

33<sup>rd</sup>



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

如夢莎華

莎士比亞狂想曲

Perchance  
to dream



遊園劇坊

Footsbarn Travelling Theatre



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3小時，  
包括一節中場休息  
Running time:  
approximately 3 hours,  
including one interval

香港演藝學院歌劇院  
Lyric Theatre, Hong Kong Academy for  
Performing Arts

10 - 13.3.2005

# 如夢莎華

莎士比亞狂想曲

# Perchance to dream



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

茱莉·比爾伊－梅扎特  
馬里爾·皮夸特  
祖·根寧咸  
帕迪·海特  
吉勞梅·梅扎特  
羅曼·普尤洛  
斯里利薩·S  
阿基米·亞馬尤奇

## 創作人員

藝術顧問

安德烈·馬科威茲

作曲

莫里斯·霍斯赫伊斯  
伊雲·希爾斯

樂師

伊雲·希爾斯  
特蕾西·希爾斯

## Actors

Julie Biereye-Méziat  
Muriel Piquart  
Joe Cunningham  
Paddy Hayter  
Guillaume Méziat  
Romain Puyuelo  
Sreeletha S  
Akemi Yamauchi

## Creative Team

Artistic Advisor

André Markowicz

Composers

Maurice Horsthuis  
Ewan Shiels

Musicians

Ewan Shiels  
Tracey Shiels

佈景／面具／道具

費雷德里卡·海特  
丹尼·海特  
杰夫·珀利西厄斯

燈光設計

尚－克勞德·米倫內

服裝

查米安·古多爾  
比博·皮利

十六米厘電影

索菲·拉塞爾斯

## 製作人員

技術總監

添·皮爾斯

技術人員

布拉希姆·阿拉爾  
馬修·伯陶爾特  
托瑪斯·鮑迪克  
菲利普·格洛亞岡

巡迴表演經理

約翰·基爾比

聯合製作

西馬霍爾劇場  
塞巴扎特市劇場

協力製作

奧維內區域文化事務處  
(法國文化部)

奧維內區政府  
阿列省政府

**ADAMI**  
**SPEDIDAM**

*Set / Masks / Accessories*

**Fredericka Hayter**  
**Danny Hayter**  
**Jef Perlicius**

*Lighting Designer*

**Jean-Claude Mironet**

*Costumes*

**Charmian Goodall**  
**Bibo Pilley**

*Film 16 mm*

**Sophie Lascelles**

## Production Team

*Technical Director*

**Tim Pearce**

*Technicians*

**Brahim Arar**  
**Matthieu Bertault**  
**Thomas Boudic**  
**Philippe Gloaguen**

*Tour Administration*

**John Kilby**

*Co-produced by*

**Le Semaphore**  
**Ville de Cebazat**

*Supported by*

**DRAC Auvergne**  
(French Ministry of Culture)  
**Conseil Régional de l'Auvergne**  
**Conseil General d'Allier**  
**ADAMI**  
**SPEDIDAM**



## 如夢莎華 —— 莎士比亞狂想曲

演出以葬禮和出生儀式開始，歌詠團唱着：「沒有什麼，什麼也沒有。」不經意間，場景轉成《羅密歐與茱麗葉》的卡佩雷舞會，羅密歐邂逅茱麗葉。在特別營造的市集氣氛下，觀眾變成慶典的一部份，親眼看着劇情發展。羅密歐與茱麗葉的婚禮透過十六米厘影像投映在屏幕上，隨著合唱歌聲，場景又轉成哈姆雷特瘋癲的一幕，他正因叔父克勞狄斯謀殺其父、迎娶其母而飽受精神折磨。眾演員陸續上場，好戲在後頭……

《仲夏夜之夢》的演員聚集在一起，正準備演出，但當彼得·昆西向其「演員」訓話時，觀眾才知道那並不是《派拉梅斯與西斯貝的悲劇》，而是另一齣令人惋惜的悲劇《李爾王》。他們計劃到森林綵排……森林中，精靈之王奧伯龍和王后泰坦妮亞正為爭奪一名印度男童而吵架，最後更大鬧收場，舞台陷入一片混亂，季節隨之轉變……

馬克白與友人班戈從戰場回鄉，在荒野中遇上三名女巫，預言弒君的陰謀正式啟動！

### — 中場休息十五分鐘 —

又回到《羅密歐與茱麗葉》，羅密歐好友邁丘西奧正跟茱麗葉的表哥提勃特決鬥，邁丘西奧中劍身亡，羅密歐奮起復仇，手刃提勃特後，被迫流亡，後來茱麗葉從保姆口中得悉此事。羅密歐忘不了茱麗葉，便回來找她，兩人一起私奔，前往請教勞倫斯科。勞倫斯科把假死藥交給茱麗葉，可是那封解釋事情始末的信件未能送到身在曼杜亞的羅密歐手上，結果他在茱麗葉身旁自殺殉情……

哈姆雷特召集演員，要藉《貢札哥謀殺案》重述父親被殺的經過。他的母后葛特露看後大感困惑與憤怒，正想和他理論之際，有聲音從布簾後傳出，哈姆雷特誤以為是克勞狄斯，一怒之下殺死對方，方發現那是他愛人奧菲莉亞之父——普隆涅斯。哈姆雷特被放逐到英格蘭，奧菲莉亞則因此瘋了……

馬克白下令殺死班戈，班戈化為厲鬼，出現在馬克白登基的盛宴上。馬克白備受可怕的異象困擾，三女巫的預言一一應驗……

演員齊集綵排《李爾王》，風暴卻要來臨。李爾王在荒野中碰上已瞎的格洛斯特……最後，劇中主角紛紛現身，向觀眾作最後陳辭……

死亡，再生……





## Perchance to Dream

The performance starts with a ritual burial of the old and the birth of the new, the chorus sing "nothing, there is nothing". Seamlessly the action quickly moves to *Romeo and Juliet*, the Capulet's ball and the meeting of Romeo and Juliet, this is presented in a fairground atmosphere with the public becoming part of the celebrations and watching the action unfold amongst them. The piece moves through the chorus and images of Romeo and Juliet's marriage projected on a screen (16mm) to the psychological torment of Hamlet and his madness provoked by the murder of his father by his uncle, Claudius, who then marries his mother... the players are brought on...

The artisans from *A Midsummer Night's Dream* meet to prepare their performance, but rather than the usual rendition of *Pyramus and Thisbe*, Peter Quince announces to his 'actors' they will perform the lamentable and tragic story *King Lear*, they plan to rehearse in the forest...Oberon and Titania are seen in the forest in dispute over the little Indian boy, resulting in a quarrel that itself provokes chaos, the seasons change...

Macbeth returns from battle with his friend Banquo. On the heath, the three witches with their premonitions confront them. The plot to kill the actual King and to put the blame on his bodyguards is unleashed.

– 15 minute interval –



Return to *Romeo and Juliet*, there is a fight between Romeo's Mercutio and Juliet's cousin Tybalt. Mercutio is killed. Romeo in turn kills Tybalt and is banished. Juliet's nurse tells her of the drama. Romeo unable to resist, returns to woo Juliet, they leave together to seek the advice of Friar Lawrence. Seeking a solution to their terrible plight the friar gives Juliet a sleeping potion that will make people think that she is dead. A letter explaining the friar's plot to Romeo in Mantua never arrives and Romeo returns to join Juliet in death....

The players, convoked by Hamlet perform *The Murder of Gonzago* that recounts the story of the murder of his father. Confusion and outrage from Claudius as the performance unfolds, Gertrude tries to reason with Hamlet, he hears a noise behind a curtain, he kills Polonius, father of Ophelia, believing it to be Claudius. Hamlet is banished to England, Ophelia is driven mad....

Macbeth commands the murder of his friend Banquo, who then reappears as a ghost at a banquet given to celebrate Macbeth's accession to the throne, nightmare visions assail Macbeth and the premonitions of the three witches come to pass....

The artisans meet to rehearse *King Lear*; the storm begins. Bottom transforms into the real King Lear who meets the blinded Gloucester on the heath...all the main characters appear on the heath and deliver their final words....

Death and rebirth....



我們和安德烈·馬科威茲在《檢察官》(尼高萊·果戈爾的《政府檢察官》)合作時，正是安德烈先把劇本從俄文譯成法文，其後再譯成英文。我們發現大家都十分喜愛和尊敬莎士比亞，並憧憬將來的合作機會。結果這夢想實現得比我們預計的還要早，當我們向安德烈提及下一個關於莎士比亞的創作計劃時，他毫不猶豫地答應跟我們一起上路。

—遊園劇坊

## 志同道合

人生——遊園劇坊繼續和莎士比亞一起歷險。

從莎士比亞擷取某些片段，追隨他「人生七階段」的步履，講一個故事；不限於一齣劇，而是幾齣。寫一個關於人生、關於四季的故事，卻保留原劇中指定的儀式；對遊園劇坊來說，這些便是此劇精髓。

出生、迎接、發現、去愛、去燃燒、去恨、作戰、殺戮……太多事情，太多文本，混作一團，全都等待重述，等待重演。這是一個歷程，時而英語，時而法語，觀眾可透過我們的記憶，跟隨純真的記憶。且從森林深處出發，夢的森林，失序之鄉，夢幻之所，就像綵排那樣；我們這些「匠人」，排的還是《李爾王》，而不是《派拉梅斯與西斯貝的悲劇》(這劇我們也會演，不過在《羅密歐與茱麗葉》中)。好，讓我們重新開始：從前，有一個父親，他有三個女兒……

那是我們嘗試做的，由森林到荒野，嘗試去看，遠古時代誰人扮演風暴、扮演懸崖的角色？扮演那雙目被挖的人？由出生到慘酷的死亡，何其舒泰？

簡言之，我們其實還未走出「樹林」——材料累積，場景互疊，被拿走，被換掉，再被重新接上。事實上，在下筆寫此劇時，我們仍一無所知，就連我們能達到怎麼樣的終點也全無頭緒。

然而，是的，這是一個以音樂和文字貫徹始終的劇場歷程。在風暴之中，我們嘗試避免絮絮不休，道出一切。

安德烈·馬科威茲  
2002年1月21日





*During our collaboration with André Markowicz on The Inspector (The Government Inspector by Nikolai Gogol) from French to English, it was André's translation from the Russian that we used for our French version; we discovered that we had a common love and respect for Shakespeare, we dreamt of a future project. This dream arrived sooner than we expected, when we announced to André our intention to base our next work on Shakespeare. Without hesitating he said that he wanted to be with us on the journey.*

– Footsbarn Travelling Theatre

## Artistic Accompaniment

The life of Man – Footsbarn's adventure with Shakespeare continues.

To take from Shakespeare some moments, to follow the seven ages of Man, and to relate a story, not just one play but several, to write a kind of tale, about the life of Man, the four seasons, still using the prescribed rituals conjured up by the plays that are, for Footsbarn, the essence of our work.

To be born, to welcome, to discover, to love, to burn, to hate, make war, to kill... so many instances, so much text, all mixed, all to be retold, to redo. It is a journey, that the spectator can follow, sometimes in English sometimes in French, through our memory... a naive memory. It will begin in the 'deep forest', this forest of the *Dream*, a place of chaos, and fantasy, like the rehearsals – and us, the mechanicals, we rehearse *King Lear* not *Pyramus and Thisbe* (this we will play also but in *Romeo and Juliet*), and here we start again: once upon a time there was a father with three daughters....

That's what we are trying to do; going from the forest to the clearing on the heath and try to see, in old age, who plays the role of the storm, and that of the cliff, and that of the gouging of the eyes? From birth to bleak death; what a comfort?

Briefly, we're not out of the woods yet – the material accumulates, scenes overlap, are excluded, are replaced, are connected anew. In fact, at the time of writing this text, we know nothing, but really nothing, of what we will achieve.

But yes! – a theatrical journey with music and words from the beginning to the end. Yet, we try, in the middle of the storm to say everything, without trivialising.

André Markowicz  
21 January 2002



## 遊園劇坊的莎劇因緣

遊園劇坊1971年成立以來，大部份的創作都和莎士比亞息息相關。1976年的《仲夏瘋狂》（《仲夏夜之夢》）是首個表演的莎劇，在康沃爾郡村莊的大帳幕演出。那次演出，也是我們朝巡遊劇場邁開試驗性的第一步。

之後是《暴風雨》（1978）、《哈姆雷特》（1980）、《李爾王》（1983）、《馬克白》（1986）、《仲夏夜之夢》（1990）、《羅密歐與茱麗葉》（戶外狂想劇，1992）、《羅密歐與茱麗葉》（1993）和《冬天的故事》（1998）。在表演莎劇以外，劇坊也曾排演其他改編自經典的劇目或當代著作。

是次演出作品的創作意念始自2000年11月，初名為《遊園劇坊與莎士比亞》，後改為《戀人・瘋子・詩人》。在著名翻譯家安德烈・馬科威茲襄助下，我們本擬撰寫一個以詩意手法結合各齣莎劇的作品，重新述說莎翁的「人生七階段」和四季的故事。

經過一輪資料搜集、思考和試寫，我們擬好了《如夢莎華》的故事大綱……再經過連串即興排練，角色安排出來了，同時開始構思舞台空間。

一個能讓我們創造不同氛圍的流動空間，由幾塊舊帆布、幾輛舊篷車造成，簡單非常。歌詠團為角色注入生氣，十六米厘電影則喚醒了超自然精靈，將「人生七階段」進程，以及參與夢境建構的現實表露無遺。形體是演出的核心，觀眾獲邀從不同角度欣賞演出，佈景和演員猶如跳芭蕾舞般打轉。

一齣戲，如何包含莎士比亞所有作品的精髓？或問，如何把五個劇本融成一體？

透過摻合和調配莎劇片段，遊園劇坊大膽邀請你一起進入莎士比亞的世界：《羅密歐與茱麗葉》的卡布雷令我們想起《哈姆雷特》的克勞迪厄斯；羅密歐的夢境又跟《哈姆雷特》混而為一；《仲夏夜之夢》的魔幻森林亦變成《羅密歐與茱麗葉》中勞倫斯長老的小室。一切就像永恆的怪圈，也活似荷蘭版畫家埃斯赫作品中沒完沒了的樓梯。演員排練的是《李爾王》，而非《派拉梅斯與西斯貝的悲劇》；以為在講茱麗葉惱人的愛情，失驚無神卻是《馬克白》中三女巫的傷痛預言。

不斷改變的名字讓觀眾知道演出從一齣戲跳到另一齣戲；信件、王冠這類物件循環出現，演員大玩巧合，反照莎劇重複出現的主題……遊園劇坊以從容自若的創作，對莎士比亞這位史上最偉大的說書人，致以最深的敬意。

## Footsbarn and the Works of Shakespeare

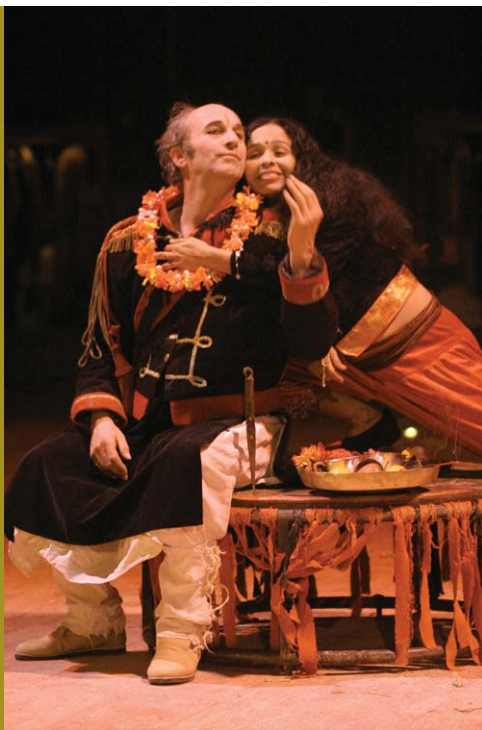
The troupe has existed since 1971 and for most of this time we have shared the road with William Shakespeare. In effect the first time we produced a Shakespeare was in 1976 *Midsummer Madness* (A *Midsummer Night's Dream*) presented in a marquee, performing in villages in Cornwall. It was with this show that we took our first tentative steps towards becoming a travelling theatre.

Then followed productions of *The Tempest* (1978), *Hamlet* (1980), *King Lear* (1983), *Macbeth* (1986), *A Midsummer Night's Dream* (1990), *Romeo et Juliette* (Outdoor extravaganza 1992), *Romeo and Juliet* (1993) and *The Winter's Tale* (1998). In between the Shakespeare creations we also produced many other adaptations of classic or contemporary texts.

The idea of this new work began in November 2000. Provisionally titled *Footsbarn and Shakespeare* then *Lovers, Madmen and Poets*, the idea was to write, with the aid of the renowned translator André Markowicz, a piece that would weave several of the Bard's works, with a certain poetic licence, to recount a story of the four seasons and the seven Ages of Man.







After a time of research, reflection and writing, we came up with the storyline that would become *Perchance to Dream*... Then after many improvisations there was the distribution of the roles, simultaneously we started to create the stage space.

A fluid space where we could create different atmospheres, all done with a minimum of fuss using old sheets and a couple of old carts. The chorus would give breath to the characters while projections of 16mm film evoking the supernatural, illustrating the passages of the Ages of Man, and the realities that participate in the construction of the dream. Movement is at the heart of the show, inviting the public to see the performance from different angles, the decor and the actors move as in a ballet.

All of Shakespeare in just one show, or how to demonstrate by using five plays that the works of the Bard of Avon can become a coherent whole.

Audaciously Footsbarn invites you to travel with them in Shakespeare's universe by mixing and matching passages (Capulet reminds us of Claudius, Romeo's dream conjures up Hamlet and the magical forest of *A Midsummer Night's Dream* becomes Friar Lawrence's cell). Like a game of snakes and ladders or the never ending stairs in an M C Escher painting, the Artisans prepare not *Pyramus and Thisbe*, but *King Lear*, to the anguished love of Juliet passing by the agonising predictions of the three witches from *Macbeth*.

The changing of names signals to the public, the change from one play to another. By using recurring objects like letters and crowns the actors play with the coincidences, mirroring recurring themes in the plays and composing with ease the grand poem to the glory of the author considered to be the greatest story-teller of all time.

## 晴朗天再上路

史提芬妮·齊格蒙特

遊園劇坊1970年開創獨立劇團先河，蜚聲國際，至今已成為歐洲劇場主流的一部份。劇坊的生活方式、意識形態和美學方向都散發出獨立氣息，顯出獨特創新的風格（儘管可從中找到歐美前衛藝術的影響，以及他們從遊藝世界過程中發展和累積出來的人民戲劇傳統）。三月來港演出的香港藝術節節目《如夢莎華——莎士比亞狂想曲》，正好展示其獨特風格，並且標誌着劇坊美學發展的轉捩點。

遊園劇坊直譯是「福特穀倉」，原是兩位創辦人之一的奧利華福特以康沃爾一間穀倉作為劇場團址而命名。他們的理想是創造一種普及的另類戲劇形式，在集思廣益、集體即興創作的基礎上演出創作劇。由於康沃爾沒有劇院，遊園劇坊便四處表演，市集、沙灘或帳幕，都能成為他們的舞台，漸漸建立了劇坊馬戲團式的流動生活方式——乘篷車轉移場地，在帳幕裏表演，表現出強大的活力，以及哲學和美學的獨立性。劇坊早年巡迴演出時，足跡遍及英國、愛爾蘭、歐洲和摩洛哥等地。1981年，他們離開英國，到歐洲和澳洲巡迴演出，復跟東歐和意大利同類劇團組成和平旅團。

1991年，遊園劇坊在法國中部的拉紹西伊設立技術和行政總部，並以該處作為不作巡迴演出時的居留地。有了「家」，卻不表示遊園劇坊不再流徙，剛好相反，劇坊之後更走出歐洲，遠赴墨西哥、印度和非洲等地演出。單是《如夢莎華》他們便曾前往意大利和馬爾他，以至法國各處演出。

遊園劇坊的原創性大部份來自他們無政府主義的創作哲學，他們崇尚個人創作，卻不表示要因此而犧牲劇場內含的團隊精神。意識形態上，他們接近共產主義；他們相信公社理念，報酬須平均分配，也不標榜明星。藝術上，他們返回人民戲劇的根源，視自己為說書人，盡量清晰地講述故事，在舞台上利用故事回應公眾訴求。由於他們認為莎士比亞是最偉大的戲劇說書人，他們的劇目包括了不少莎翁作品。



籠統地說，遊園劇坊的風格屬於藝術喜劇，但同時反映了彼得·布魯克、阿莉安娜·莫努虛金和美國麵包傀儡劇場對他們的影響。當然，劇坊絕不同意這種標籤，只因他們具有無可比擬的獨特性，例如《如夢莎華》中簡單的舞台設計，為同步進行的故事情節提供理想空間，突顯了劇坊佈景的靈活性。輕便的舞台佈置，使演出場地更具彈性，小如劇坊僅容納四百五十名觀眾的帳幕，大至傳統劇場空間和戶外場地，均可適合。

風格上，《如夢莎華》可謂萬花筒式的組合，包含面譜戲、木偶戲、無聲電影、音樂、舞蹈、歌唱等元素，使中世紀流浪藝人的表演文化活現眼前；台上的演出看似不經意，實質卻是經過巧妙編排、演練，台上演員的進出、打鬥的起落，都是精準的舞台監督成果，配合諸如皮影、錄像和幻燈投影種種藝術和特技裝置。

遊園劇坊結合傳統和現代的舞台效果元素，曾炮製不少令人印象深刻的景象，例如茱麗葉高踞花柱上，代替原有的陽台，而《羅密歐與茱麗葉》的寢室戲則由木偶代演；投射在屏幕上巨大的哈姆雷特身影，忽然變成十字架上的耶穌基督影像，而當他念出「To be, or not to be...」（是生，抑死）這名句時，他正超現實地坐在獨輪車上磨刀。

全文原載《閱藝》2004





## On The Road Again

Stephanie Zygmunt

Since the 1970's Footsbarn has achieved international recognition as an alternative, independent theatre company that has become part of the mainstream of European theatre. This independence permeates the company's lifestyle, ideology and artistic policy. It has given birth to a style that is unique, although influenced by the European and American avant garde, as well as popular theatrical traditions developed and gleaned on its travels worldwide. *Perchance to Dream* exemplifies this uniqueness, and marks a turning point in the company's artistic development.

The name Footsbarn came about because Oliver Foot, one of the two founder members, had access to a barn that originally housed the company in Cornwall. The founder members' original ideal was to create a popular, alternative form of theatre, performing original work based on the pooling of members' ideas and collective improvisation. Since Cornwall had no theatres, Footsbarn became a travelling theatre, playing in market squares, on beaches and in a marquee. This gave rise to the company's itinerant, circus lifestyle, travelling and living in caravans and performing in a tent, as well as its strong spirit and philosophical and artistic independence. During the first few years of the company's existence, Footsbarn toured Britain, Ireland, Europe and Morocco. Having left England in 1981, they toured Europe and Australia, before leading Mir Caravan, a peace caravan including Eastern European and Italian theatre companies, all of which shared Footsbarn's life style.

In 1991 the company arrived at La Chaussée, in central France, where they established their technical and administrative base and a place to live when not on tour. Having a permanent base, however, does not mean that Footsbarn is no longer itinerant. Far from it: outside Europe the company has since toured Mexico, India and Africa. *Perchance to Dream* alone has been on tour to Italy and Malta as well as throughout France.

Much of Footsbarn's originality stems from the fact that their ruling philosophy is anarchist, and the responsibility of the individual is paramount, but in no way does this contradict the teamwork implicit in theatre. Ideologically close to communism, they believe in the ideal of the commune, with equal pay for all and no star billing. Artistically, they go back to the roots of popular theatre, seeing themselves as storytellers, telling stories with the greatest possible clarity, feeding back from the stage what the public wants in the way of a tale. Taking the point of view that Shakespeare was the greatest dramatic storyteller, their repertoire contains a number of Shakespearean plays.

Footsbarn's style could loosely be defined as *comedia dell'arte*, but also reflects the influence of Peter Brook, Ariane Mnouchkine and Bread and Puppet. Ultimately it defies labels. Footsbarn's uniqueness is exemplified by *Perchance to Dream*. The simplicity of the staging creates an ideal space for the action's simultaneity and highlights the flexibility of Footsbarn's scenography. With such an economy of means the show can fit into any kind of theatrical space, from the company's 450 seat tent, to much larger conventional theatre spaces and outdoor venues. Stylistically, this production is a kaleidoscopic mix of such diverse elements as masks, marionettes, silent film, music, dance and song, and captures the ethos of the medieval world of strolling players.

The acting style and movement, like that of traditional strolling players, seems casual and spontaneous, but this apparent nonchalance is cleverly rehearsed, choreographed and stage managed with all the cues for entrances and exits, fights, and such artistic and technical devices as Chinese shadows, film and slides. Footsbarn's combination of traditional and modern scenic elements gives rise to some memorable and moving images, such as Juliet perched on a Maypole for the balcony scene and the bedroom scene in *Romeo and Juliet* being enacted by marionettes. At one point, Hamlet's vast shadow projected on the screen is transformed to an image of Christ on the cross, and he speaks the 'To be, or not to be...' soliloquy sitting, somewhat surrealistically on a wheelbarrow, whetting a knife.

*The full version of this article first appeared in FestMag 2004*



## 遊園劇坊

遊園劇坊植根於人民戲劇，具有多元文化特色，是一家四處巡迴演出的國際劇團，三十多年來共製作五十五齣戲劇作品，足跡遍及六大洲，演出場地由戶外、劇院到五百人帳幕，不一而足。

劇坊透過演出莎士比亞、莫里哀作品及世界各地的經典名著，以獨特的激情，讓現代觀眾得以體驗舊時遊藝人和說書人的美學世界。劇坊演員多才多藝，熟悉劇場技巧，同時又是雜耍家，能將古代悲劇，跟藝術喜劇、鬧劇、默劇、馬戲、皮影戲和電影融合起來，令每一場表演都充滿神采。

這正是遊園劇坊的標誌——演技、燈光、服裝、音樂和整合性知識的魅力共冶一爐，從容不迫，氣度非凡。

## Footsbarn Travelling Theatre

Footsbarn is an international travelling theatre company of a multi-cultural character, with roots in popular theatre. For more than 30 years, Footsbarn has produced 55 plays and travelled to six continents with a flexible presentation style in theatre, open-air and a 500 seat theatre tent.

It has remained true to a certain aesthetic, that of the travelling players and storytellers of the older time, performing the translated works of Shakespeare, Molière and other universal classical stories to the modern world with a particular passion. The actors possess a multiplicity of talents and theatrical techniques, all of which inhabit and enrich every performance; they are also the acrobats, melding the ancient tragedy with *commedia dell'arte* (artistic comedy), farce, mime, circus, shadow plays and film.

This is the mark of Footsbarn – mixing, with ease and aplomb, the skills of the actors, the lighting, the costumes, the music and the fantastic force of collective knowledge, into one coherent whole.



## 莎劇改編作品 Shakespeare's Adaptations by Footsbarn

仲夏瘋狂 (仲夏夜之夢, 1976)

創作地點：英國康沃爾郡特雷威德蘭

劇坊首次演出莎劇。

**Midsummer Madness** (A Midsummer Night's Dream, 1976)

Created in Trewidland, Cornwall.

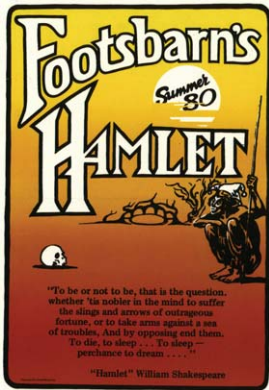
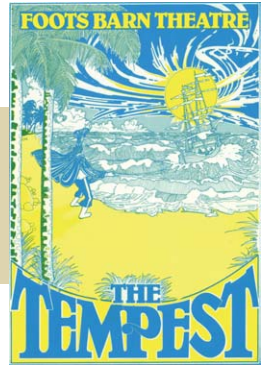
The first time Footsbarn performed Shakespeare.

暴風雨 (1978)

創作地點：英國康沃爾郡霍爾沃西

**The Tempest** (1978)

Created in Hallworthy, Cornwall.



哈姆雷特 (1980)

創作地點：英國康沃爾郡霍爾沃西

分別於1980年亞姆斯特丹世界戲劇節及

1981年亞維農藝術節演出

**Hamlet** (1980)

Created in Hallworthy, Cornwall.

Presented at the Theatre des Nations Festival, Amsterdam in 1980 and at the Festival d'Avignon in 1981.

李爾王 (1983)

創作地點：意大利塔斯卡省沃爾泰拉

聯合製作：亞維農藝術節與意大利阿斯蒂藝術節；

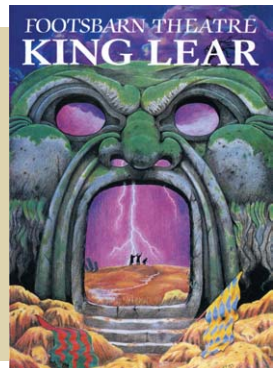
劇坊綵排時鄰近精神病院，這對此劇影響深遠。

**King Lear** (1983)

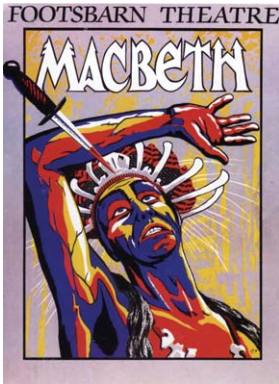
Created in Volterra, Tuscany.

Co-produced with Festival d'Avignon and the Festival d'Asi, Italy.

The group rehearsed next to a psychiatric hospital, which had a strong influence on the piece.







### 馬克白 (1986)

創作地點：南澳大利亞麥克拉倫·韋爾

聯合製作：柏斯及阿德萊德藝術節；

劇坊隨後到澳洲原住民社區演出，歷時數月。

### *Macbeth* (1986)

Created in McClaren Vale, South Australia.

Co-produced with the Perth and the Adelaide Festivals.

Following several months where the group was hosted by aboriginal communities.

### 仲夏夜之夢 (1990)

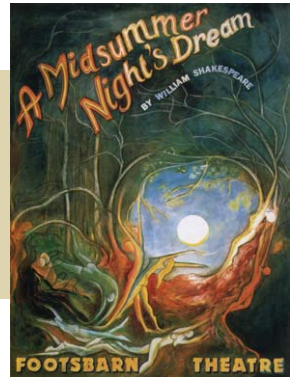
創作地點：法國赫里森

澳洲阿德萊德藝術節中心首演。

### *A Midsummer Night's Dream* (1990)

Created in Hérissou, France.

Premiere in the Adelaide Festival Centre, Australia.



### 羅密歐與茱麗葉 (戶外版，1992)

創作地點：法國拉紹西伊

聯合製作：蒙特盧康協會；

曾於赫里森戲劇節及巴黎夏天藝術節之皇家花園演出，又在多處地方作多語街頭表演。

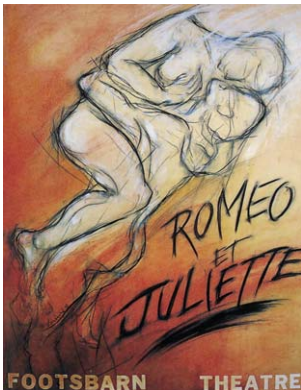
### *Romeo et Juliette* (outdoor version, 1992)

Created in La Chaussee.

Co-produced with Les Fédérés of Montluçon.

Performed at the Rencontres d'Hérissou and in the Jardins du Palais Royale, Paris Quartier d'Été...

Multilingual street performance.



**羅密歐與茱麗葉 (1993)**

創作地點：法國拉紹西伊

哥倫比亞波哥大拉丁美洲戲劇節演出：

劇坊兩名童星擔演主角。

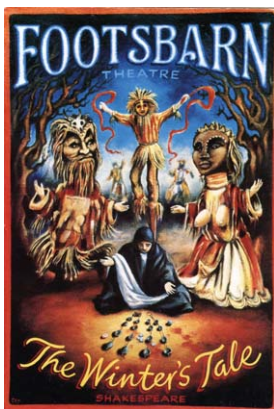
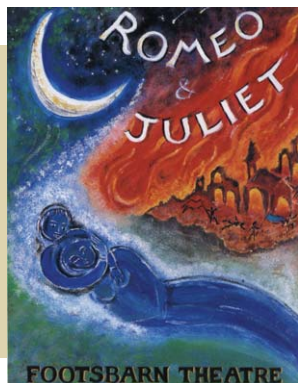
**Romeo and Juliet (1993)**

Created in La Chaussée.

Performed at the Festival Iberoamericano de Teatro de

Bogota, Colombia.

Two Footsbarn children played the principal characters.

**冬天的故事 (1998)**

創作地點：法國拉紹西伊

在西非七國巡迴演出《別碰莫里哀》後，到貝寧帕拉庫綵排《冬天的故事》。此劇是遊園劇坊改編莫里哀《唐璜》及《對話樹》的同期作品。

**The Winter's Tale (1998)**

Created in La Chaussée.

Following a rehearsal period in Parakou, Benin after a tour with *Ne Touchez Pas à Molière* in seven West African countries. The production was created at the same time as *Don Juan* by Molière and *l'Arbre à Palabres* by Footsbarn.

**如夢莎華 (遊園劇坊、莎士比亞與馬科威茲，2002)**

創作地點：法國拉紹西伊

2003年1月於西班牙馬拉加藝術節演出：

集《羅密歐與茱麗葉》、《哈姆雷特》、《馬克白》、《仲夏夜之夢》和《李爾王》五劇創作而成。

**Perchance to Dream... (Footsbarn, Shakespeare and Markowicz, 2002)**

Created in La Chaussée.

Presented at the Málaga Festival, Spain, January 2003.

A story based on *Romeo and Juliet*, *Hamlet*, *Macbeth*, *A Midsummer Night's Dream* and *King Lear*.



## 贊助舍計劃 Patron's Club

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For programme details, please go to

二月  
February

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
	7:30 		
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 《阿福發現新大陸》 Dario Fo's Johan Padan and the Discovery of America	
		◆ 7:45	8:00 費素爾·塞伊鋼琴演奏會 Fazil Say Piano Recital
		+ 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
8:00 魏松與香港管弦樂團 Wei Song with HKPO			8:00 莉拉·唐絲 Lila Downs
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		
			8:00 埃克森美孚新視野 - 《東主有喜》 ExonMobil Vision - Come Out & Play

三月  
March

8:00 貝多芬九大交響曲 Beethoven Symphonic Cycle			
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 Frans Bruggen's Orchestra of the 18th Century Beethoven Symphonic Cycle	7:30 中國國家話劇院 《琥珀》 National Theater Company of China - Amber	◆ 7:45 ◆ 7:45 ◆ 7:45 《小王子復仇記》 Little Prince Hamlet	7:30 粵劇 Cantonese Opera 《穿金賣扇》The Gold-braided Fan 7:30 《雙仙拜月亭》The Blessing of the Moon 7:30 《琵琶亭》The Pipa
8:00 亞拉巴馬黑超合唱團 The Blind Boys of Alabama			
	7:30 ◆		8:00 《拜金國際俱樂部》 Material Girls
8:00 莫扎特安魂曲 The Mozart Requiem			
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
	7:30 意大利艾德芭蕾舞團 Compagnia Aterballetto		8:00 伊薩依四重奏 Ysaye Quartet
	2:30/ 7:30		8:00 拉賈斯坦的遊吟詩人 Divana: Musicians and Poets of Rajasthan
			8:00 張錦晴鋼琴演奏會 Rachel Cheung Piano Recital
		+ 7:45 兩極室樂團 Ensemble Antipodes	
8:00 龐曹·桑切斯拉丁爵士樂團 Poncho Sanchez Latin Jazz Band	7:30	◆ 7:45	
	7:30 西班牙國立舞劇院 Ballet Nacional de España	◆ 7:45 ◆ 7:45 ◆ 3:00/ ◆ 7:45	
	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		<b>藝術講座 Festival Talks</b> 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 <b>示範講座 Lecture Demonstrations</b> 24/02 音樂在挪威：從文化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 <b>音樂會前講座 Pre-concert Talks</b> 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 <b>工作坊 Workshops</b> 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 <b>展覽 Exhibitions</b> 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 <b>展覽導賞團 Exhibition Guided Tours</b> 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 <b>沙龍 Salon Sessions</b> 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 <b>特別節目 Special Programmes</b> 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》 The Nightingale ※8:00 ◆8:00 ◆8:00 俄羅斯東正教合唱團 Russian Orthodox Choir ◆8:00 ※8:00 ※3:00 / 8:00 《夜鶯》 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							
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		<b>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</b> For details please refer to our booklet of Festival Plus or Festival Website			