34th 香港藝術節
Hong Kong Arts Festival
9.2 - 12.3.2006

Circus Ronaldo
朗拿度雜技團 炮製

LA CUCINA DELL'ARTE
至尊 孖寶知心批

STAR 星空傳媒
OLIVER'S THE DELICATESSEN
Pizza Hut

3 - 6.3.2006
8 - 12.3.2006

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

演出長約 1 小時 10 分鐘，不設中場休息
Running time: approximately 1 hour and 10 minutes with no interval

為了讓大家對這次演出留下美好印象，請切記在節目開始前關掉手錶、無綫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 and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.

朗拿度雜技團
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朗拿度雜技團
Circus Ronaldo

導演 Director
丹尼．朗拿度 Danny Ronaldo

設計／表演 Designers and Artists
丹尼．朗拿度、大衛．朗拿度
David and Danny Ronaldo

音樂 Music
大衛．雲基亞 David Van Keer

管風琴製造 Organ built by
德凱普 Decap

製作 Producer
朗拿度雜技團 Circus Ronaldo

聯合製作 Co-producers
Het Huis voor Kunsten op Straat — Neerpelt

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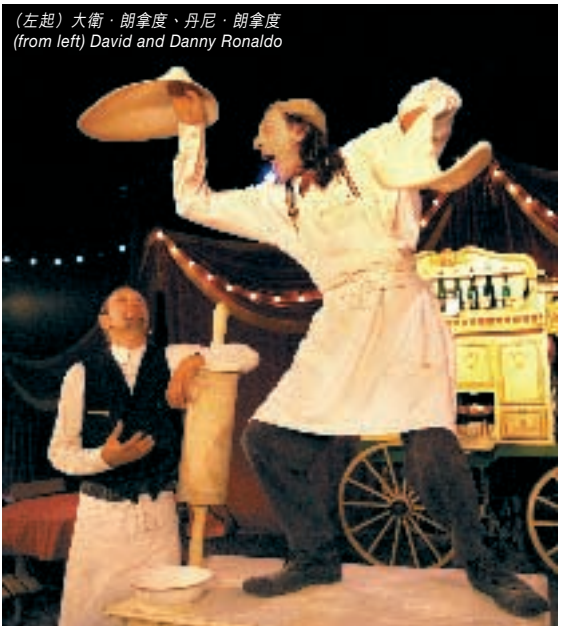

（左起）大衛．朗拿度、丹尼．朗拿度
(from left) David and Danny Ronaldo

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《至尊孖寶知心批》

朗拿度兄弟(大衛和丹尼)自小就愛扮小丑，拿人類的弱點插科打諢，製造笑料，讓大家活像用放大鏡觀看社會百態(畢竟從門孔窺看，房間的一切都會顯得比實際要大)。

反之，讓一切變得細小、簡單、尤其要變得純粹，那麼一切也會顯得大起來。這兩位滑稽演員熱中於拿「學習」來搞笑，與之相輔相成的是其別開生面的雜耍技巧。他們既能拿權力來取笑玩樂，扮演主人或僕從，也能變大縮小。而這一切又經常混作一團，難分彼此。朗拿度所有雜技節目，其實都是想打破種種大小主僕的嚴格區分。

兩兄弟在最新作品《至尊孖寶知心批》中，把這些愚昧的權力遊戲推得更盡。專業廚藝的世界存在着嚴格的尊卑秩序，他們為之着迷已有一段時間。上至大廚，下至助廚，各種陳規陋習，活生生是社會縮影，這種處境正是小丑用武之地。兩兄弟的創作靈感也汲取自導演費里尼、昔日在餐館玩雜耍的輕歌舞劇藝人、意大利即興喜劇大師高多尼，以及大家偶爾會興起，想把鋪滿珍饈百味的餐桌布一下子扯下來的衝動。丹尼曾拜西西里薄餅大師保利諾．布卡學藝，戲中那輛十九世紀的廚房手推車就塞滿陶瓷餐具，和一大堆吃得下又拋得起的食物。

搖搖晃晃的小櫥櫃一旦打開，手風琴就會自動演奏，湯匙會在酒瓶上方婆娑起舞，然後「脆弱易碎」的表演開始了，把觀眾的感官一步步引向演出，而觀眾也成為了導演，因為是他們決定了這個既哀傷又令人捧腹的演出的節奏。

La Cucina dell'Arte

Since they were children, the brothers David and Danny Ronaldo have been playing the comedy of human weakness, 'the clown'. Their clowning shows you society through a magnifying glass (after all, if you look into a room through the keyhole, everything also seems much bigger than in the room itself).

By making everything small, simple and above all pure, everything becomes bigger. Playing with 'learning' has become a passion for these comedians, almost on a level with their inventive circus skills:

- playing with power,
- being a master or servant,
- being big... being small...

and constantly mixing these things up, that is actually the main theme of all their shows.

These stupid human power games are extended even further in their latest production, *La Cucina dell'Arte*. The hierarchy behind the pots and pans of the professional culinary world had appealed to their imagination for some time. From head chef to kitchen assistant — a miniature society of stereotypes, a situation clowns dream of. They also took inspiration from Federico Fellini, the restaurant jugglers of the old vaudeville theatre, Carlo Goldoni, and the fact that everyone occasionally feels the urge to pull the tablecloth from under the special dinner service. Danny Ronaldo apprenticed himself to the Sicilian master *pizzaiolo*, Paolino Bucca; and then a 19th century kitchen barrow was filled to the brim with porcelain crockery and the necessary edible and jugglable foodstuffs.

Once the rickety little kitchen cupboards open, an accordion starts to lead a life of its own, the spoons play a tarantella on the wine bottles and the 'fragile' show can begin. The audience is enticed into letting all its senses be indulged. They play all the remaining parts and are also ultimately the directors, who set the rhythm in a melancholy and hilarious chaos.

尋找開端……
Looking for a Beginning...

文：丹尼．朗拿度

我要找個開端，
也許是最早的開始。
思緒把我帶回童年，
回到最先聞到的氣味，有蠟燭、油彩
和流着汗的馬軀；
回到最先聽到的聲音，
那些使我不能入睡，
放下頂蓋時的嘈雜聲；
或者是馬戲團的大篷車要開去
數哩以外的村子，
這時生銹的彈簧卻嘎嘎的伴我入眠。
每天傍晚，我會聽見另一個教堂大鐘
以自己的方式敲響時辰，
或宣講福音，
為古銅發出的説教而自鳴得意，
不曉得在其陰影下還有一組小編鐘，
正傳出喜悦的訊息。

我還記得
吱吱作響的錄音帶放出一曲
《安提布的街道上》，
表示另一場演出就要開始；
還記得那信號總令我心跳加速。
我記得這種焦慮，
連同緊接而來的喧嚷，
甚至會令小孩也上了癮似的，
欲罷不能。
知道很快就輪到自己出場，
是那麼令人心動：
你恨不得馬上把觀眾抱起來輕搖，
討他們歡心，
然後用最尖的指甲抓痛他們，
再安撫哄慰一番。

by Danny Ronaldo

I sought a start.
The very beginning perhaps.
And my thoughts carried me back to my childhood,
to the first odours of candles, greasepaint and sweating horse flesh,
to those first noises that kept me awake
when the top was being taken down,
or I was squeaked to sleep
when the caravan left on its rusty springs
to another village a few miles up the road.
Every evening I would hear another church bell
which sounded the hours in its own way
or to preach the gospel,
without being aware, in its bronze dogmatism,
of another joyful message that was being
preached in the small ring erected in its shadow.

I can still remember
the scratchy cassette of *Dans les rues d'Antibes*
that always signalled the start of another performance,
and how that signal would always make my heart miss a beat;
I remember the anxiety that,
together with the buzz that would follow,
had a sort of an addictive effect, even on a kid.
It's so attractive, so tempting,
that only a little later it's you,
driven by your longing
to stroke people, to rock them, to please them,
then to scratch them hard, with your sharpest nails,
and then to stroke them again.

你想體會人們
如何為千百種不同感覺所激動，
並發覺即使多年以後，
觀眾的笑聲和驚訝
仍帶給你最愜意的感覺。
不然表演雜技的怎會把自己
繫在一個又一個結上？
玩雜耍的又怎會把球
一個又一個的拋來拋去？

觀眾不會妒忌，剛剛相反，
他們為表演者所獲得的感覺而鼓掌，
以示感激。
而我一直天真的想找出
這種感覺如何開始。

也許它早已流在血液之中？
至少父親是這樣說的，
他的父母兄弟和曾祖父，
也是乘着大篷車走遍村落，
帶着馬車和手推車，
由廿四匹馬拖着沉重佈景
和昂貴戲服，
踏上崎嶇小路，越過農田，
翻過泥地。

You want to feel people moving
impelled by as many different feelings as possible,
where laughter and amazement are still the best,
even after so many years.
Why else does an acrobat tie himself into yet another knot?
Why else does a juggler keep trying for yet another ball?

And the audience is not jealous,
quite the opposite,
they clap gratefully for that feeling.
Whose beginning I naively seek.

Maybe it does run in the blood?
At least it seems like that in my father's stories about his brother, his parents, and his great-grandfather.
They too travelled in long caravans from village to village,
with wagons and carts and 24 horses
who had to drag the heavy scenery and expensive costumes
over paths, sunken roads and tracks,
across the land, through the mud.

而在路上他們學曉了
種種賣江湖的技藝、
懂得製作道具、縫紉戲服，
打造刀劍甲胄。
他們學會如何玩雜耍，
就像小貓學捉老鼠一樣。

有很多書講貓和老鼠，
談戲劇史的也有成千上萬，
但我要找的不是某風格的出處，
某面具的起源，
或要查出舞台照明的種種方法。
我尋找的是老一輩人的熱心 —
1910年，
當布魯塞爾所有劇院
都用油燈照明之際，
他們卻用自製的發電機，
由變阻器控制舞台燈區，
為的是上演奧芬巴哈的輕歌劇
《布拉班特之珍妮花》。
這股先讓觀眾驚訝而後快的熱情，
可以去得多遠？
又來自哪裏？
據家族傳聞，
至少可上溯至再早一代。

在我有記憶之前的上五代，
一名年約十五歲的少年離家出走，
加入了巡迴馬戲團，
他就是我的高祖父，
整個家族都對他神往不已。
他是否第一個感到心跳加速的人？
他是恨不得以平凡換取不平凡，
還是一心渴望表演？
我竭力想像他受訓時
汗流浹背的樣子。
他想當一個偉大的雜技騎師，
做過小馬伕，
自此每分每秒都在苦練。
我能感受到
他第一次演出時心在撲撲的跳，
那是在聖彼得堡的皇室馬戲團，
他看着第一排觀眾的面孔，
接受他們的熱烈掌聲。

And on the way they learned their arts and their craft,
carving props, sewing clothes
beating out swords and armour.
They learned how to play the game
just like a kitten learns to catch mice.

There are books about cats and mice
and thousands of books about the history of the theatre,
but I'm not looking for the start of a style
the origin of a mask or a series of ways how to light the stage.
I'm looking for the longing that made them back in 1910,
when all the theatres in Brussels were lit by gas,
build a generator all on their own
so that they could play *Genevieve de Brabant*
under the light of spots controlled by rheostats.
How far does that passion to amaze people go?
And where does it come from?
At least one generation further into the past.
That's what the family stories say.

Five generations before my memories
a boy of about 15 ran away from home
to join up with a travelling circus.
My great-great-grandfather.
Who enchanted an entire family.
Was he the first one to feel his heart skip a beat?
The urge to exchange the ordinary for the extraordinary?
The longing to play?
I try to imagine him sweating while he is training.
He wants to be a great trick rider
and after his work as a stable-boy,
he practices every second that he breathes.
I can feel his heart beat
when he performs for the very first time
in the Imperial Circus of St Petersburg,
when he sees the faces in the first row,
and receives the approbation of the spectators.

他娶了一個女演員為妻，
必定事出巧合。
後來他倆把馬術絕技和表演藝術
共冶一爐，也不足為奇，
這本來順理成章，
因此也沒有矯扭作態。
但他倆仍熱情不減，
非得令觀眾看得如癡如醉不可，
那就不是巧合，也非理性決定，
而是嘗到飄蕩在風中的
一股強烈渴求。

And the fact that he married an actress must have been coincidence.
Nor does it surprise us that later on they merged his riding skills and her stagecraft,
logical and thus truthful
But the fact that they felt the urge
to keep on enchanting the audience,
that can be no coincidence and is not rational.
They could taste it in the wind.

也許我得回溯至
馬戲團之父菲臘．艾斯利。
1796年他想出
在圓形舞台上用馬匹來表演節目。
馬匹的刺鼻體味，
在相隔了差不多一百年後，
仍舊令一名十五歲的少年無從招架。
但艾斯利還不是開端，
因為先前十六世紀
意大利即興假面喜劇的演員，
提高了胡鬧嬉笑的表演技巧，
日後成為我們所見的馬戲雜技，
也使觀眾如癡如醉了至少二百年。
比他們更早的
還有羅馬早期的亞提拉鬧劇、
羅馬寓言和希臘戲劇。

Perhaps I should go back to Philip Astley,
the father of the circus.
In 1796 he dreamed up a type of show with horses in arenas,
from which rose the pungent scent that almost
100 years later on
overcame a boy of 15.
But Astley wasn't the start either,
because the players of the *commedia dell'arte*,
who had enriched their horseplay so that it became the circus
we now know,
had in turn been enchanting the people for at least two centuries.
And before them there was the Atellan farce,
the Roman fable, Greek drama.

大量學者花上無數金錢，
只為探索人們從哪裏來。
要想找出小丑的來源，
大抵同樣荒謬。
也許每個開端
只不過是先前事物的終結，
或許開始就是開始，
而結束就是結束。

我的曾祖父在木搭的戲棚
演完最後一場，
在日記上寫道：「今晚有三個觀眾，
而明天我要到工廠上班。
別了，親愛的舞台，
是時候到此為止了。」

我想到在漆黑中那段漫長的靜默，
就在表演即將開始，
離結束前約個半小時，
當一切沉靜下來，
燈光也暗下去的時刻。

Thousands of academics spend millions
on asking where people come from.
It is perhaps just as absurd to wonder
where the clown came from.
Perhaps every start is simply the end of what
went before,
or maybe it is just the beginning
and the end is simply the end.

After his last show in his wooden theatre tent
my great-grandfather wrote in his diary:
There were three people in the audience tonight,
tomorrow I'm going to work in the factory.
Goodbye dear stage it's time to call it a day.

I think of that long silence in the dark,
when it goes quiet and dark,
just before it's going to start,
about an hour and a half before it ends.

丹尼．朗拿度（丹尼爾．雲登布祿克）
Danny Ronaldo (Daniel van den Broeck)

演員 Artist

丹尼．朗拿度，馬戲藝人。在最道地的學校即馬戲團學藝。小時候已深愛戲劇，並鍾情於其原始形式：狂野不羈、充滿詩意的意大利即興假面喜劇。

身為著名的朗拿度家族馬戲團後人，他很快成了這個巡迴馬戲團的藝術指導。1994年他融合馬戲和戲劇而成的一個演出，在國際藝術節上廣受歡迎。他們把這個演出帶到歐洲各大藝術節，如冰島的雷克雅未克藝術節、英國的倫敦國際默劇節和斯托克頓的河畔藝術節。還在里斯本1998年博覽會、比利時馬塞克的舊市場劇院演出。此外也曾巡迴意大利、盧森堡、西班牙和奧地利。

1996年，丹尼與大衛兩兄弟一起創作了街頭表演《把戲》。1998年推出由六名馬戲藝人演出的街頭音樂表演《Bric à Barak》(霹靂叭勒鎗)，充滿意大利即興假面喜劇的風格。1996年他也巡迴佛蘭德地區，演出由馬克．博伯執導的獨腳戲《賈諾殊》。

Danny Ronaldo is a circus artiste. He learned the trade in the most authentic school in the world: the circus itself. At a very early age he developed a love for theatre and a passion for its untamed, poetical primal form: *commedia dell'arte*.

As a son of the renowned Ronaldo Circus family he soon assumed the role of artistic head of this travelling group. In 1994 he created a show made up of a blend of circus and theatre which was particularly successful at international festivals. The Ronaldo family took this show on the road, appearing at major European festivals such as the Reykjavik Arts Festival in Iceland; the International London Mime Festival and the Riverside Festival, Stockton, both in the UK; Expo 98 in Lisbon, Portugal; and Old Market Theatre in Maaseik, Belgium. They have also toured Italy, Luxembourg, Spain and Austria.

In 1996 Danny Ronaldo also created the street performance *Lazzi* together with his brother David, and in 1998 *Bric à Barak*, a musical street performance for six circus artists, entirely in the rich style of the *commedia dell'arte*. Since 1996 he has also been touring Flanders with his own monologue, *Janosh*, directed by Marc Bober.

大衛．朗拿度（大衛．雲登布祿克）
David Ronaldo (David van den Broeck)

演員 Artist

大衛生於馬戲團世家，是朗拿度雜技團成員。自小看父母表演馬戲，與丹尼一同成長，加入這盤「家族生意」。初期他在雜技團學藝，後進入比利時梅赫倫藝術學院攻讀。

他曾說：「我不喜歡使用專為節目而製作、包裹得金碧輝煌的東西。要用就得用真實的，一鍋一盆、一壺一罐，都得是找來的。這些物件才有過去，才有可觸可感的歷史。」

隨着大衛的創作才能和所受訓練向管理和設計方面發展，他參與朗拿度雜技團的製作和後勤工作，此外他也為每個演出設計海報和佈景。

David Ronaldo was born into the circus tradition as part of the Ronaldo Circus family. From his earliest years he watched his parents perform and grew up with his brother into the ‘family business’. Building on his early apprenticeship in the circus he continued his education in the arts at the Academy of Art in Mechelen, Belgium.

He has said, “I don’t like working with things that are specially made for the programme, and then covered with shiny paper. Things have got to be real: a pot, a pan, things you’ve found. Things like that have got a past, a tangible history.”

With his creative talents and training developing towards management and design, David Ronaldo is involved in the production and logistics of Circus Ronaldo, as well as designing the posters and sets for each show.

大衛．雲基亞 David Van Keer

作曲 Composer

大衛．雲基亞受訓於比利時梅赫倫音樂學院。

他說：「有許多種奇妙的樂器，如手風琴、蘇薩克、短笛，不時會在我腦海中齊奏，於是我自己也想在現實生活中聽到這種音樂。」

自1998年起為朗拿度雜技團作曲，配樂作品包括雜技團的演出《Bric à Barak》（霹靂叭勒鎗）、《菲利》，還有《至尊孖寶知心批》的音樂。

David Van Keer trained at the Mechelen Conservatory, Belgium.

“There are all kinds of marvellous instruments like accordions, sousaphones, piccolos and sometimes they all start playing together in my head. And then I think, I would like to hear that in real life”, he has said.

Van Keer has been the composer for Circus Ronaldo since 1998, and created the music for their shows *Bric à Barak* and *Fili*, as well as the charming music for *La Cucina dell’Arte*.