子想殺死克勞狄斯，但誤殺了普隆涅斯。克勞狄斯挑起普隆涅斯的兒子雷特斯與王子決鬥。為了謀害哈姆雷特，克勞狄斯在雷特斯的劍刃上塗上毒藥，還調了一杯毒酒作後備。然而，葛特露卻誤喝了毒酒，當場斃命。哈姆雷特被雷特斯的劍所傷，但他殺死了雷特斯。臨死前，哈姆雷特刺死了克勞狄斯。

撮述：鄧樹榮

The Little Prince

The Little Prince is a simple yet mystical creature from asteroid B-612 where he is the sole inhabitant. He flees his planet because he wants to escape from a beautiful flower. He travels visiting seven planets before he finally lands on the Earth. In the Sahara desert, he meets a fox and a narrator who narrates the adventures of the Prince on the other planets. The fox is a wise creature, which teaches the Prince that the important things in life cannot be seen with the eye, but only felt with the heart. So the Prince decides to return to his planet to take care of his flower.

Hamlet

Prince Hamlet believes that Claudius, his father's brother, has murdered his father before marrying Gertrude, his mother. The longing for revenge drives the Prince to an apparent madness. Polonius, a nobleman of the Court, thinks that Hamlet is in love with his daughter, Ophelia who has been, rejected by the Prince. Hamlet wants to kill Claudius but kills Polonius by mistake. Claudius incites Laertes, Polonius' son, to enter into a duel with the Prince. In order to kill Hamlet, Claudius poisons Laertes' blade and also prepares a poisoned goblet as a backup. Gertrude, however, takes the drink by mistake and instantly dies. Hamlet is wounded by Laertes', but Laertes is killed by the Prince. Before he dies, Hamlet stabs Claudius to death.

Summarised by Tang Shu-wing



(左起) 楊春江、坂本公成與Mugiyono Kasido

(From left to right) Daniel Yeung, Kosei Sakamoto and Mugiyono Kasido

逾半個世紀以來風靡全球的名著《小王子》作者聖修伯理，六十多年前駕駛飛機時神秘失蹤，其遭遇一直成謎。但法國文化部去年終於確定，他的遺體被《哈姆雷特》這經典名著中提及的「掘墓者」發掘出來了，原來聖修伯理正是哈姆雷特所認識的前朝宮廷弄臣約利克，生前總愛以詼諧戲謔的笑話，來諷刺皇室血肉戰場上的爾虞我詐。而在第一次世界大戰時從法國逃難至美國的沉重日子裏，他又總愛輕輕訴說小王子「夢想中最真實的」烏托邦，給大人們說起童話來……

哈姆雷特聽着聽着，終於想到什麼是假象，什麼是真實，什麼是存在、消失，什麼是生、死與真愛……於是他便決定上演一幕虛假的「戲中戲」，以追求父王被殺的「真相」……他最後更明白原來聖修伯理筆下的玫瑰與狐狸就是奧菲莉亞，而父王就是他的四十三次日落。掘墓者仿如點燈人，丹麥這座監獄一如小王子的小星球……

既然，奧菲莉亞已利用瘋癲來放逐自己，藉死亡逃脫一切失去愛的災難，哈姆雷特也必須起飛，離開自己的星球，因為小王子的故事必須在「旅程」中成形，即使這趟旅程或許最終仍要以死亡來與他想念已久的玫瑰重遇，一切又似乎回到《小王子》和《哈姆雷特》的起點，但我們知道，這些結果並不重要，「旅程／過程」才是最重要。

楊春江



木偶啊木偶，你想說話嗎？
木偶啊木偶，你想永遠活着嗎？
木偶啊震驚的木偶，你是什麼？

最後一杯酒。

Mugiyono Kasido



張在孝在綵排中。
Chang Jae Hyo in rehearsals.

你我所想的眾多無用的意義，都不重要。

Arifwaran Shaharuddin

親密是容易感覺到的
親密卻不容易獲得
親密鼓舞你
親密令你感到虛弱
親密是……

坂本公成

利用媒體這個媒介，即是了解我們如何講述世界的事情。實際上，這種認知或紀錄方法，與人腦及數碼運動框架系統並不相同。儘管它似乎抓到了一個形象，但要等到後來才會通過人的眼睛反映出來。

電腦包含這種反映的殘餘，這種反映稍後通過0/1過濾器從世界過濾出來，再被處理。

文學在文字的網中被拉緊。在網中，聯繫是通過未在書寫文本中被敘述的無數空白或沉默來達到的。

身體運動在媒介中講話，並直接通過個人來聯繫。因此我們可以通過在舞台上引入其他元素來切斷這種聯繫。

這時便存在着很多過濾器。各種特點通過過濾而變得清澄。它們可能還會通過改變記數的頻道和速度來顯示各個方面的差別。

此外，我通過媒體所體現的特點而穿行於相關的媒體。

藤本隆行

大家都有朋友。

但我們不知道這有多困難。

我非常高興，因為我通過《小王子復仇記》這製作，認識了很多難忘的朋友。

我相信，你們也有同感。

而我很高興香港給了我美好的回憶，回憶這些朋友。

張在孝



(左起) Arifwaran Shaharuddin · 藤本隆行 · Mugiyono Kasido · 楊春江 · 坂本公成及張在孝
(From left to right) Arifwaran Shaharuddin, Takayuki Fujimoto, Mugiyono Kasido, Daniel Yeung, Kosei, Sakamoto and Chang Jae Hyo

No one knows what happened to Antoine de Saint-Exupéry, the author of the ever-popular *The Little Prince*, when the airplane he was piloting disappeared more than 60 years ago. His final fate has remained a mystery. However, the French Cultural Ministry confirmed at the end of last year that his was the body excavated by the Gravedigger mentioned in the classic work *Hamlet*. In fact, Saint-Exupéry was Yorick, a court jester who jibed and jeered at royal foibles. In the dark days of the First World War when Saint-Exupéry was a refugee in the US, he liked to speak quietly about a Little Prince's dream of a true Utopia and he started telling a fairy tale for adults....

Hamlet listened and listened until he finally started thinking: what is false? What is real? What is existence and dissolution? What are life, death and true love? So he decided to put on a play within a play to find out the truth behind his father-king's death. He further understood that the rose and fox that Saint-Exupéry wrote about were in fact Ophelia, and that his father-king was his 43rd sunset. The Gravedigger was like a Lamplighter; the prison Denmark was the Planet where Little Prince lived.

Since Ophelia used madness to escape from herself, and death to avoid the disaster brought on by lost love, Hamlet also had to rise through flight and leave his own heavenly body, because the story of the Little Prince has to be formed during a journey. In this journey, it may be that he will finally meet the Rose that he has long thought about. Everything seems to go back to the starting point of *The Little Prince* and *Hamlet*, yet we know that the ending is not important. What is important is the journey, the process.

Daniel Yeung

Puppets oh puppets, you want to talk?
 Puppets oh puppets, you want to live forever?
 In shock puppet oh puppet, what are you?

The last glass of wine.

Mugiyono Kasido



The many useless meanings that you and I thought were not important.

Arifwaran Shaharuddin

Intimacy is easy to feel
 Intimacy is hard to get
 Intimacy encourages you
 Intimacy makes you feel weak
 Intimacy is...

Kosei Sakamoto



To use the medium of media is to know how one tells the very matter of the world.
 In truth, the recognition or recording method is quite different from the human brain and the system of a digital moving frame. Though it seems to catch an image only later to be reflected through the human eye.

The computer contains a remainder of this reflection, which is later processed from the world by 0/1 filter.

Literature is strained in the net of the word, in which the connection comes through the innumerable blanks or silences that are not narrated in the written text.

The movement of the body, speaks through the medium, and is connected directly by the individual. We can therefore cut it by the introduction of other elements on the stage.

Many filters come into existence at this point. Characteristics become clarified through filtering. They might also show the differences by changing frequencies and the speed of the notation.

Furthermore, I'm going through the media concerned, through the very characteristic it embodies.

Takayuki Fujimoto



Everyone can have friends.
 But we never know how difficult it is.
 I'm so happy because I have met so many wonderful friends through this *Little Prince Hamlet* project.
 I'm sure that all of you will feel this also.
 And I'm so happy because Hong Kong gives me beautiful memories of friend.

Chang Jae Hyo



楊春江在排練中。
Daniel Yeung in rehearsals.

沒有媒介定義的媒體旅程

小棕

每次亞洲的藝術家走在一起，進行跨文化、跨領域的合作時，要實驗、要探索的往往是有關劇場的敘事語言、傳統的轉承，還有那永恆的身份問題。今次六位來自香港、印尼、馬來西亞、日本和南韓的藝術家，在開始的時候又有沒有這樣的文化包袱和期望？

「沒有！我們都很open-minded，沒有什麼預期。就像小王子，一日沒有踏上旅程，一日也不知道會遇見什麼、發現什麼。」楊春江說。

借《小王子》和《哈姆雷特》這兩個故事中不同的經典角色「上身」，整裝待發之際，他們發現了些什麼？

相信在合作的執行上，首先發現的是大家的身體能量和風格都截然不同。Arifwaran Shaharuddin喜愛講話，透過錄像、文字去表達，尤其是有關政治性的議題，身體語彙都是激烈而亢奮；Mugiyono Kasido內斂又含蓄的性格，表現在動作上，傳遞出一種冷靜、醇厚但又充滿張力的質感，戴上印尼傳統面具跳舞時，那種內在的生命能量更為突顯。坂本公成則介乎兩者之間，他不會歇斯底里，但要動起來也凌厲非常。當靜下來的時候，你又會看到他的腦筋在動。

至於楊春江，香港的朋友應該很熟悉，鬼馬戲謔是他的「生招牌」，當你被他的調皮招式引得笑不攏嘴之際，又會被他強勁的爆炸力和身體動能嚇得目瞪口呆；張在孝不是舞者，卻是罕有的會「動」又願意「動」的作曲及敲擊樂演奏家，在他的聲音和演奏裏，你看到人物角色和強烈的感情；至於藤本隆行的燈光設計和裝置，只要想起日本藝團Dumb Type，便會記得那幽幽懾人的氛圍。

如此不同的六個藝術家，是如何調節和解決創作上的困難？當中，他們又再發現了些什麼？

「這是一個很有挑戰性的過程，首先我們每人要負責編排十分鐘的片段，負責音樂的張在孝和燈光的藤本隆行也不例外。而我那一段遇到的困難是，我想尋找身體的『一致性』，但面對不同的身體質感，要找出共通點，確實花了很多時間。」坂本公成說。

「在命題上，我發現《小王子》和《哈姆雷特》有很多相似及可作比較和對比的地方，兩者也充滿隱喻，例如生與死、真與假、大人與小孩的世界、對現實的夢想、戲中戲的真相等命題都很有趣，也很具世界性。」楊春江舉例說，「關於死亡，我發現原來是一種選擇：奧菲莉亞其實是自願選擇溺斃，而小王子最後也願意叫蛇咬他，讓毒液賜他死亡！」

至於其他人，則發現了「個體」、「日常生活」、「單獨對藝術想法的重要性」、「個體之間再發掘空間」……都是自省、再發現的註腳，對身體、情緒和關係的回應。

宣傳上號稱要締造「新亞洲綜合劇場」，是否要對西方當代跨媒體美學進行復仇？他們同聲否認要反西方，只是他們都有一套整合的觀念：「實行沒有媒介定義的媒體」——所有東西都可以是媒體：顏色、線條、形狀、表情、甚至想法，透過身體，以動作、音樂、戲劇，總之任何身體擁有的東西所能表達出來的，已經十分multi-media。

將戲劇、舞蹈、音樂融於一體，原本就是東方傳統劇場的特質。往東方取經之途，觀眾定必看見他們無所不用其極的招式，同時，你也會發現這種多元、跨界的合作，即使起程時沒有任何預期，那永恆探索的問題仍會在旅程當中守候着你，等待你去「馴養」。

The Journey of Undefined Media

Anna Cheng

When Asian artists get together for cross-cultural, cross-border cooperation, what they have to experiment with and delve into often concerns the narrative language, the conveying of tradition, and also the everlasting problem of identity. Was this the case with these six artists from Hong Kong, Indonesia, Malaysia, Japan and Korea?

“Not at all! We’re all open-minded and had no pre-conceived conceptions. Just as it was with the *Little Prince*, each day before the journey meant a day without any idea of what we would meet, what we would find,” said Daniel Yeung.

And just what was it that they found as they took the two classic stories of *The Little Prince* and *Hamlet* along on their own journey?

Probably the first thing they discovered in the cooperative process was that each of them differed in physical ability and in personality.

Arifwaran Shaharuddin likes to talk through video images and the written word. Especially when the topic is political in nature, his body language is agitated and hyper. Mugiyono Kasido is restrained and reserved, and this is expressed in movements that seem still and mellow yet are filled with the quality of tension. In a dance with his face hidden by a traditional Indonesian mask, this inner life-force is even more striking. Kosei Sakamoto seems to fall between the descriptions of the two artists mentioned above. He shuns hysteria, but he gets quite aggressive. When he calms down, you’ll see that his brain is still hard at work. As for Daniel Yeung, people in Hong Kong should know him well.

His trademarks are theatrical tomfoolery and banter. His antics leave you unable to stop laughing, but you will also be bug-eyed at his explosive energy and lithe movements. Chang Jae Hyo is not a dancer, but a performer who composes and plays percussion music who moves and is moving. You’ll find personality and strong emotions in his sounds and performance. As for Takayuki Fijimoto’s lighting designs and technical effects, if you ever saw the arts group Dumb Type, you’ll recall the awesome air of intimidation that he was able to evoke.

How could six such different individuals adapt themselves and solve problems? In the process, what did they discover?

“It was a very challenging process. First, we each had to be responsible for a 10-minute segment. This included Chang Jae Hyo, who was in charge of the music and Takayuki Fijimoto, who was doing the lighting! The difficulties I myself ran

into for my segment were that I wanted to find a union between the bodies in the group. But with so many different body types to work with, I had to find something they all had in common. It took me a long time,” said Kosei Sakamoto.

“In themes, I found that *The Little Prince* and *Hamlet* have many similarities as well as comparable or contrasting points. They also are full of metaphors: life and death, the true and the false, the worlds of adults and children, dreams of reality, a play within the play – all these themes are interesting and worldwide in nature,” Daniel Yeung said, “I discovered some startling truths about death: all these were matters of choice. Ophelia actually chose to drown herself; the Little Prince finally was willing to have the snake bite him so that its poison would give him the gift of death.”



As for the others, they discovered: ‘the individual’, ‘everyday life’, ‘the importance of individual artistic thought’, ‘carving out space amidst so many individuals’ – these were footnotes found after reflection, responses to the body, to feelings and to relationships.

Publicity touts this as new, comprehensive Asian theatre. Is it intended to challenge contemporary western multi-media aesthetics? They all deny this. It’s just that they have a concept in common; that is, to carry out the media without a strictly limited definition. Everything can be expressed through any medium, colour, line, form, expression, or even thought, through the body, movement, music, drama, or anything else that the body has access to. This is already very multi-media.

Fusing drama, dance and music into one is the original characteristic of traditional theatre in the East. In exploring what the East has to offer, they go to whatever lengths they can. This is what the audience will sense. At the same time, you’ll also discover the cooperation within this many-sided, cross-border exploration. Even if there is no particular expectation at the start of a journey, everlasting problems still lie along the way, waiting for you to “tame” them.

Translated by Pan Shih



楊春江 創作／演出

楊春江於香港中文大學藝術系修畢繪畫及音樂課程，後自習舞蹈及編舞，並擔任香港城市當代舞蹈團客席演員及編舞；1996年獲獎學金到荷蘭新舞蹈發展學校修讀編舞課程；1999年回港創作首個長篇獨舞作品《靈靈性性——天體樂園》，該舞作隨即於歐亞各藝術節巡迴演出，並獲香港舞蹈聯盟頒發「舞蹈年獎2000」。

楊春江2001年為城市當代舞蹈團《脫衣秀》擔任編舞，同年與多位藝術工作者製作《甩頭甩骨身體使用再培訓》跨媒體演出，以舞蹈、服裝、裝置、錄像、文字及雕塑，演繹如何「改造身體」；2002年編演香港藝術節委約作品《哥仔戲》，並獲歐洲芭蕾舞雜誌《BalletTanz》年刊提名為「備受注目編舞家」。他2002至2003年獲香港藝術發展局獎學金，赴英國修讀編舞碩士課程，並獲該局頒發舞蹈新進藝術家年獎。2005年，他憑2004年創作的第二個長篇獨舞作品《形亡極樂》再次贏得香港舞蹈聯盟頒發的「香港舞蹈年獎」。

Daniel Yeung Collaborator / Performer

Daniel Yeung started to create dance in 1994 as a self-trained dancer and choreographer following his graduation from the Chinese University of Hong Kong studying Western Painting and Chinese Music. From 1995 he performed in, and choreographed for, some of the City Contemporary Dance Company productions, until he received a scholarship to further his studies in Holland in 1996. Returning to Hong Kong in 1999 he created *Dance Exhibitionist – a Paradise for Natural Body*, which was awarded the 2000 Hong Kong Dance Alliance Dance Award. Acclaimed internationally Yeung was invited to the 2000 Lyon Biennale and Big Torino in Italy, as well as touring in Taiwan, Japan, Australia, and Sweden.

In 2002 the Hong Kong Arts Festival commissioned Yeung to create his dance drama *Play Boys*, which was then invited to the Teatri di Vita International Centre for the Performing Arts in Bologna. The same year, Yeung was nominated as 'the Choreographer to Look at' by the *BalletTanz* year book in Europe, and the following year he was awarded the Rising Artist Award by the Hong Kong Arts Development Council. In 2005, Yeung again received the Hong Kong Dance Alliance Dance Award for his solo production *Metalove*.



Mugiyono Kasido 創作／演出

Mugiyono Kasido 1967年生於中瓜哇克拉登一個皮影戲表演世家。他先就讀藝術中學，後於印尼藝術學院舞蹈系學習。他從著名的獨舞者汲取很多表演知識和經驗，增進了他對舞蹈藝術的理解。

Kasido的編舞事業始於1992年，當年他以《馬蒂·蘇里》獲第九屆芒昆內哥羅宮廷獎和最佳創意舞蹈表演家獎。1993年，他以《纏繞》奪得最佳編舞獎。他參與表演的劇目包括《面具》、《科頌》、《素拉·辛塔》、《太陽的精神》、《謠言》和《尋找聖寺之眼》。其作品曾巡迴多個國家及地區作表演和首演，包括澳洲、非洲、荷蘭、比利時、丹麥、香港、英國、德國、日本、南韓、新加坡、瑞典、台北、葡萄牙、希臘和印尼。

Mugiyono Kasido Collaborator / Performer

Born into a family with a long tradition of performing Shadow Puppets in Klaten, central Java in 1967, Mugiyono Kasido studied at the senior high school for arts before entering the Dance Department of the Indonesian College of Arts. His knowledge and experience in performance is derived from some of the most prestigious solo artists, who have contributed to his understanding of the art of dance.

Kasido's career as a choreographer began in 1992 with his work *Mati Suri* which was awarded the 9th Mangkunegoro Court Award and won the Best Creative Dance Performer Award. In 1993, another piece *Terjerat* was performed at Sriwedari and won the Best Choreography Award. His performance credits include *Topeng*, *Kosong*, *Surat Sinta*, *Bagaspati*, *Kabar-Kabur*, and *Mencari Mata Candi*. His works have travelled and premiered in Australia, Africa, Holland, Belgium, Denmark, Hong Kong, the UK, Germany, Japan, South Korea, Singapore, Sweden, Taipei, Portugal, Greece and Indonesia.



Arifwaran Shaharuddin 創作／演出

Arifwaran Shaharuddin 1978年生於馬來西亞，從小開始其職業戲劇及舞蹈生涯，後來成為國家藝術學院首批學生，並以優異成績畢業。他十八歲時創辦沙克蒂舞蹈團，這是一個當代舞蹈團，致力宣揚女性主義理念。他在兩位傳統大師哈提亞赫·阿旺和阿旺·哈姆扎赫的指導下，學習兼容現、當代生活形式的理念。

Shaharuddin是孟沙烏塔瑪一個學生組織的活躍分子，該組織主張馬來西亞必須消除侵犯人權的現象。

他過去兩年旅居德國，其作品曾在英國、西班牙、丹麥、奧地利、意大利、新加坡、日本、泰國和南韓等地演出。

Arifwaran Shaharuddin Collaborator / Performer

Born in Malaysia in 1978, Arifwaran Shaharuddin was very young when he began his career in professional theatre and dance, and later enrolled as one of the first students of the National Arts Academy graduating with honours. At the age of 18 he was one of the founding members of the Shakti Dance Company, a contemporary dance group dedicated to the idea of feminism. Under the tutelage of two traditional masters Khatijah Awang and Awang Hamzah, he was introduced to the idea of compatibility of form in modern contemporary living.

He is an activist with the Bangsar Utama, a group of students who believe in the abolishment of human rights violations in Malaysia.

Based in Germany for the past two years, Arifwaran Shaharuddin's works have been featured in the UK, Spain, Denmark, Austria, Italy, Singapore, Japan, Thailand and South Korea.



坂本公成 創作／演出

坂本公成最初從事不拘一格的街頭即興表演，其後執導劇場演出。接着，他發現了「接觸即興」表演，跟隨不同的歐洲編舞家學習各種舞蹈。他1990年創辦單色馬戲團，自此執導眾多表演，也參與一些法國編舞家作品的演出，包括蘇珊·布格、聖地亞哥·桑佩里和法圖米一拉穆魯舞團。他的作品曾在日本、法國、德國、南韓、新加坡、埃塞俄比亞和立陶宛各地藝術節上演。

坂本公成在美國時，曾參加2002貝茨舞蹈節和賈德遜教堂開幕表演。他是京都當代舞壇推廣「接觸即興」表演的領軍人物，從1996年起組織國際舞蹈作坊節，另在京都藝術中心製作舞蹈節目。

Kosei Sakamoto Collaborator / Performer

Kosei Sakamoto started to perform free-style improvisations on the street, before going on to direct theatre performances. He then discovered contact improvisation, learning different kinds of dance with various European choreographers. Since the foundation of his company, Monochrome Circus in 1990, he has directed many performances, and also participated in works by several French choreographers, including Suzan Burge, Santiago Sempere and Compagnie Fattoumi-Lamoureux. His work has been presented at festivals across Japan, France, Germany, Korea, Singapore, Ethiopia and Lithuania.

While in the US, he danced at the 2002 Bates Dance Festival and the Judson Church Opening performance. He has been a leading voice in the Kyoto contemporary dance scene promoting contact improvisation, and organising the International Dance Workshop Festival since 1996. He has also produced dance programmes at the Kyoto Art Centre.



張在孝 作曲／演出

張在孝起初是韓國傳統音樂的表演者，如今把自己的音樂與世界各地音樂共冶一爐。他是製作人，又是敲擊樂師，擅長演奏雅箏（一種有弓的八弦樂器），也是韓國傳統音樂歌手。

張在孝1996至1997年是漢城大都會傳統音樂管弦樂團成員、1995至2001年效力佩里當代敲擊樂團、2001至2003年參加Seulgidoong當代韓國傳統音樂樂隊的演出，現正參與Vinalog世界音樂樂團的演出。他還於2000至2001年擔任新加坡劇場工作坊戲劇作品《黛絲德蒙娜》之音樂總監。

Chang Jae Hyo Composer / Performer

Chang Jae Hyo started out as a Korean traditional music performer now blending his music with the rest of the world. Being a producer and a percussionist, he plays the *a jaeng* (an eight stringed instrument with a bow), and is also a vocalist of Korean traditional music.

Chang has played with the Seoul Metropolitan Traditional Music Orchestra from 1996 to 1997; the contemporary percussion ensemble Puri from 1995 to 2001; the contemporary Korean traditional music band Seulgidoong from 2001 to 2003; and currently performs with the world music band Vinalog. He was the music director of Theatre Works' production of *Desdemona* in Singapore in 2000 to 2001.



藤本隆行 創作／燈光及技術設計

藤本隆行1960年生於日本京都，1987年加入日本藝團Dumb Type，擔當所有演出及藝術裝置的燈光及舞台技術設計，作品包括《S/N》世界巡迴演出（1994-1996）、《OR》世界巡迴演出（1997-1999）、《備忘錄》世界巡迴演出（1999-）、池田亮司音樂會系列世界巡迴演出（2000-）、《炫旅》世界巡迴演出（2002-）、《Night Colors》（東京，2003）、《Refined Colors》（2004-）等。

Takayuki Fujimoto Collaborator / Lighting and Technical Designer

Takayuki Fujimoto was born in Kyoto in 1960. He is a member of the art group Dumb Type and has been the lighting designer, operations and technical manager for all of the group's performances and installations since 1987.

His recent productions include *S/N* world tour (1994-1996); *OR* world tour (1997-1999); *Memorandum* world tour (1999-); Ryoji Ikeda concert series world tour (2000-); *Voyage* performance world tour (2002-); *Night Colors* performance (Tokyo 2003) where he designed and used LED lighting; and *Refined Colors* (2004-) together with Kosei Sakamoto, using LED lighting as well.



鄧樹榮 劇作指導

鄧樹榮為「無人地帶」藝術總監，並為香港演藝學院戲劇學院表演系講師，曾留學法國，獲巴黎新索邦大學戲劇碩士，並在 l'Ecole de la Belle de Mai 學校接受演員訓練，曾在巴黎金手劇團任助導及演員。

他的作品曾於香港、澳門、北京、上海、廣州、深圳、新加坡、三藩市、紐約及塔什干上演，並多次獲本地及國際獎項，包括1993年烏茲別克塔什干國際戲劇節優異演繹獎、1994年香港舞台劇優異另類演出獎、2003年香港舞台劇最佳男主角獎等，並獲亞洲文化協會謝普誠獎學金。

鄧樹榮也是國際希瓦難陀瑜伽吠壇多中心的瑜珈導師，致力將心性的技巧融入演員的訓練之中。

場刊中譯：黃燦然

Tang Shu-wing *Dramaturg*

Artistic Director of No Man's Land and a lecturer at the School of Drama of the Hong Kong Academy for Performing Arts, Tang Shu-wing is a well known local stage director and actor. He has studied at the l'Ecole de la Belle de Mai and the New University of the Sorbonne in Paris. During his stay in France, he also worked as an assistant director and actor in Theatre de la Main d'Or.

His work has been presented in Hong Kong, Macau, Beijing, Shanghai, Guangzhou, Shenzhen, Singapore, San Francisco, New York and Tashkent. Tang's international and local awards include the Best Actor at the 2003 Hong Kong Drama Awards; Distinguished Interpretative Performance at the 1993 Tashkent International Theatre Festival; Distinguished Alternative Performance at the 1994 Hong Kong Drama Awards; and a Jebesen Fellowship from the Asian Cultural Council.

He is also a Yoga Acharya of the International Sivananda Yoga Vedanta Centre, trying to use spiritual techniques in the training of performers.

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For programme details, please go to

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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			
19 Sat		7:30		◆ 7:45 《阿福發現新大陸》 Dario Fo's Johan Padan and the Discovery of America			
20 Sun				◆ 7:45		8:00 費素爾·塞伊鋼琴演奏會 Fazil Say Piano Recital	
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	
24 Thu	8:00 魏松與香港管弦樂團 Wei Song with HKPO					8:00 莉拉·唐絲 Lila Downs	
25 Fri		7:30					
26 Sat	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				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		7:30					
8 Tue						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					
12 Sat		2:30/ 7:30				8:00 伊薩依四重奏 Ysaye Quartet	
13 Sun						8:00 拉賈斯坦的遊吟詩人 Divana: Musicians and Poets of Rajasthan	
14 Mon						8:00 張錦晴鋼琴演奏會 Rachel Cheung Piano Recital	
15 Tue							
16 Wed				+ 7:45 兩極室樂團 Ensemble Antipodes			
17 Thu	8:00 龐曹·桑切斯拉丁爵士樂團 Poncho Sanchez Latin Jazz Band	7:30		◆ 7:45			
18 Fri	8:00	7:30 西班牙國立舞劇院 Ballet Nacional de España		◆ 7:45 智利戲偶劇團 《天地一孤雛》 La Troppa Jesus Betz			
19 Sat		2:30/ 7:30		◆ 7:45			
20 Sun		7:30		◆ 3:00/ ◆ 7:45			

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		藝術講座 Festival Talks 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 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 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 貝多芬及其九大交響曲 Beethoven and his Symphonic Cycle 05/03 音樂會前講座 Pre-concert Talks 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 12/03 伊薩依四重奏 The Ysaÿe Quartet 16/03 兩極室樂團 The Ensemble Antipodes 工作坊 Workshops 21/01 巧手給他工作坊 Guitar Workshop 13/02 亞洲舞蹈劇場新勢力 New Asian Movement Technique 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 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 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 Ludwig van Beethoven and his Ninth Symphony, Op 125 A Photo Exhibition from the Beethoven-Haus Bonn, Germany 展覽導賞團 Exhibition Guided Tours 19/02 貝多芬故居博物館代表介紹圖片展內容 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 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 特別節目 Special Programmes 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	
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			
勅使川原三郎 / 渡島舞團《風花》 Saburo Teshigawara / KARAS Kazahana							
《奧麗莉亞夢遊仙境》 L'Oratorio d'Aurélia				※8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision – i-City ※3:00 ※8:00			
《彈跳飛人黨》 La Syncope du 7		◆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 ※13:00 / 8:00 《夜鶯》 8:00 The Nightingale ※8:00		※8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision – i-City ※3:00 / 8:00 ◆7:30 粵劇 Cantonese Opera 《六月雪》 June Snow ◆7:30 《帝女花》 Princess Chang Ping ※8:00 ※8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision – i-City ※3:00 / 8:00 ※3:00 / 8:00			
遊園劇場 《如夢莎華 – 莎士比亞狂想曲》 Footsbarn Travelling Theatre Perchance to Dream		◆8:00 俄羅斯東正教合唱團 Russian Orthodox Choir ◆8:00 ※8:00 ※3:00 / 8:00 《夜鶯》 8:00 The Nightingale ※8:00					
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			
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		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			