

2-6.3.2011

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

俄語及白俄語演出，附中、英文字幕
Performed in Russian and Belarusian with
English and Chinese surtitles

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白俄羅斯自由劇團 Belarus Free Theatre



2005年3月，白俄劇作家及記者米卡萊·卡樂仙與劇場製作人娜塔莉·卡莉亞達創建了白俄羅斯自由劇團。其後，舞台導演弗拉德米爾·殊爾班加入，參與製作劇團大部份演出。

自創團以來，自由劇團根據17個劇本製作了11場演出。創團首兩年，在白俄羅斯的演出約有觀眾五千名，海外演出的觀眾也逾四千。過去五年，自由劇團的巡演足跡遍佈逾15個國家。

2007年，自由劇團成為歐洲戲劇公約的正式成員，又加入了國際組織歐洲戲劇協會及跨歐洲文化場；同年，劇團榮獲法蘭西共和國人權獎，成為首個獲此殊榮的文化機構。

2008年4月，歐洲劇場獎的頒獎禮上，自由劇團榮獲「歐洲致劇場」獎，又得著名劇作家——諾貝爾文學獎得主哈洛·品特、湯姆·斯托帕及捷克前總統瓦茨拉夫·哈維爾提名，獲評委會頒予「劇場／特別嘉獎」。同年11月26日，「創作自由獎」在倫敦的瑞士再保險總部大樓頒發，白俄羅斯自由劇團獲得二等獎。

Belarus Free Theatre (BFT) was founded in March 2005 by Belarusian playwright and journalist Mikalai Khalezin and theatre producer Natalia Kaliada, who were later joined by stage director Uladzimir Shcherban, who has produced the majority of their performances. Since May 2005 BFT has produced 11 performances based on 17 plays. During the first two years, about 5,000 people attended performances in Belarus and more than 4,000 abroad. The troupe has performed in over 15 countries in the last five years.

In 2007, BFT became a full member of the European Theatre Convention, a member of the international network Informal European Theatre Meeting, and a member of the international network Trans European Halls. In the same year they received the French Republic Human Rights Prize. It was the first time in the history of the Prize that it was given to a cultural institution. During the 2008 Europe Theatre Prize (Premio Europa) ceremony, BFT was awarded the Europe to Theatre Prize. It was also given special recognition by the jury, receiving a "Theatre institution/Special mention" after being nominated by Nobel Prize Laureate Harold Pinter, Sir Tom Stoppard and ex-President of the Czech Republic Vaclav Havel. In the same year, BFT won the second prize of the Freedom to Create Awards. The award ceremony took place at the Swiss Re building in London.

米高·比靈頓談白俄羅斯自由劇團

Michael Billington on Belarus Free Theatre

白俄羅斯自由劇團的一切都讓人眩目。2005年，劇團在歐洲最後一個獨裁國家成立，創團者是米卡萊·卡樂仙和娜塔莉·卡莉亞達這對夫妻檔，導演弗拉德米爾·殊爾班同年加盟。劇團成立以來，他們遭受恐嚇、騷擾；團員被國家劇團革職；他們在祖國被嚴格禁演；他們輾轉於明斯克的私人場地，以短訊或電郵發出演出通知；儘管只能在地下運作，他們卻頻繁出國巡演，國際聲譽愈見提高，湯姆·斯托帕、史提芬·史匹堡、阿倫·力文、金·凱特羅、米積加、瓦茨拉夫·哈維爾都是他們的支持者。蘇聯時期末期，以哈維爾為首的捷克斯洛伐克劇作家大大推動了國家的改革，這些事蹟令自由劇團大受啓發。

另一個讓人佩服的地方，是自由劇團可以在極端惡劣的條件下，創作出高水準的戲劇作品。一次，在前往倫敦演出的前晚，兩位演員突然被禁止出境。劇團不得不在最後關頭更換演員，以確保演出順利進行。但受到威脅的絕不僅是劇團成員。2007年在明斯克郊區的一場演出中，當局特別部隊突然闖入，逮捕了現場的50名觀眾。克格勃的保安部隊也會監控出入劇團演出的公眾人士，他們慣常用這些錄像證據威脅子女即將升讀大學的父母。

這就是在白俄羅斯的生活。但自由劇團最令人欽佩的一點，是他們從不願被當做被壓迫的受害者對待。

Everything about the Belarus Free Theatre is astonishing. They were founded in 2005 in Europe's last surviving dictatorship. Created by the husband-and-wife team of Mikalai Khalezin and Natalia Kaliada and joined by director Uladzimir Shcherban, they have suffered intimidation and harassment from the offset. Their members have lost their jobs in Belarus's state theatres. Their work at home is effectively banned. Performances take place in selected private venues around Minsk with audiences alerted to their existence by text message or e-mail. Yet, although operating undercover, they have travelled widely and gained a growing international reputation. Their supporters include Tom Stoppard, Steven Spielberg, Alan Rickman, Kim Cattrill, Mick Jagger and Vaclav Havel. What is most astonishing is the ability of the Belarus Free Theatre to create great theatre under impossible conditions. On the eve of a visit to London, two of their actors were suddenly refused permission to travel: this involved hasty, last-minute recasting but the London shows went ahead. But it is not only the performers who are threatened. In 2007, 50 people were arrested when police special forces raided a performance at a house in a suburb of Minsk. Security forces, still working under the title of the KGB, also regularly film members of the public arriving for one of the outlawed performances. It is not uncommon for this visual evidence to be used to blackmail parents whose children are about to enter higher education.

This is life in Belarus. Yet the most impressive thing about the Belarus Free Theatre is that

他們是藝術家，擁有出色的作品和高水平的表演技巧，我們將有機會親身感受。

白俄羅斯自由劇巡演了整個歐洲，最近還踏足美國紐約及加州。可以說，劇團現在仍然存在，已經算是個奇跡。這是個逆境中求生存的劇團，頭上永遠懸着一把隨時可能跌落的利劍。在歐洲某藝術節上，一名觀眾問道：「為什麼你們表演時，就像這是最後一場演出一樣？」

——「因為，這可能就是。」

米高·比靈頓是《衛報》劇評員。

they do not ask to be judged as persecuted victims. They are artists whose work reveals a high level of physical and verbal skill as audiences will have the chance to see.

In a way, it is a miracle that the Belarus Free Theatre, which has travelled all over Europe and has lately been seen in New York and California, continues to survive. This is a company that lives precariously from day to day resulting in theatre which has a sword hanging permanently over its head. At one European festival a member of the audience asked "Why do your actors play as if this is the last performance they will ever give?" The company's answer was, "Because it may be."

Michael Billington is *The Guardian's* theatre critic.



《反轉哈洛·品特》 *Being Harold Pinter*

2-4.3.2011

演出改編自哈洛·品特作品：
《山語》、《斷魂酒》、《回鄉》、
《當年》、《從灰燼至灰燼》、
《新世界秩序》；

及

哈洛·品特諾貝爾獎演辭，
白俄羅斯政治犯書信

改編、導演

弗拉德米爾·殊爾班

監製

娜塔莉·卡莉亞達
米卡萊·卡樂仙

演員

米卡萊·卡樂仙
帕維爾·拉達克-哈拉德尼斯基
雅娜·魯薩科維治
奧列·西多積
伊麗娜·雅羅舍維治
丹尼斯·塔拉森卡
瑪麗娜·尤里維治

舞台監督

阿里亞謝·史內維治
阿特森·扎利茲尼亞克

中文字幕

昌明

2006年11月7日於白俄羅斯秘密首演

The performances based on the plays
of Harold Pinter:

*Mountain Language, One for the Road, The
Homecoming, Old Times, Ashes to Ashes,
The New World Order;*

and:

the Nobel Speech of Harold Pinter,
Letters of Belarusian political prisoners

Adapter and Director

Uladzimir Shcherban

General Producers

Natalia Kaliada
Mikalai Khalezin

Actors

Mikalai Khalezin
Pavel Radak-Haradnitski
Yana Rusakevitch
Aleh Sidorchyk
Irene Iarochevitch
Dzianis Tarasenska
Maryna Yurevich

Stage Managers

Aliaksei Shyrnevich
Artsem Zhaliiazniak

Chinese Surtitles

Cheong Ming

Opening night 7 November 2006,
Underground in Belarus

演出長約1小時15分鐘，不設中場休息

Running time: approximately 1 hour 15 minutes with no interval

關於《反轉哈洛·品特》About *Being Harold Pinter*

一齣戲是怎樣誕生的？現實中的真理和藝術中的真理有何不同？藝術家是否應該參與政治？哈洛·品特獲諾貝爾獎致辭時提出了這些疑問，自由劇團的《反轉哈洛·品特》由始至終都在尋找問題的答案。

「暴力」這一線索貫穿本劇所有情節，卻有着截然不同的表現形式：或出現在家庭中（《回鄉》、《從灰燼至灰燼》），或作為社會制度的基礎（《新世界秩序》、《斷魂酒》），最後甚至成為一種國際關係（《山語》）。

一個個情節接連而來，抽象的角色逐漸變得有血有肉，彷彿就在我們的生活裏，真實得幾可辨認。劇情中有一段反映阿布哈里卜監獄虐囚事件，還有一段是白俄獄中政治犯紀錄片式獨白。

「當我們望向鏡中的自己，我們以為所見的既是真實。可移動一英寸，鏡中形象就變了。我們看到的其實不過是無止境的一系列影像。有的時候藝術家必須砸碎鏡子，而真理就在鏡子後面凝視着我們。我認為，即使無比艱難，作為公民，我們都必須以頑強的信念、堅定的決心去尋求人生和社會中真正的真理。否則，我們將無望重建那些我們幾乎失去的東西——人類的尊嚴。」（哈洛·品特，諾貝爾獎演辭）

How is a play born? What is the difference between truth in life and truth in art? Should an artist be involved with politics? These are the questions Harold Pinter raised in his Nobel speech. The play *Being Harold Pinter* by Free Theatre begins and ends with a search for the answers to these questions. The basic plot lines of the performance are united by the same problem — the problem of violence in its different manifestations, beginning with violence in the family (*The Homecoming, Ashes to Ashes*), through violence as a foundation of a social institution (*The New World Order, One For The Road*) and finally violence as a form of international relationships (*Mountain Language*).

One plot follows another in a linear fashion and abstract characters are gradually substituted by recognisable real ones. Part of the play reflects upon the events which took place in Abu-Ghraib, there are also documentary monologues of political captives from Belarusian prisons.

“When we look at ourselves in a mirror, it seems that the image which appears in front of us is true. But it is enough to move just an inch to the side and the image will change. Actually we are looking at an endless line of images. But sometimes an artist must break the mirror, and from behind this mirror there is truth looking straight at us. I suppose that despite enormous difficulties, we — the citizens — must show tenaciousness and determination to discover the real truth about our life and our society. Otherwise there is no hope for re-establishment of what we have almost already lost — human dignity.” — Harold Pinter, The Nobel speech.

《翩娜·一朵花》
A Flower for Pina Bausch

5-6.3.2011

導演

弗拉德米爾·殊爾班

Director

Uladzimir Shcherban

監製

娜塔莉·卡莉亞達

米卡萊·卡樂仙

General Producers

Natalia Kaliada

Mikalai Khalezin

演員

帕維爾·拉達克-哈拉德尼斯基

雅娜·魯薩科維治

奧列·西多積

丹尼斯·塔拉森卡

瑪麗娜·尤里維治

伊麗娜·雅羅舍維治

哈娜·斯拉汶斯卡亞

Actors

Pavel Radak-Haradnitski

Yana Rusakevitch

Aleh Sidorchyk

Dzianis Tarasenko

Maryna Yurevich

Irene Iarochevitch

Hanna Slatvinskaya

舞台監督

阿里亞謝·史內維治

Stage Manager

Aliaksei Shyrnevich

中文字幕

昌明

Chinese Surtitles

Cheong Ming

演出長約1小時30分鐘，不設中場休息

Running time: approximately 1 hour 30 minutes with no interval

關於《翩娜·一朵花》

About *A Flower for Pina Bausch*

白俄羅斯自由劇團最新舞台作品《翩娜·一朵花》由弗拉德米爾·殊爾班導演及製作，邏輯上延續了劇團發展中的紀錄片系列。作品的核心是演員的個人體驗，可以概括形容為「錯失的良機」——那些未完成的、未說出口的、未實現的，以及年復一年在意識中重現的種種。

劇團成員用了幾個月的時間，尋訪自己過去及現在的記憶中最隱蔽、最偏僻的角落，造就了這齣充溢着各種情緒的作品：失去兩個幼子的男人無聲的歇斯底里，久居他鄉的愛人遲來的默許，對渴望與前夫生子低聲的承認，為了兩個女人之間存在卻不曾發

The latest premiere of The Belarus Free Theatre — a performance of *A Flower for Pina Bausch* directed and staged by Uladzimir Shcherban — is a logical continuation of the Theatre's evolving documentary line. At its heart are the personal experiences of actors, which can be collectively described as “missed opportunities” — the things that remain unfinished, unsaid, or not achieved that re-emerge in the consciousness year after year.

For several months the troupe explored the hidden nooks and crannies of their past and present while developing the show. The result is a show containing many emotional situations such as: the silent hysteria of a



生的愛而流下的眼淚，因冥冥將至的招供而感到的恐慌，與妻子離婚後迫切想見孩子的渴望……最後一場，男女演員沐浴在融化的巧克力中，獨特的芬芳迅速瀰漫觀眾席，「幸福荷爾蒙」讓觀眾終於得以跳出這個「錯失良機」的循環。

演員在劇中表現出對「錯失的良機」的釋然與接受，其過程既不痛苦，也不造作。它們有「劃一的獨特之處」，因為每個人的情緒和感受都是獨一無二的。殊爾班對各種情緒及身體語言的編排，準確地反映了天才編舞家翩娜·包殊的創作理念。包殊曾說：「我不在乎人如何動，我感興趣的是人為何而動。」「人為何而動」也是本作的中心思想，圍繞這一主題，自由劇場帶給觀眾一個人類行為和情感的萬花筒，跨越了種族、年齡、國籍和信仰的界限。

man who has lost two young sons, and the belated recognition of a love that has long been living in another country; a whisper of acknowledgement regarding the desire to conceive a child with a former husband, and the tears shed because of absent and existing love between two women; the panicked anticipation of a looming confession, and the eager desire to see a child after a divorce. The final scene of the play sees an actor and actress bathing in melted chocolate. There is an overwhelming aroma released during this, enveloping the audience in the “hormone of happiness”, designed to release the viewer from the cycle of missed opportunities.

The actors' depictions of overcoming and accepting missed opportunities are neither anguished nor artificial. They are “typical in their uniqueness” in that no individual's emotions and feelings are identical to another's. The range of emotions and the physical display in the play, as proposed by Uladzimir Shcherban, refer to the creative works of Pina Bausch who once said that “I'm not interested in how people move, but what moves them.” The Free Theatre's focus on “what moves people” offers the viewer a modern mosaic of human behaviour and emotions, regardless of an individual's race, colour or creed.



弗拉德米爾·殊爾班 Uladzimir Shcherban

導演
Director



1975年生於烏克蘭，畢業於白俄羅斯國立藝術學院，1999年起任白俄羅斯楊卡·庫巴拉國家劇院總監；2005年加入白俄羅斯自由劇團，次年因此被國家劇院革職。2009年，他執導並與娜塔莉·卡莉亞達共同創作了概念劇場《歐洲史詩·挑戰》。該作是瑞典隆德市競選2014年「歐洲文化之都」的參選節目之一。殊爾班為白俄羅斯自由劇團製作了11齣作品，巡演四大洲共20個國家。他的作品獲得國際媒體的高度評價。

Born in 1975 in Ukraine, Shcherban graduated from the Belarusian State Academy of Arts. He became the director of the Yanka Kupala National Academic Theatre in 1999. In 2005, he joined Belarus Free Theatre (BFT) and was consequently fired from the National Academic Theatre. In 2009, Shcherban directed and co-authored, with Natalia Kaliada, the theatre conception *Eurepica.Challenge*. It was included in the city of Lund's proposal to be considered for the European Cultural Capital in 2014. Shcherban has produced 11 performances within BFT which have toured 20 countries and four continents. His plays receive rave reviews in international media.

娜塔莉·卡莉亞達 Natalia Kaliada

監製
General Producer



1973年生於白俄羅斯明斯克。2005年與丈夫米卡萊·卡樂仙共創白俄羅斯自由劇團。曾三度因自由劇團的緣故遭白俄當局拘留。卡莉亞達與弗拉德米爾·殊爾班、米卡萊·卡樂仙於2008年一起創立了白俄羅斯唯一一所地下藝術學校——福丁布拉斯學校，創建了獨特的「全面演員」教學法。她還為白俄年輕劇作家、導演及劇評人舉辦了一系列大師班（由帕維爾·魯德內夫、哈洛·品特等知名藝術家主講）。卡莉亞達的作品包括在倫敦蘇豪劇院上演的《他們看見夢想》。

Kaliada was born in Minsk in 1973. In 2005, she founded Belarus Free Theatre with her husband Mikalai Khalezin. She has been detained three times by the special forces of Belarus for her activities. Together with Uladzimir Shcherban and Mikalai Khalezin, she set up the only underground Arts School "Fortinbras" in Belarus in 2008, and has developed a unique teaching method: "Universal Artist". Kaliada is the manager of a series of masterclasses (held by renowned artists such as Pavel Rudnev and Maxim Kurochkin) in Belarus. Her play *They Saw Dreams* was staged in the Soho Theatre, London.

米卡萊·卡樂仙 Mikalai Khalezin

監製
General Producer



1964年生於白俄羅斯明斯克，白俄羅斯自由劇團的共同創辦者。1987年，卡樂仙共同創辦了明斯克另類劇場，並任藝術總監四年。隨後他又創建了新生命美術館，該館及後發展為現代藝術中心。他還曾任幾份報章的主編——這些報章之後都因政治原因被政府停辦。他與娜塔莉·卡莉亞達、弗拉德米爾·殊爾班一起在「與白俄羅斯共存亡」運動中發起了「藝術戰役」，並獲得了眾多國際公眾人物的支持。卡樂仙的作品獲獎無數，包括《發現愛》、《靜區》、《反轉哈洛·品特》、《翩娜·一朵花》及《紐約79》。

Born in Minsk in 1964, Khalezin is the co-founder of Belarus Free Theatre. In 1987, he co-founded Minsk Alternative Theatre and served as the art director for four years. Then he founded the “Vita nova” gallery which later turned into the Modern Arts Centre. He also used to be the chief editor of several newspapers — all of which were closed down by the government for political reasons. Together with Natalia Kaliada and Uladzimir Shcherban, he initiated the Artistic Campaign in Solidarity with Belarus, enjoying the support of many outstanding public figures. Khalezin has won numerous prizes for his plays. He directed *Discover Love* and *Generation Jeans* and along with Natalia Kaliada he produced performances including *Zone of Silence*, *Being Harold Pinter*, *A Flower for Pina Bausch* and *New York’79*.

帕維爾·拉達克-哈拉德尼斯基 Pavel Radak-Haradnitski

演員
Actor



1983年生於白俄羅斯明斯克，畢業於白俄羅斯國立文化藝術大學，跟馬琴斯基學習表演。就讀期間參與了馬琴斯基的自由舞台劇場，在《馬馬布克王子》中首次登台演出。他是樂隊RSP的成員，擔任主音及長笛。2005年他加入白俄羅斯自由劇團，並參與了劇團大部份製作。

Radak-Haradnitski was born in 1983, in Minsk. He attended the Belarusian State University of Culture and Arts, taking acting course with V Mazynski.

While studying at university, he played his first roll in *Prince Mamabuk* at the Free Stage theatre which was run by V Mazynski. He is a band member of “RSP”, providing vocals and flute. In 2005 he joined the Belarus Free Theatre and has participated in most of their productions since then.

雅娜·魯薩科維治
Yana Rusakevitch

演員
Actress



1976年生於俄羅斯烏赫塔，畢業於白俄羅斯國立藝術學院。1998年起供職於白俄羅斯楊卡·庫巴拉國家劇院，參與演出的作品有：《梳妝台》、《維陶塔斯》、《矮人鼻》、《仲夏夜之夢》、《映日紅花》、《紀念禱文》、《納魯》及《奇怪的薩維奇夫人》。

2002年開始嘗試編劇，作品《納魯》在庫巴拉視野獎中折桂。2005年魯薩科維治加入白俄羅斯自由劇團。

Born in Ukhta, Russia in 1976, Rusakevitch trained at the Belarusian State Academy of Arts. Since 1998 she has worked at Belarusian State Academic Yanka Kupala Theatre and has played parts in the following productions: *Dresser*, *Vitovt*, *Dwarf-nose*, *Midsummer Night's Dream*, *Crimson Flower*, *Memorial Prayer*, *Nalu*, and *Strange Mrs. Savage*.

She started play writing in 2002, and her piece *Nalu* won first prize at the competition Kupala's Horizons. Rusakevitch joined Belarus Free Theatre in 2005.

奧列·西多積
Aleh Sidorchyk

演員
Actor



1961年生於白俄羅斯明斯克，1983年畢業於白俄羅斯國立文化藝術大學，師從雷德利希、沃爾科娃及斯托羅哲夫卡亞。

西多積在1985至2004年間效力白俄羅斯兒童劇場，隨後的兩年在白俄羅斯國立軍隊劇場工作。他在2005年白俄羅斯自由劇團剛剛建立時即加入，此後參與了劇團大部份製作。

Born in Minsk in 1961, Sidorchyk graduated from the Belarusian State University of Art and Theatre in 1983. He studied under V P Redlich, G A Volkova and G P Storozhevskaya.

He worked from 1985 to 2004 at the Belarusian Theatre of Young Spectator, and at the State Dramatic Theatre of the Belarusian Army for the next two years. He joined Belarus Free Theatre the year it was founded and has taken part in most of its productions.

伊麗娜·雅羅舍維治
Irene Iarochevitch

演員
Actress



1984年出生於白俄羅斯明斯克，2005年加入白俄羅斯自由劇團，任舞台監督及殊爾班、卡樂仙的助理。2007年6月因參加劇團的巴黎巡演被勒令從明斯克國立語言大學退學。雅羅舍維治2009年開始參與演出，演出作品有《翩娜·一朵花》和《紐約79》。

Iarochevitch was born in Minsk in 1984. She joined Belarus Free Theatre in 2005 as the stage manager and works as assistant to Uladzimir Shcherban and Mikalai Khalezin. In June 2007 she was expelled from the Minsk State Linguistic University for partaking in Free Theatre's tour in Paris. She started acting in 2009 and has performed in *A Flower for Pina Bausch* and *New York '79*.

丹尼斯·塔拉森卡
Dzianis Tarasenko

演員
Actor



1978年出生於白俄羅斯明斯克，畢業於白俄羅斯國立文化藝術大學，主修舞台及表演。2001至2004年效力於自由舞台劇場，2005年加入白俄羅斯自由劇團。2004年創建了樂隊RSP，並帶領該團出國巡演。塔拉森卡亦頻繁亮相電影作品，如《敵人》及《拯救帝王》。

Born in Minsk in 1978, Tarasenko trained at the Belarusian State University of Culture and Arts in stage direction and acting. From 2001 to 2004 he worked at the Free Stage Theatre and then joined Free Theatre in 2005. Tarasenko manages the band RSP since 2004, which toured to several countries. He appears in cinema productions as well, including *Enemies* and *Save the Emperor*.

瑪麗娜·尤里維治
Maryna Yurevich

演員
Actress



1984年生於白俄羅斯明斯克，2007年畢業於白俄羅斯國立文化藝術大學。2003至2007年效力於白俄羅斯共和國劇場，2007至2008年工作於白俄羅斯國立軍隊劇場工作。2006年加入白俄羅斯自由劇團，參與了大量劇團製作，如《靜區》及《發現愛》。

Yurevich was born in Minsk in 1984 and graduated from the Belarusian State University of Culture and Arts. She worked at the Republican Theatre of Belarusian Drama from 2003 to 2007, and at the State Dramatic Theatre of the Belarusian Army from 2007 to 2008. Yurevich joined Belarus Free Theatre in 2006 and has participated in many of their productions such as *Zone of Silence* and *Discover Love*.

哈娜·斯拉汶斯卡亞
Hanna Slatvinskaya

演員
Actress



1983年生於白俄羅斯明斯克，畢業於白俄羅斯國立信息技術無線電電子大學。2007年斯拉汶斯卡亞第一次觀看了自由劇團的作品，隨即成為劇團常客。2008年她加入自由劇團的福丁布拉斯學校，2009年12月她在《翩娜·一朵花》中首次登台演出。

Born in Minsk in 1983, Slatvinskaya graduated from the Belarusian State University of Informatics and Radioelectronics. Slatvinskaya first saw a show by Belarus Free Theatre in 2007 and became a regular audience member. In 2008 she joined the Fortinbras laboratory. In December 2009 she began to act in *A Flower for Pina Bausch*.

阿里亞謝·史內維治
Aliaksei Shyrnevich

舞台監督
Stage Manager



1978年生於白俄羅斯，1998年畢業於維捷布斯克藝術學校。1999至2001年任藝術機構「佐拉克」主任；2005年擔任瑪利亞娜音樂節總監。2009年起任白俄羅斯自由劇團助理導演及舞台監督，參與製作有《歐洲史詩》、《翩娜·一朵花》及《紐約79》等。

Born in Belarus in 1978, Shyrnevich graduated from Vitebsk Arts College in 1998. he was the Head of the Artistic Initiative at Zolak from 1999-2001 and the Curator of the Festival, Musica Mariana, 2005. From 2009 he served as the Assistant Director and Stage Manager of Belarus Free Theatre for *Eurepica*, *Present Simple*, *A Flower for Pina Bausch* and *New York'79*.

阿特森·扎利茲尼亞克
Artsem Zhaliuzniak

舞台監督
Stage Manager



1985年生於白俄羅斯索利戈爾斯克，2008年畢業於明斯克國立語言大學。2006至2007年任白俄電影工作室導演助理。2008年加入自由劇團，職務包括：國際關係統籌、影音助理、攝影、剪接等。2009年他為《歐洲史詩·挑戰》擔任攝影，為《最終·延續》擔任音響助理及剪接。

Born in Soligorsk, Belarus in 1985, Zhaliuzniak graduated from Minsk State Linguistic University in 2008. He was Assistant to Director for the film studio BelarusFilm from 2006-2007. From 2008 he has worked with the Belarus Free Theatre in roles including international relations coordinator, audio-visual assistant, cameraman and editor. In 2009 he was the cameraman for *Eurepica. Challenge*, and sound assistant and editor for *The Last. It lasts*.