

33rd



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

天地一孤雛

智利戲偶劇團 La Troppa

JESÚS BETZ



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40分鐘，
不設中場休息
Running time:
approximately 1 hour and 40 minutes
with no interval

香港文化中心劇場
Studio Theatre,
Hong Kong Cultural Centre
17 - 20.3.2005



JESUS BETZ

La Troppa 天地一孤雛
智利戲偶劇團

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.

創作人員

創作

智利戲偶劇團 —— 羅拉·皮莎路
賈米·洛卡
璜·卡洛斯·扎加爾

根據弗烈·伯納德及法蘭雅索·羅卡合著的圖書
《耶穌·比茲》(法國Editions du Seuil·2000年出版)改編

導演／編劇／演出

智利戲偶劇團 —— 羅拉·皮莎路
賈米·洛卡
尚·卡洛斯·扎加爾

製作人員

佈景設計

伊度亞度·謝米尼斯
盧列度·蒙沙爾夫
羅德列高·魯伊斯
海托·華拉斯格斯
賈米·洛卡

燈光設計

技術設計

扎柏路·德特羅雅
羅列度·蒙沙爾夫
羅德列高·魯伊斯
尚納·施德

服裝

原創音樂

錄音／剪接／製作
人聲

扎加爾
斯拉夫利安·古斯曼力奇
蘇菲亞·扎加爾

燈光技師

音響技師

佈景技師

海托·華拉斯格斯
荷西·路易斯·費安堤斯
安歷基·高美斯
卡洛斯·利華拉
羅德列高·高美斯 —— IMA
卡洛斯·岡沙里斯
海倫娜·羅達
海倫娜·羅達

劇照

翻譯

字幕／聯絡

協力

伊莎貝·皮莎路
丹尼爾拉·鮑斯奎
瑪莉莎·德格雷戈里奧
璜·基斯杜巴·巴拉霍納

聯合製作

智利戲偶劇團
法國哈弗爾國家火山劇場
國際木偶藝術雙年展
(巴黎拉維雷特公園／巴黎木偶劇場)
奧地利維也納藝術節
法國上諾曼第區政局／區域劇場
法國布爾治文化館
法國卡爾多斯省文化活動辦公室

贊助

法國南錫洛林省國家戲劇中心
法國外交部法國藝術行動協會
塞特國家劇場



Creative Team

Creators

**La Troppa – Laura Pizarro, Jaime Lorca and
Juan Carlos Zagal**

Adapted from the picture-book *Jésus Betz* by Fred Bernard and François Roca (Editions du Seuil, 2000, France)

Directors / Playwrights / Performers

**La Troppa – Laura Pizarro, Jaime Lorca and
Juan Carlos Zagal**

Production Team

Set Designers

**Eduardo Jimenez
Loreto Monsalve
Rodrigo Ruiz**

Lighting Designers

**Hector Velasquez
Jaime Lorca**

Technical Designers

**Zapallo de Troya
Loreto Monsalve
Rodrigo Ruiz**

Costumes

Juana Cid

Original Music

Zagal

Recording / Editing /

Slavian Kuzmanic

Production

Voice

Sofia Zagal

Lighting Technician

Hector Velasquez

Sound Technician

Jose Luis Fuentes

Set Technicians

**Enrique Gomez
Carlos Rivera**

Photographs

Rodrigo Gomez – IMA

Translation

Carlos Gonzalez

Surtitles / Liaison

Helena Roda

Helena Roda

Collaborators

Isabel Pizarro

Daniela Bousquet

Marissa de Gregorio

Juan Cristobal Barahona

*Co-producers***La Troppa****Le Volcan-Scène Nationale du Havre****Biennale Internationale des Arts de la Marionnette
(Parc de la Villette/Theatre de la marionette a Paris)****Wiener Festwochen (Austria)****Conseil Regional de Haute-Normandie /****Theatre en Region****Maison de la Culture de Bourges****Office Departementale d'Action Culturelle
du Calvados****With the support of Scène Nationale de Sète et
du Bassin de Thau***Sponsors***Centre Dramatique National de Nancy-Lorraine****AFAA-Ministere des Affaires Etrangères****Scène Nationale de Sète****Centro Cultural Matucana 100****Instituto Chileno-Frances****Ministerio de Relaciones Exteriores de Chile**



耶穌 —— 故事主人翁，乃天生沒有手沒有腳的「天刑者」，卻擁有異於常人的想像力、記憶力和歌唱天份。儘管殘缺不全，他克服了一切困厄，實現了一己抱負。

Jesús: the protagonist. He is a 'torso-man', without arms or legs but with an excellent capacity for imagining, remembering and also singing. Despite his disability, he overcomes all kinds of difficulties and manages to fulfil his ambitions.

美塔媽媽 —— 自食其力一女子，賣魚維生，照顧所有需要幫忙的人。丈夫回來對她拳打腳踢，耶穌跟她一起生活了一段日子，直至她逝世。

Mamamita: lives by herself, sells fish and takes care of everybody who needs help. Her husband returns and beats her up. Jesús lives with her for a while until she dies.

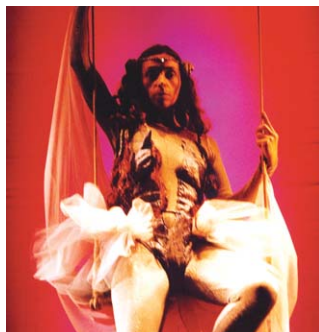


普魯斯 —— 耶穌摯友，本身也是傷健人士。普魯斯有手無腳，美塔媽媽死後，他照顧耶穌，兩人一起追尋更美好的生活。

Pollux: Jesús' best friend. He is a disabled person too. Pollux has arms, but no legs. After Mamamita's death, Pollux takes care of Jesús and together, they seek for a better life.

蘇瑪卡特拉 —— 又聾又啞卻不可方物的女空中飛人。耶穌愛上她，追求她。她宛如從天而降，把耶穌從孤寂中拯救出來。

Sumakatra: is the beautiful deaf and mute trapeze artist. Jesús falls in love with her and manages to seduce her. She comes from the heights of her trapeze and saves Jesús from his solitude.





1894年12月24日平安夜，貝茲太太誕下了耶穌・貝茲。這個手足皆闕如的孩子有一個身體健全的哥哥威利。耶穌小時在聖詩班唱歌，並且表現出對事件和日期都有過目不忘的記憶能力，可惜這些似乎不足以令他長大後找到一份工作。比茲太太企圖游說村中教士僱用耶穌在教堂唱聖詩，但教士卻介意耶穌的殘缺。她最後在捕鯨船上為兒子找到差事，負責在船艙上眺望鯨魚蹤影。

耶穌十分樂意在船上工作，直至左眼被一隻海鷗弄瞎。由於無法再好好追蹤鯨魚，捕鯨船船長便在一個港口遺棄了他。就在那裏，肥胖的美塔媽媽收留了他，照顧其起居。

然而，好景不常，耶穌平靜的生活很快便被打擾。麥士・羅拔圖帶着無足人普魯斯前來，給了美塔媽媽一大筆錢。由於酬勞實在太優厚，美塔媽媽無法拒絕讓自己跟耶穌和普魯斯一起，在流動市集集中供人充作奇觀欣賞。這工作損人尊嚴，而麥士・羅拔圖更強迫美塔媽媽不斷進食，好增加體重，以廣招徠。不久美塔媽媽死了，耶穌變得孑然一身。幸好他已跟普魯斯成為好友，兩人一起逃出麥士・羅拔圖的魔掌。正是春天時份，他們走了很長的路，終於在一個馬戲班找到工作。

普魯斯和耶穌在馬戲班中邂逅了各色各樣的人——有巨人，有侏儒，有連體姐妹，還有陰陽人。大家更成了朋友。普魯斯成為雜耍人，而耶穌則利用他驚人的記憶力表演。一天，普魯斯不小心闖進馬戲團帳幕的「另一邊」，被一名空中飛人責打，原來，馬戲班規定傷健者只能在特定範圍內活動，不能跟「正常人」混在一起。

首演夜耶穌目睹了穌瑪卡特拉柔若無骨的縮骨功表演，困惑不已，同時情不自禁愛上了她。他想和她說話，但普魯斯告訴他，她其實既聾且啞，所以根本不會回答他。儘管如此，耶穌整夜向她示愛，到了早上，一對戀人已立心共賦同居。馬戲班沒有人同意這頭婚事，耶穌和穌瑪卡特拉不得不離開。

兩口子決定自行設計表演，由穌瑪卡特拉在半空中抱起耶穌，表演「空中飛儂」。耶穌唱歌時，她則表演雜技。他們獲得空前成功，得以遷往紐約，靜待貝茲太太和威利搬來跟他們團聚。



On the 24 December 1894, Mademoiselle Betz gives birth to Jesús, a child without legs or arms. Jesús also has a brother, Willy, a 'normal' kid.

As a child, Jesús sings in a choir and shows great ability in remembering events and dates, but this does not seem to be enough to find a job when he grows up. Jesús' mother tries to convince the priest of the village to employ Jesús as the singer in the church, but the priest does not appreciate his handicap and eventually, Mademoiselle Betz finds a job for Jesús on a whaleboat. He will be the lookout for whales.

And so Jesús sets sail and enjoys his job, until a gull bursts his left eye. Unable to perform his job as lookout properly, the ship's captain abandons him in a port. There, a big woman, Mamamita, picks him up and gives him refuge and takes care of him.

But very soon someone comes to spoil Jesús' peaceful life. Max Roberto, accompanied by Pollux, a guy without legs, offers money to Mamamita. Too much to refuse. So Jesús, Mamamita and Pollux are to be displayed as attractions in an itinerant fairground. The job is humiliating and Max Roberto insists Mamamita eats tonnes of food to become even fatter for the attraction. She dies soon after and Jesús is left alone. Fortunately, he has made friends with Pollux and together, they escape from Max Roberto. It is spring and they cross the country to reach a circus that might give them a job.

In the circus, Pollux and Jesús meet other 'different' people: a giant, the dwarfs, the Siamese twin sisters and a half man – half woman, among others. They now have friends. Pollux works as a juggler and Jesús exploits his tremendous memory.

One day, Pollux goes to 'the other side' of the camp and is beaten-up by a trapeze artist. He should not have gone over to 'the other side'. Handicapped people must stay in a particular area and not mix with 'normal' people.

On opening night Jesús watches Sumakatra, the contortionist. He is perplexed by her, but at the same time falls in love with her. He wants to talk to her, but Pollux explains to him that she is not going to answer because she is mute. Despite this, Jesús makes signs for her all night long and in the morning the lovers have decided to live together. Nobody in the circus accepts the situation so Sumakatra and Jesús have to leave.

The couple decide to set up a show on their own. Sumakatra holds Jesús in the air and while he sings, she performs acrobatics. They are very successful and move to New York, where they peacefully wait for their guests: Mademoiselle Betz and Willy.



智利戲偶劇團

智利戲偶劇團三個人一條心：羅拉·皮莎路、璜·卡洛斯·扎加爾和賈米·洛卡這鐵三角組合，既是劇團的演員，也同是監製和導演。

三人在智利聖地牙哥天主教大學相識。聖地牙哥天主教大學的戲劇系享負盛名，並且擁有全市最優秀的劇院之一。當時羅拉·皮莎路正在「尋找大師」，她在文學戲劇、歷史和演技訓練的課堂上都找不到理想對象，碰巧卡洛斯·扎加爾也在大學探索自我。他記得十二歲時看過一齣叫《飛上枝頭做名流》（莫里哀）的製作，至今仍令他感受良多，於是修讀了演技訓練課，然而，他真正夢想的卻另有所屬。至於賈米·洛卡，當時已開始走出戲劇的範圍尋尋覓覓，戲劇課於他，似乎總是太多史坦尼斯拉夫斯基，太多方法演技。

因此，就在第四個學期，皮莎路、扎加爾和洛卡便走在一塊，先在大學搞小劇場，不久更走上街頭演出。

始於未死人劇團

1987年三人為他們的組合起了第一個名字：「未死人劇團」。這個名字既向智利獨裁者皮諾切特統治期間人間蒸發的國民致意，同時表示他們活下來抗爭的決心。

皮諾切特下台之後，皮莎路、扎加爾和洛卡繼續以尖刻的諷喻手法創作，劇團改名為「智利戲偶劇團」。團名原文有士兵的意思，他們改這個名字，固有因應其他劇團名字而希望有所突出，同時也因為在軍管時期軍人控制城市，他們也自許為士兵（精神士兵）。在智利，劇場也是一種精神戰爭。

經過了十多年的努力，智利戲偶劇團今天以修士式的刻苦態度創作，既不受過往潮流影響，復不接受電視的誘惑。劇團不設導演，沒有權力架構，由成員集體分擔所有工作。改編文本、分場、表演、控制木偶、劇場工作，都一塊兒去做。他們都是富於經驗的木工，到經特別挑選的森林收集材料，雕製佈景、木偶、精緻的道具。那些在舞台上出現的物件，既非實現某些功能，亦非為裝飾而設，它們勿寧是跟故事相關的有形隱喻。

智利戲偶劇團至今已有七齣創作。其中1995年的《地心旅程》眾口交譽，獲邀到拉丁美洲各處，以至美國、葡萄牙及西班牙演出。1999年7月，劇團應法國亞維農藝術節邀請，演出《雙生兒》。該劇的成功，為劇團打開了通往法國各地劇院和藝術節之門，也為他們贏得了國際地位。

劇團的動作詩學

智利戲偶劇團的藝術世界有兩大元素。正是劇中角色的精神旅程，以及與旅程相關的類電影語言方式，帶出了形形色色的精采表達。

無論是《雙生兒》的阿戈塔·基斯托夫雙生兒，抑或《地心旅程》的林登布洛克教授和他的侄兒，以至今日《天地一孤雛》，智利戲偶劇團創作的人物，無不經歷一段精神旅程，通過它，得以到達意識新境界。旅程起初往往苦痛而危險，死亡潛藏在暗處，當事人隨時闖入迷宮中迷途難返。然而，懷着追尋生命的信念和能量，以難以遏止的渴求，不斷超越自我，這些人物每每在旅程結束時得享某種生命盛宴。

這是智利戲偶劇團創作的所謂「動作詩學」，他們的故事產生無窮跟文學交滲的影像和內容。在他們訴說的軼事和人物之上，智利戲偶劇團的成員總不斷探求「靈魂的奧秘」。他們深信人文價值，深信每個人內心都蘊含無比珍貴的寶藏；他們以奇想來提問，對存在意義充滿驚奇。

舞台魔術師

智利戲偶劇團為了建立他們獨特的戲劇世界，把電影、漫畫、遙距視象、電台、搖滾樂及文學等諸多藝術語言共冶一爐，造就出機械裝置、附屬擺設和微形物件的大匯展。《沙門胡道》中，他們用一張搖滾樂椅代表西班牙大帆船；《木偶奇遇記》中，台上出現了一條超大的衣帽樁；又或者是《雙生兒》的木偶騷或《地心旅程》的巨型機車，都表現出巧妙的場景轉化。那些擁有多元功能的物事不單止是因應情節需要而有，也是它們各自表現出內在的價值。就像電影中那樣，一個影像接着一個，智利戲偶劇團由此建構出他們的戲劇。

是以，智利戲偶劇團的表演可說是一齣「大型場景戲劇」，由人到木偶，形體大小的不斷變化（由演員控制的木偶是他們角色的縮小版本），構成了劇團的招牌特色。

創作過程中，音樂一直存在，透過語言文字和視覺影像進行的敘事會在原創音樂聲帶中得以延長，將氛圍、情緒、歌曲或主題（某程度上它們正是行動的驅策力）結合起來。

智利戲偶劇團作品：

- 1987 守護聖人
- 1988 沙門胡道 —— 十六世紀一個西班牙征服者的故事
智利北美文化學院第三屆戲劇節冠軍大獎
- 1989 新唐吉訶德（改編自《唐吉訶德》，獲提名劇場新聞界最佳劇作）
- 1991 木偶奇遇記 —— 年度最佳戲劇及最佳剪接獎
- 1992 洛寶（改編自波利斯·維安的《狼男》）
- 1995 地心旅程
- 1999 雙生兒
- 2003 天地一孤雛



La Troppa

La Troppa is three people, but one voice: Laura Pizarro, Juan Carlos Zagal and Jaime Lorca. Together they are the actors, producers and directors of La Troppa.

The trio met at the Catholic University of Santiago, Chile, which has a highly regarded drama department and one of the finest theatres in the city. At the time Laura Pizarro was "in search of a master", whom she failed to find in her dramaturgy, history and acting classes. Juan Carlos Zagal, he did not quite know what to do at university. He had signed up for acting classes having remembered, with mixed emotions, a production of *Le Bourgeois Gentilhomme* when he was 12. But he dreamed of something else. Jaime Lorca had already begun looking elsewhere, finding theatre classes superficial with "Stanislavski, and more Stanislavski".

And so during the fourth semester Pizarro, Zagal and Lorca got together to produce playlets at the university, and very soon began to work on street theatre.

The Group of Those Who Are Not Dead

In 1987 the trio gave itself the name: The Group of Those Who Are Not Dead. This was a tribute to those who had disappeared under the Pinochet regime and a proclamation of their intent to remain alive and 'to fight'.

After the overwhelming defeat of Pinochet, Pizarro, Zagal and Lorca continued their work with cutting irony and became the company La Troppa. They chose this name not only as a reaction to other pretentious theatre company titles, but also because at the time soldiers occupied the city and they too considered themselves as soldiers, spiritual soldiers. In Chile theatre is a kind of spiritual war.

For over a decade now La Troppa has been working with monastic rigour, complying neither to passing trends nor to the calls of television. With no director and no hierarchy, its members share all tasks collectively. Together they adapt texts, invent the scenography and are the actors, puppeteers and theatre workers. Experienced cabinet makers they sculpt decors, puppets, accessories and exquisite objects in specially chosen woods - objects that are neither functional nor decorative, but rather metaphors which relate their own stories.

La Troppa has seven creations to date, of which *Journey to the Centre of the Earth* in 1995, won unanimous acclaim and led to invitations throughout Latin America, the US, Portugal and Spain. In July 1999, La Troppa was invited to the Avignon Festival with their production of *Gemelos*. The success of this production opened many doors to theatres and festivals throughout France and has led the company to an international standing.

Original theatre work process

Two main elements characterise the creative universe of La Troppa. These are the concept of an initial voyage undertaken by the characters and the quasi-cinematographic manner in which this voyage is related, calling upon various means of expression.

The Poetry of Action

Whether it be the twins of Agota Kristof in *Gemelos*; Professor Lindenbrock and his nephew in *Journey to the Centre of the Earth* or today's *Jesús Betz*, the characters directed by La Troppa all undergo a spiritual voyage which leads them to a new state of consciousness. This initiation is often painful and hazardous, with the risk of death looming and the danger of losing one's way in the labyrinth into which they are plunged. This constant surpassing of oneself with an aptitude for life, this energy and quenchless thirst enables the characters to attain a certain sort of plenitude at the end of their journey.

This is how La Troppa creates what it refers to as 'The Poetry of Action'. The story is an endless source of images and contents, which intertwine with literature. Over and above the anecdotal character of the tale told, the members of La Troppa are constantly probing the 'secrets of the soul'. They firmly believe in humanity, and in the enormous treasure within each human being. They question with fantasy and wonder the very meaning of existence.

Stage Magicians

In order to create their unique dramatic world, La Troppa draws upon its many artistic languages and disciplines: cinema, comic strips, tele-visuals, radio, rock music and literature are all integrated into an entire gallery of machines, accessories and miniature objects. In *Salmon-Vudu* the Spanish galleon is represented by an enormous rocking chair; in *Pinocchio* an oversized clothes peg is used; or the puppet-show in *Gemelos* or the gigantic locomotive in *Journey to the Centre of the Earth* – ingenious scenographic transformations occur. These objects with multiple functions not only serve the storyline, they are at its very essence. La Troppa develops the dramatic construction with them, image by image, as in a film.

La Troppa's performance therefore becomes a 'large scenic play'. The constant changes in scale, from human to puppet – the actors relaying puppets, miniature replicas of their characters – are a distinguishing factor of this Chilean company.

Music is constantly present throughout the creative process. The literary and visual narration is prolonged in the original soundtrack, integrating the atmospheres, emotions, songs or themes which are to a certain degree the driving force of the action.

La Troppa's creations:

- 1987 *El Santo Patrono* (The Patron Saint)
- 1988 *Salmon-Vudu* – life story of a Spanish conquistador of the late 16th Century
First Prize winner at the Chilean-North American Cultural Institute's 3rd Theatre Festival
- 1989 *Rap del Quijote* – after *Don Quixote*. Nominated by the theatrical press as Best Play
- 1991 *Pinocchio* – awarded Best Play of the Year and Best Editing
- 1992 *Lobo* – after *Loup Garou* by Boris Vian
- 1995 *Viaje al Centro de la Tierra* (Journey to the Centre of the Earth)
- 1999 *Gemelos* (Twins)
- 2003 *Jesús Betz*

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節目表 Programme Calendar

節目詳情，請瀏覽 www.hk.artsfestival.org
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	
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 香港有冇「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			