

43rd



香港藝術節
Hong Kong
Arts Festival
27.2-29.3.2015



FIGHT NIGHT 打 搵 台

Ontroerend Goed & The Border Project



香港賽馬會
The Hong Kong
Jockey Club

香港賽馬會慶祝130週年
Celebrating the 130th Anniversary
of The Hong Kong Jockey Club

同心同步同進 共創更好未來

RIDING HIGH TOGETHER
FOR A BETTER FUTURE



香港賽馬會是世界級賽馬機構，亦是全港最大慈善公益資助機構，以非牟利營運模式，將收益撥捐予慈善及社區項目，回應社會各階層需要。一直以來，馬會致力追求全球卓越成就，並同時秉承「取諸社會、用諸社會」精神，與市民「同心同步同進 共創更好未來」。

The Hong Kong Jockey Club is a world-class horse racing operator and Hong Kong's largest community benefactor. Operating as a not-for-profit organisation, the Club allocates its surplus to sustain charitable and community projects, supporting the different needs of society. Committed to global excellence and giving back to society, the Club has always been "Riding High Together for a Better Future" with the people of Hong Kong.



即掃QR條碼或瀏覽 130.hkjc.com 了解馬會130週年的活動
Scan the QR code or visit 130.hkjc.com to find out more about the Club's 130th Anniversary activities



香港藝術節於1973年首次舉辦，自此成為本港一年一度的文化盛事，整個亞太地區的藝術愛好者都翹首以待。

香港藝術節每年都邀請到國際頂尖藝術家蒞臨香港，與本地藝壇精英共同獻藝。整整一個月的精彩節目，為本地居民和遊客提供精神養分，令他們的生活更豐富多姿。

今年藝術節約有50個本地及來自世界各地的表演團體和獨立藝術家參與，為觀眾呈獻近140場表演，包羅中國戲曲、西洋歌劇、音樂、戲劇和舞蹈；此外，還特備「加料節目」，包括電影放映、工作坊及後台參觀。一如以往，我熱切期待各項節目上演，希望一睹為快。

藝術節團隊再次順利籌辦一連串陣容鼎盛的節目，謹此衷心致賀。

我相信今年香港藝術節定會令大家賞心悅目，興奮難忘。

Since 1973, the Hong Kong Arts Festival has been a highlight of the city's annual cultural calendar and a highly anticipated event throughout the region.

Each year, leading international artists and outstanding local talent come together over the course of a full month, enhancing the vitality and the quality of life of residents and visitors alike.

This year, some 50 ensembles and solo artists from Hong Kong and from all over the world will showcase nearly 140 performances in Chinese and Western opera, music, theatre and dance. And, thanks to Festival PLUS, there is more, including film screenings, workshops and backstage tours. As always, I can't wait for the shows to begin.

My congratulations to the Festival team for putting together yet another outstanding line-up.

I know you will find this year's Hong Kong Arts Festival entertaining, stimulating and entirely unforgettable.

梁振英
香港特別行政區行政長官

C Y Leung
Chief Executive,
Hong Kong Special Administrative Region



歡迎蒞臨第43屆香港藝術節。

康樂及文化事務署每年提供的撥款，是藝術節財政收入的一大支柱，在此我衷心感謝香港特區政府；同時亦感謝香港賽馬會慈善信託基金一直以來的支持與關注。藝術節得以呈獻各式各樣高質素的作品，有賴一眾贊助企業、機構及個人捐助者的慷慨支持。最後，我謹在此感謝青少年之友、藝術節捐助計劃、學生票捐助計劃及新作捐助計劃的捐獻者和贊助者，各位的捐助對這座城市未來的藝術發展非常重要。

我由衷感謝您前來欣賞本節目。藝術節的成功有賴你的參與，希望您樂在其中。

夏佳理

夏佳理
香港藝術節主席

It gives me great pleasure to welcome you to this performance in the 43rd Hong Kong Arts Festival.

I wish to thank the Government of Hong Kong SAR, acting through the Leisure and Cultural Services Department, for the annual subvention which is a mainstay of the Festival's finances; and the Hong Kong Jockey Club Charities Trust for their long term support and interest. Thanks are also due to the many generous sponsors, donors, institutions and individuals whose support enables us to present the variety and quality of work that is featured. Last but by no means least, I would like to put on record our thanks to donors and sponsors of Young Friends, the Festival Donation Scheme, the Student Ticket Scheme, and the New Works Scheme, all of which go towards ensuring a future for the arts in this city.

Most of all, I would like to thank you for your presence. Festival audiences are critical to the Festival's success, and I hope that you will find the time that you spend at the Festival entertaining and memorable.

Ronald Arculli

Ronald Arculli
Chairman,
Hong Kong Arts Festival



歡迎閣下蒞臨第43屆香港藝術節。

國際婦女年40週年之際，為頌揚撐起半邊天的女性，本屆香港藝術節為您呈獻多位熠熠生輝的演藝天后；同時在歌劇、音樂、戲劇和舞蹈作品中，亦涵蓋豐富的女性故事，當中既有虛構也有紀實，或講述女性所受的壓迫，或鼓舞她們自強不息的精神。但我們並非重女輕男，在本屆藝術節中亦不乏頂尖的男藝術家，包括近年藝術比賽中冉冉升起的年輕新星，聞名遐邇的藝術泰斗以及著名頂級大師。

誠盼各位能暢懷享受藝術節的節目。我謹代表香港藝術節團隊感謝您撥冗參與這年度藝術盛事，也感謝本屆香港藝術節表演和創作者、幕後工作人員，及所有其他支持藝術節的人士。舉辦藝術節所需的，不僅是一支團隊，更是一個廣大的社群，我們非常高興您成為這個社群的一份子。

何嘉坤

何嘉坤
香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 43rd Hong Kong Arts Festival.

This Festival is resplendent with brilliant Divas, marking the 40th anniversary of International Women's Year and celebrating the half of humanity that holds up half the sky. It is replete with stories of women: in fiction and fact, in stories of oppression and empowerment, in opera, music, theatre and dance. And to maintain the balance of Yang and Yin, the Festival also features a splendid parade of Maestros: young talent crowned in recent competition, great artists of major stature, and doyens of established eminence.

We trust that you find much to enjoy, and thank you for making the time to be here. With the entire team, I would like to thank the wonderful performers and creators who take part in this Festival, the many people who work behind the scenes, and yet others who make contributions in so many different ways. It takes more than a team to make a Festival, it takes a community. We are very glad and grateful that you are part of this community.

Tisa Ho

Tisa Ho
Executive Director,
Hong Kong Arts Festival

貢獻香港藝術節43年伙伴及藝術節開幕演出贊助
The Hong Kong Arts Festival's Proud Partner for 43 Years & Festival Opening Sponsor



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多謝支持！ Thank You Partners!

2015年之第43屆香港藝術節邀請近1,500位優秀藝術家為香港觀眾呈獻137場演出，
亦舉辦超過200場加料節目及教育活動。

我們衷心感謝所有贊助機構和熱心人士的大力支持，使我們可以繼續邀請世界
頂尖藝術家來港獻藝、培育本地演藝人才、促進國際文化交流，並為孩子和青少年
提供豐富多元的優質藝術教育活動。

The 43rd Hong Kong Arts Festival in 2015 presents around 1,500 of the world's best artists
in 137 performances, and organises well over 200 PLUS and arts education activities.

We sincerely thank all our sponsors and supporters, whose generous support enables us to
continue to bring top international artists to Hong Kong, nurture local talents, encourage
cultural exchange and provide quality arts education to the younger generation.

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香港藝術節 Hong Kong Arts Festival (HKAF)

香港藝術節於1973年正式揭幕，是國際藝壇中重要的文化盛事，於每年2、3月期間呈獻約**140場演出**及逾**250項「加料」和教育節目**，致力豐富香港的文化生活。

香港藝術節是一所**非牟利機構**，2015年藝術節的年度預算約港幣1億1千2百萬，當中接近三成來自香港特區政府的撥款，約四成來自票房收入，而餘下的逾三成則來自各大企業、熱心人士和慈善基金會的贊助和捐款。

香港藝術節每年呈獻眾多**國際演藝名家的演出**，例如：塞西莉亞·芭托莉、荷西·卡里拉斯、馬友友、菲力普·格拉斯、庫特·馬素爾、列卡杜·沙爾·米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院、巴伐利亞國立歌劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、柏林劇團及中國國家話劇院等。

香港藝術節積極與本地演藝人才和新晉藝術家合作，每年委約及製作多套由知名及新晉藝術家參與的全新戲劇、室內歌劇、音樂和舞蹈作品，並同步出版新作劇本，不少作品更已在香港及海外多度重演。

香港藝術節大力投資下一代的**藝術教育**。「青少年之友」成立23年來，已為逾700,000位本地中學生及大專生提供藝術體驗活動。藝術節近年亦開展多項針對大、中、小學學生的藝術教育活動，並通過「學生票捐助計劃」每年提供逾8,500張半價學生票。

香港藝術節每年主辦一系列多元化並深入社區的「**加料節目**」，例如示範講座、大師班、工作坊、座談會、後台參觀、展覽、藝人談、導賞團等，鼓勵觀眾與藝術家互動接觸。

HKAF, launched in 1973, is a major international arts festival committed to enriching the life of the city by presenting **about 140 performances and over 250 PLUS and educational events** in February and March every year.

HKAF is a **non-profit organisation**. The estimated budget for the HKAF in 2015 is around HK\$112 million, with just under 30% coming from government funding, around 40% from the box office, and over 30% from sponsorships and donations from corporations, individuals, and charitable foundations.

HKAF presents **top international artists and ensembles**, such as Cecilia Bartoli, José Carreras, Yo-Yo Ma, Philip Glass, Kurt Masur, Riccardo Chailly, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, the Royal Concertgebouw Orchestra, the Mariinsky Theatre, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Tanztheater Wuppertal Pina Bausch, Cloud Gate Dance Theatre, Zingaro, Royal Shakespeare Company, Berliner Ensemble, and National Theatre of China.

HKAF actively promotes **Hong Kong's own creative talents and emerging artists**, and commissions, produces and publishes new works in theatre, chamber opera, music and contemporary dance, many with successful subsequent runs in Hong Kong and overseas.

HKAF invests in **arts education for young people**. In the past 23 years, our Young Friends has reached over 700,000 secondary and tertiary school students in Hong Kong. A variety of arts education projects targeted at primary, secondary, and tertiary school students has been launched in recent years. Donations to the Student Ticket Scheme also make available more than 8,500 half-price student tickets each year.

HKAF organises a diverse range of **Festival PLUS activities** in community locations each year to enhance the engagement between artists and audiences. These include lecture demonstrations, masterclasses, workshops, symposia, backstage visits, exhibitions, meet-the-artist sessions, and guided tours.

誠邀贊助或捐助香港藝術節；詳情請與藝術節發展部聯絡。
For **sponsorship opportunities and donation details** of the Hong Kong Arts Festival, please contact the Development Department.

電郵Email | dev@hkaf.org
直綫Direct Lines | (852) 2828 4910/11/12
網頁Website | www.hk.artsfestival.org/en/support-us

43rd 香港藝術節
Hong Kong Arts Festival
27.2-29.3.2015 Presents

打擂台 FIGHT NIGHT

Ontroerend Goed & The Border Project

in co-production with Drum Theatre Plymouth,
Kunstencentrum Vooruit & Richard Jordan Productions Ltd
in co-operation with Adelaide Festival

26.2-1.3.2015

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



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



英語演出
Performed in English

本節目含粗俗語言。
遲到者不得進場。
This production contains strong language.
Latecomers will not be admitted.

封面照片 Cover photograph © Sarah Eechaut

www.hk.artsfestival.org

網上追蹤香港藝術節
Follow the HKArtsFestival on

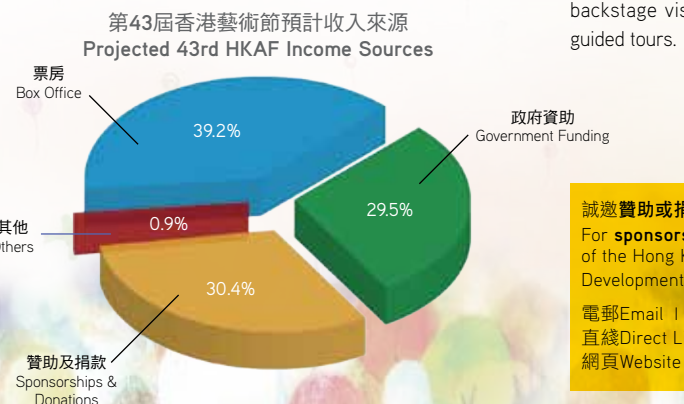


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Please switch off all sound-making and light-emitting devices.



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Unauthorised photography or recording of any kind is strictly prohibited.

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粉紅馬天尼
28-29/3/2015



43rd



香港藝術節
Hong Kong
Arts Festival
27.2-29.3.2015

The Bulgari Stage for
Voices of Women
寶格麗璀璨妙韻

以妳的照片展現女性的創意與成就
Celebrate Women's Creativity and Achievements

VOICES 女 OF WOMEN 聲

攝影比賽 Photography Competition For Women · By Women

聯合國將1975年定為「國際婦女年」，40年後的今天，香港藝術節特別舉辦「女·聲」攝影比賽，鼓勵來自香港、中國大陸、台灣及澳門之女性以照片表揚女性的創意與成就。

40 years after the United Nations International Women's Year, Hong Kong Arts Festival organises the "Voices of Women" Photography Competition, a platform for women of Hong Kong, Mainland China, Taiwan and Macau to celebrate women's creativity and achievements through their photos.

得獎作品將於「女·聲」攝影展覽展出

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請即參加 Submit Your Photos NOW www.hkafvoicesofwomen.org

截止日期 DEADLINE: 9 MARCH 2015

查詢 Enquiries: +852 2828 4944 電郵 Email: voicesofwomen@hkaf.org



HKAF Voices of Women Photo Campaign



香港藝術節女聲攝影活動



hkafvoicesofwomen



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創作及演出 Credits

導演 Director

亞歷山大·戴夫連特 Alexander Devriendt

編劇 Text

亞歷山大·戴夫連特、安傑羅·積森斯及演員
Alexander Devriendt, Angelo Tijssens & the cast

演員 Cast

安傑羅·積森斯 Angelo Tijssens
夏洛特·德布勞內 Charlotte De Bruyne
基爾·德舒費 Gilles De Schryver
蘇菲·克利里 Sophie Cleary
大衛·海因里希 David Heinrich
羅曼·華古歷克 Roman Vaculik

佈景及服裝設計 Scenography & Costume Design

蘇菲·德索默倫 Sophie De Somere

佈景及燈光設計 Scenography & Lighting Design

莉莉斯·特里米 Lilith Tremmery

作曲 Composers

金馬倫·古道爾 Cameron Goodall

大衛·海因里希 David Heinrich

音效設計 Sound Design

大衛·海因里希 David Heinrich

技術人員 Technicians

高恩·范德梅里沙 Koen Van Der Meersche

托馬斯·范馬克 Thomas Vermaercke

攝影 Photography

莎拉·埃紹 Sarah Eechaut

投票系統平面設計 Graphic Design of the Voting System

尼克·馬丹 Nick Mattan

總經理 General Managers

大衛·鮑文斯 David Bauwens (Ontroerend Goed)

嘉芙蓮·費夫 Katherine Fyfe (邊界計劃 The Border Project)

藝術總監 Artistic Directors

亞歷山大·戴夫連特 Alexander Devriendt (Ontroerend Goed)

金馬倫·古道爾 Cameron Goodall (邊界計劃 The Border Project)

With the support of the Flemish Community, the Province of East Flanders, the city of Ghent,
the Australian Government, the Australia Council and the Government of South Australia

Plus 藝術節加料節目

《打擂台》演後談**Meet-the-Artist:****Fighting for Your Attention**

歡迎觀眾演出後留步，與導演戴夫連特
及演員們交流。

28.2 (六 Sat)

演出後 Post performance

If you would like to meet the artists,
please remain in the theatre after the
performance.

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

免費入場
Free admission

英語主講
In English

詳情及網上報名 For details and online registration: www.hk.artsfestivalplus.org



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關於《打擂台》 Notes on *Fight Night*

《打擂台》由比利時劇團 Ontroerend Goed 及澳洲邊界計劃攜手炮製，以富玩味的形式探討政治，觀眾可以親歷其中。五位飾演「候選人」的演員會極力爭取觀眾的同情，以搏得他們的一票。只有一人可以在數輪淘汰中脫穎而出，因此候選人為了勝出而無所不用其極。

比賽在仿照拳擊擂台設計的舞台上進行，以唇槍舌劍取代拳來腳往。觀眾每人手持一部投票機，決定候選人的去留，而投票規則和各種操控角力都會在過程之中愈趨複雜和耐人尋味。一如在受傳媒主導的政治選舉、民意調查及預測，辯論和魅力攻勢會挑戰選民的忠誠和常識，甚至推翻他們對自由選擇的觀念。

《打擂台》雖然充滿政治意味，但絕不流於表面。候選人並不會宣揚某些意識形態，亦不會對社會議題或經濟狀況發表意見。演出沒有讓候選人發表鮮明的政治訊息，反之將注意力集中於選民投票的原因及動機。重要的是「人民當家作主」這觀念如何套用到當代民主社會。《打擂台》展示了內容與意念的價值在於影響統計結果，並藉着數字取得權力，爭取勝算。

《打擂台》跟 Ontroerend Goed 於 2011 年的作品《觀眾》如出一轍，旁觀者成為演出文本的核心。在《觀眾》中，觀眾被鼓動成為群眾，親歷群眾行為的美善與險惡；此作則給予觀眾無上權力去主宰演出的發展。而每位候選人則透過操控人性的無常和感情用事、慎思與良知，引導觀眾成為支持自己的主流民意。

中譯 王翠屏

Fight Night combines Ontroerend Goed and The Border Project's forces into a playful and immersive political exploration. The performance puts five actors into the position of "candidates" struggling to get the audience's sympathy and, ultimately, their vote. Only one of them will survive the relentless series of eliminations and they apply all possible tactics and strategies to assure their victory.

Set on a platform reminiscent of a boxing ring, the competition is fought not with fists but with words and looks. The audience, armed with a voting keypad, decides who stays and who goes, but gets entangled in an increasingly complex and puzzling system of rules and manipulations. As in mediated political campaigns, polls and predictions, debates and charm offensives challenge the voters' loyalty and common sense, in the end toppling their notion of free choice.

Fight Night is thoroughly political, but never explicitly so. The candidates don't voice a particular ideology, nor do they comment on social issues or economic realities. By stripping their discourse of identifiable political messages, the show draws attention to the very reasons and motivations that compel voters to vote. What is at stake is the way the concept of "rule of the people" is put into practice in contemporary democratic societies. *Fight Night* illustrates how content and ideas are only relevant if they make a difference in statistics and increase the chance to gain power through numbers.

As in Ontroerend Goed's *Audience* (2011), the spectators are again at the heart of the performance's dramaturgy. While in the former production, the audience was warmed up to become a crowd and then confronted with the beauty and danger of group behaviour, *Fight Night* casts them as voters granted unprecedented power over the progression of the show. Clearing their way through randomness and irrationality, consideration and conscience, the performance guides them on their path to become a majority.



政治角力的繆思 The Politics of Immersion

導演訪談 Interview with Director Alexander Devriendt

問：卡特琳·布萊斯

答：亞歷山大·戴夫連特

《打擂台》是一場政治摔角，以金句取代近身肉搏，而觀眾每 15 分鐘都可以令其中一位候選人被擊倒。是否有實力就會贏呢？

我很早已有了《打擂台》的構思。本來的構想是人氣投選賽，好像《老大哥》那種淘汰賽，觀眾可以投票至只剩一人。現在回想，我慶幸我們沒機會實行，因為這樣的話，演出的形式就會重於內容。

現今的選舉愈來愈像人氣投選賽了，加入政治元素似乎很合理。

我受佛萊明民族主義者吉爾·布爾熱瓦的一句話啟發。2010 至 2011 年期間，比利時花了漫長時間才能組成政府。他曾指出，比利時應步向兩黨政制，就像美國及早些年的英國一樣。經歷了沒有政府的 541 天，兩黨制度看似能夠令決策更有效率，只有左翼對右翼。不過，我並不羨慕美國或英國的政局。但這些考慮只是於演出中暗中交代，表演的「佈局」仍圍繞主流的獨裁。主流在選舉後突然開始支配一切，彷彿他們代表着所有人的意見。問題重心是，你是否信任今晚的主流？另一個重點是一些像羅姆尼般的人物，他們擅於操控民意及推銷自己的形象，意圖將注意力轉離他們的觀點。

你似乎想辦一場民主基本課。

不，我們假設所有來觀看 Ontroerend Goed 劇團作品的人，都明白這些基本政

Q: Katrien Brys

A: Alexander Devriendt

Fight Night promises to be a political boxing match with oneliners flying around instead of teeth and every 15 minutes, the audience gets to pass an uppercut to one of the candidates in the arena. May the best win – or maybe not?

The idea for *Fight Night* has been sitting on a shelf for a while, but initially, I envisaged a popularity contest, a Big Brother-type of elimination game in which the audience could vote actors out until only one was left. Looking at it now, I'm happy we didn't get a chance to work on it then, because it would've been more form than content.

Enter the political outlook – it sounds logical, now that elections look more and more like popularity contests.

I was triggered by a quote of the Flemish nationalist Geert Bourgeois, of all people. He remarked that, during the protracted government formation of 2010/11, Belgium had better move towards a two-party system, like in the US or, before recently, the UK. After 541 days without a government, it seemed that this could facilitate political decision making considerably. Left wing versus right wing. But then again, I don't envy the political situation in the US or the UK. These considerations are only subliminally present in the performance, but the "plot" does evolve around the tyranny of the majority. The majority that suddenly gets to dictate things after elections and they often act as if their opinion represents everybody's opinion. An important core question is: do you trust the majority here tonight? Another point is the way characters like Mitt Romney succeed in manipulating the public opinion and marketing their own personality in order to divert attention from their points of view.

This sounds like you're going to organise a basic lesson in democracy.

No, we assume that most people who come to Ontroerend Goed are aware of these basic political principles. It's



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治原則。這演出其實是以遊戲的元素探索「我們的投票取決於甚麼」。與其稱之為一場民主課，我寧稱之為一次聚焦於自己一票的剖析。身為觀眾，從頭到尾你都會感到《打擂台》是跟你有關的，或者跟你的選民身份有關。第一回合中，觀眾只可以靠對候選人的第一印象來投票。好像太早了，他們根本對候選人的立場毫無認識，但這正好切合現實。當你在麵包店或肉檔聽到別人談及政客，你會聽到甚麼？「他看來很認真」，或者「他好像人很好」，甚或至「蠢才」！演出中有一個環節要求觀眾純粹投票給一個想法，而不知道哪位候選人代表那些想法。整個表演幾乎連一個政治用語都沒有提及，正是為了避免演出成為一堂有關民主原則的講課。

你從哪裏取得靈感呢？

西塞羅的《如何在競選中勝出》在今天仍不脫節，還有幾本共和黨選舉策略家的著作。而約翰·基恩的《民主的生與死》是任何對政治有興趣的人之必讀書籍，它開闊了我的眼界，成為《打擂台》的部分深層思想。在籌備這演出之前，我曾想過賦予最後剩下的候選人權力，去為氣候危機等議題想出並執行解決方案。沒錯，是有點像個開明的獨裁者。但儘管我對民主制度的不足有多失望，這本書令我明白到，我們都因此受罪。引用邱吉爾的名言「民主是最差的政府模式」，但其他模式卻更差。如果政黨想幹出成績，就難免要採納某程度的民粹主義。因為如果你想得到選票，就代表你要參與這遊戲，要說服「人民」。

這令我想起里奧·麥加利在《白宮群英》中對總統巴特勒說的話：「我們的責任不是要迎合人們所能接受的最低標準，而是要提高他們的標準。」

much more a performance about “what determines our voting behavior” without losing sight of the game element. Rather than a lesson in democracy, I’d call it a dissection, focused on your own vote. From the start till the end, as a spectator, you’ll get the feeling that *Fight Night* is about you – or about yourself as a voter. During the first round, the audience can only rely on the first impression of the candidates. Way too early, because they haven’t got a clue what these candidates stand for, but that corresponds with reality. What do you get if you hear people talking about politicians, at the baker’s or the butcher’s? “He looks pretty serious” or “he’s a nice guy” or “what a prick!” There’s a moment in the performance where you have to vote purely for ideas, without knowing which of the candidates represents them. During the whole performance barely one political term is mentioned, to avoid that it becomes a lesson in democratic principles.

What did you watch or read for inspiration?

How to Win an Election by Cicero, still relevant today. A few books by republican campaign strategists. And then there’s *The Life and Death of Democracy* by John Keane, a must-read for everyone who is interested in politics. It opened my eyes to a lot of things and it’s certainly one of the underlayers in *Fight Night*. Before I started working on the performance, I toyed with the idea to give that one remaining candidate the fictional power to work out operational solutions for, let’s say, the climate crisis and to apply it. As some sort of enlightened despot, yes. But in spite of my frustrations about the insufficiencies of the democratic system, Keane’s book made me realise that for now, we’re condemned to it. To paraphrase the legendary words of Winston Churchill: “democracy is the worst form of government”, but the alternatives are much worse. You need to embrace a certain form of populism, if you want to get somewhere as a political party. You need to convince the “people”, if you want to get votes and that means you’re obliged to participate in the game.

That reminds me of what Leo McGarry says to president Bartlett in *The West Wing*: “It’s not our job to appeal to the lowest common denominator, it’s our job to raise it.”

I totally agree with that. It’s not because you use popular strategies to convince the voters that your message necessarily needs to be flat and unsubstantiated.

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我認為你的演出主題摻入愈來愈多政治元素，由內在發展至外在。

這跟自信心增強有關。我終於可以跟自己說：我做得好，我能創作出好的演出。這給我帶來自由。由那一刻起，你自然會問自己到底想帶給觀眾甚麼。當你向他們索取 12 歐元及一個半小時的注意力時，你想表達甚麼？劇場是真實世界的縮影，如果它單單講求美感或知識，我就做不到了。譬如內在思想，在反映真實世界上較弱，往往跟劇場外的世界沒甚麼關聯。很奇怪，英語地區的人很喜歡，可能由於他們較少接觸一對一的劇場，但對佛萊明地區的觀眾，這早已不是新鮮事。《關於你的遊戲》似乎較到位，因為它談及很多自我形象，以及你如何受外在環境、傳媒及宣傳活動影響。

問你一條嚴肅問題：你是否認為每一代人都背負着一種改變世界的責任或義務？

個人來說，我會以「質疑」來取代「改變」二字。我想起像克里斯多夫·希欽斯那樣的人，常常都批評社會，我不是很同意這種作風，也不常認同他們的意見，但不要緊，而他們屬左翼或右翼也其實不重要。即使在不同世代，這樣的人也很少。不是人人都有這種智慧、口才或堅持，去做到一針見血。我覺得自己都做不到，我是劇場工作者，不是思想家，也不是社會評論員。我最多能像提供服務般，為來看演出的人帶來一點啟發。上星期我遇上一個女孩，她的工作需要面對青年人。她說看了《一切的錯》令她獲益良多。坦白說，我覺得這樣已經足夠。

中譯 王翠屏

I think you're becoming more and more political in your themes, that there's an evolution from the more internal to the external.

That's related to increasing self-confidence. I'm finally able to admit to myself: I can do it, I can make good shows. That creates freedom. From that point on, you're asking yourself automatically what exactly you want to give to the audience. What do you want to convey when you demand 12 euro and one hour and a half of their attention? Theatre always needs to be a metaphor for something that's going on out there, in the real world. If it's purely about aesthetics or the intellectual, I'm out. Internal, for instance, fell a little bit short on that level: it doesn't communicate much about the world outside the theatre. Oddly enough, they love it in Anglosaxon countries, but that's perhaps because they have little experience with one-on-one theatre. For Flemish theatre lovers it's a bit yesterday's news. *A Game of You* seems more to the point, because it says a lot about self-image and the way you're being manipulated by your surroundings, but also by media and publicity.

A heavy question: do you think every generation carries a responsibility or an intellectual obligation to change the world they live in for the better?

Personally, I'd replace the word "change" with the word "question". I'm thinking of people like Christopher Hitchens, who were constantly preoccupied with social criticism. It wasn't always in a style that appealed to me and I didn't always agree with their opinions, but that doesn't really matter. As it doesn't matter whether they were on the political left or right side. People like that are rare, even over the generations. Not everybody has that intelligence, that verbal power and the persistence to keep on hitting nails on the head. I don't count myself among them. I'm a theatre maker, not a great intellectual thinker and nor a social critic. In the best case I give food for thought to the people who come to see my shows, as some sort of service-hatch. A week ago I met a girl who works with youngsters. She had seen *All That Is Wrong* and told me she had taken an awful lot from it. Honestly: that's more than enough for me.

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亞歷山大·戴夫連特
Alexander Devriendt

導演
Director

戴夫連特是 Ontroerend Goed 的藝術總監及創團成員。他創作了個人戲劇三部曲《你的微笑》、《局內人》和《關於你的遊戲》，並為三齣著名的青春劇場作品擔任導演，分別是《我們會告訴你尊姓大名現在立即閉嘴聽我說話》、《青春騷亂》、《一切的錯》以及與悉尼劇團聯手製作的《萬物起源》，而近作則有《塞壬》。現時，他在比利時製作《我們不就是正邁向新時代》。他的作品在全球屢獲殊榮，並曾在歐洲、澳洲、美國各地演出，最近更在中東及新加坡演出。

Devriendt is the artistic director and one of the founders of Ontroerend Goed. His past work includes the creation of the individual theatre trilogy (*The Smile Off Your Face*, *Internal* and *A Game of You*), the direction of the three celebrated teenage plays *Once and For All We're Gonna Tell You Who We Are So Shut Up and Listen*, *Teenage Riot* and *All That is Wrong*, and *A History of Everything* co-produced with Sydney Theatre Company. His most recent work is *Sirens*. Currently he is working in Belgium on *ARE WE NOT DRAWN ONWARD TO NEW ERA*. His plays have won several awards around the world and performed all over Europe, Australia and the US, recently visiting the Middle East and Singapore.



蘇菲·德索默倫
Sophie De Somere

佈景及服裝設計
Scenography & Costume Design

德索默倫是 Ontroerend Goed 的創團成員，參與製作了劇團幾乎所有作品。她既是演員、戲劇顧問，也是佈景設計師。除了 2005 年創作的個人作品《鑰匙》，她還創立了回收創藝計劃 Onbetaalbaar，並為由比利時劇院舉辦的海洋戲劇節青年戲劇大獎擔任策劃。

As a founding member of Ontroerend Goed, De Somere has worked on almost every performance the company created, as an actress, dramaturg or scenographer. Apart from that she made her own work *Keys* (2005). She also founded Onbetaalbaar, a recycle art initiative, and works as programmer for the Youth Theatre Award of the Belgian Theatre at Sea Festival (TAZ).



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莉莉斯·特里米
Lilith Tremmery

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Scenography & Lighting Design

特里米畢業於布魯塞爾伊拉斯謨大學視聽及演藝學系，主修劇場及電影技術。她曾與眾多國際團體合作，包括：黑特帕列伊劇團、安特衛普藝術組織「柏林」、皇家佛萊明劇院、維拉奈拉工作室、赫爾辛基的光之力冬季節慶及世界劇場，並曾參與籌備於布基納法索、芬蘭、荷蘭、德國及比利時舉行的街頭戲劇節。

特里米亦有在布魯塞爾伊拉斯謨大學視聽及演藝學系任教佈景及燈光設計，並於非洲布基納法索瓦加杜古戲劇節就國際劇場舉辦工作坊及講座。由2008年起，她致力研究光感和世界戲劇作品翻譯。

Tremmery graduated from the RITS, Erasmus College Brussels, in theatre and film technique. Since then she has worked with numerous companies around the world, including HETPALEIS, Berlin, KVS, Villanella, ValonVoimat Helsinki, Theater Der Welt, and worked at various street theatre festivals in Burkina Faso, Finland, the Netherlands, Germany and Belgium.

She also teaches set and lighting design at the RITS Brussels, and has given workshops and lectures on International theatre at Les Récétrales Ouagadougou. Since 2008 she has been researching on the perception of light and the translation in theatre around the world.



金馬倫·古道爾
Cameron Goodall

作曲 / 邊界計劃藝術總監
Composer / Artistic Director of The Border Project

古道爾是獲獎無數的演員、音樂家及作曲家，他與澳洲的主要劇團合作頻繁。最近三年，他以全職演員身份加入悉尼劇團，在姬蒂·白蘭芝和安德魯·阿普頓的領導下參與創作及演出，作品包括：《萬物起源》、《金錢交易》、《白衛兵》、《奧瑞斯提亞》、《利維坦》、《哈姆雷特》、《錯中錯》、《一個無政府主義者的意外死亡》等。古道爾曾參與邊界計劃所有劇目，涉獵聯合製作、演出或作曲等範疇，作品包括《我不是動物》、曾參與《半幻半真》、《米蒂亞素材》、《挑戰馬克白》及《消失》等。古道爾亦曾演出 Ontroerend Goed 劇團的個人三部曲《你的微笑》、《局內人》及《關於你的遊戲》。

Goodall is an award-winning actor, musician and composer who has worked extensively in theatre for Australia's major companies. He recently spent three years as part of Sydney Theatre Company's full-time acting ensemble under the direction of Cate Blanchett and Andrew Upton developing new works and performing in others including *A History of Everything*, *Money Shots*, *The White Guard*, *The Oresteia*, *Leviathan*, *Hamlet*, *Comedy of Errors*, *Accidental Death of an Anarchist*, and others. Goodall has co-created, performed in or composed music for all The Border Project productions including *I Am Not An Animal*, *Half-Real*, *Medea Material*, *Vs Macbeth*, *Disappearance*, and others. Goodall has also performed in Ontroerend Goed's personal trilogy *The Smile Off Your Face*, *Internal*, and *A Game of You*.

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安傑羅·積森斯
Angelo Tijssens

積森斯於皇家安特衛普藝術大學音樂學院修讀戲劇，曾導演、演出及編寫一些劇作，其後加入 Ontroerend Goed 劇團擔任替角，隨後正式加入劇團，並隨團作巡迴演出。他在劇團的演出包括：《關於你的遊戲》、《局內人》、《觀眾》、《萬物起源》、《打擂台》及與夏洛特·德布勞內演出的《我的天》。他亦曾參演多部電影及電視劇，並創作了三齣短片，其中兩齣更獲提名康城電影節金棕櫚獎。他現與藝術總監亞歷山大·戴夫連特合作編寫電影《給自己的信》。

Tijssens studied theatre at the Antwerp Conservatorium. He made a few shows as a director, actor and writer, and went on to perform with Ontroerend Goed as an understudy. Soon he joined and began touring with the company. His work with Ontroerend Goed includes *A Game of You*, *Internal*, *Audience*, *A History of Everything* and *Fight Night* and *OMG*, with co-actress Charlotte De Bruyne. He acted in a number of films and TV series, wrote three short films (two were nominated for a Palme d'Or at the Cannes Film Festival) and is currently writing a feature film called *Letter to Yourself*, together with artistic director Alexander Devriendt.



夏洛特·德布勞內
Charlotte De Bruyne

德布勞內於 2002 年在根特的高柏青年劇院 Kopergietery 開展其演藝生涯，初次參演 Ontroerend Goed 劇團的演出，在《我們會告訴你尊姓大名現在立即閉嘴聽我說話》為期兩年的巡演中飾演少年。其後，她繼續參演劇團的劇目，包括：《你的微笑》、《局內人》、《關於你的遊戲》、《萬物起源》和《打擂台》，並在安特衛普皇家藝術學院深造演技。2012 年，她參演了派屈斯·托伊執導的電影《黑色小蜘蛛》，更以《拍翼歸家》奪得佛萊明電影獎最佳女演員獎項。

De Bruyne started acting in 2002 at the Ghent based youth theatre Kopergietery, where she first performed with Ontroerend Goed, as one of the teenagers in *Once and For All We're Gonna Tell You Who We Are So Shut Up and Listen* on a two-year tour. She went on to play in several other Ontroerend Goed productions including *The Smile Off Your Face*, *Internal*, *A Game of You*, *A History of Everything* and *Fight Night*. She went to the Royal Academy of Fine Arts in Ghent to study acting. In 2012 she played her film role in *Little Black Spiders* directed by Patrice Toye. For her role in *Flying Home* she won an Ensor, a Flemish Film Award for Best Actress.



基爾·德舒費
Gilles De Schryver

德舒費是編劇、導演和製作人，活躍於電影、電視和劇場。他在根特市的皇家演藝劇場出任藝術總監，並透過其參與管理的製作公司費爾德賽特出品電影及電視節目。德舒費憑藉國際知名的電視劇《密碼 37》和電影《後會有期》而為人所認識。在創作個人作品前，他曾參由路克·帕西弗、高恩·德薩特及彼特·阿爾弗伊爾沙坦等人製作的劇場作品，並參演由雅各·佛布魯根、添·梅蘭特斯、尼克·巴斯阿扎及傑佛瑞·恩多芬等導演的電影。

De Schryver is a writer, director and producer in film, TV and theatre. He is the artistic director of the Ghent-based theater collective het KIP (literally translated "the CHICKEN" as an abbreviation in Dutch for Royal Institute for Performing Arts). He produces films and TV shows through his production company De Wereldvrede, of which he is managing partner. De Schryver is primarily known for his performances in internationally successful TV series *Code 37* and feature film *Hasta La Vista (Come As You Are)*. Before developing his own work, De Schryver acted in theatre shows by Luc Perceval, Koen De Sutter and Piet Arfeuille and in film productions by Jakob Verbruggen, Tim Mielants, Nic Balthazar and Geoffrey Enthoven.

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大衛·海因里希
David Heinrich

演員及作曲
Actor & Composer

海因里希是演員、作曲家和音效設計師，作品包括：重演歷史計劃的《新劇場的最後日子》、貝弗瓦劇院的《娼妓》、風車劇院的《逃出佩利格羅島》、悉尼劇團的《挑戰馬克白》、邊界計劃的《我不是動物》、《高速公路搖滾災難》、格里芬劇院的《嘎》、達令赫斯特劇院的《新世界》、悉尼劇團於墨爾本動物園演出的《我·動物》、《名義婚姻》、邊界計劃與 Ontroerend Geod 劇團聯合製作的《打擂台》及南澳洲國家劇院聯同貝爾莎士比亞劇團的《錯中錯》。海因里希作為邊界計劃的創團成員，演出及參與製作了劇團幾乎所有劇目，包括與莫爾特豪斯劇院合作的《半幻半真》及《跳躍吧！》等。

Heinrich is performer, composer and sound designer. His credits include *Last Days of the New Theatricals* (The Restaged Histories Project), *Whore* (Belvoir), *Escape From Peligro Island* (Windmill), *Vs Macbeth* (STC), *I Am Not An Animal*, *Highway Rock n Roll Disaster* (The Border Project), *Quack* (Griffin Theatre), *The Coming World* (Darlinghurst Theatre), *I, Animal at Melbourne Zoo*, *Mariage Blanc* (STC), *Fight Night* (Ontroerend Geod/Border Project) and *The Comedy of Errors* (Bell Shakespeare/STCSA). A founding member of The Border Project, Heinrich has co-created and performed in nearly all their works including *Half-Real* (Malthouse Theatre/Border Project), *Please, Go Hop!* and others.



蘇菲·克利里
Sophie Cleary

演員
Actor

克利里是墨爾本的演員及配音員，2005 年於昆士蘭科技大學畢業後，參演多部電影、電視劇及舞台表演。電視劇作品包括：《勝者與敗者》、《智囊》、《醫護聖手》、《流氓國家》、《離鄉背井》和《麥嘉倫的女兒》。2013 年，她隨邊界計劃到訪英國及歐洲多個藝術節，巡迴公演《打擂台》。此外，她共創並演出了眾多獨立作品，包括：《那個瞬間，天翻地覆》、《黑與藍》、《貝爾的對白》、《克里斯提法島》、《差一點》和《寂靜》，亦有參演昆士蘭科技大學的多個劇目，如《無動機殺人犯》，更主演《洛基恐怖秀》。

An actress and voice-over artist from Melbourne, Cleary graduated from Queensland University of Technology (QUT) in 2005. She went on to appear in various film, TV and stage productions. She has had roles in TV shows including *Winners & Losers*, *Think Tank*, *All Saints*, *Rogue Nation*, *Home & Away* and *McLeod's Daughters*. She performed in The Border Project production *Fight Night* at a range of festivals throughout the UK and Europe in 2013. She has co-created and performed in many independent productions including *And At That Moment Everything Changed*, *Black & Blue*, *Belle's Line*, *Crestfall*, *Almost*, *Silence* and numerous stage productions at QUT including *Roberto Zucco* and a starring role in the *Rocky Horror Picture Show*.



羅曼·華古歷克
Roman Vaculik

演員
Actor

華古歷克於福林德斯大學戲劇中心受訓，活躍於舞台表演、電影及電視。他不但參演《打擂台》，還參與了劇作整個創作過程，近期電影作品有洛夫·德·希爾的《國王已死》，而早前作品則有：《三姊妹》、《羅密歐與茱麗葉》、南澳洲國家劇院的《記憶術》和《幹掉她》、BRINK 的《4:48 精神崩潰》、莫爾特豪斯劇院的《轟動》、Vitalstatistix 的《盜賊的清單》、Freshtrack Prod 的《回歸》、《十字結》和《馬拉松》。

Vaculik trained at the Flinders University Drama Centre, and is a veteran of stage, screen and television. He has been involved in the entire creative process and is an original cast member of *Fight Night*. His most recent film credits include, *The King is Dead*, a feature film directed by Rolf de Heer. He has also performed in *Three Sisters*, *Romeo and Juliet*, *Mnemonic* and *Attempts On Her Life* for STCSA, *4:48 Psychosis* (BRINK), *The Hit* (Malthouse), *Checklist for an Armed Robber* (Vitalstatistix), and *The Return*, *The Half Windsor* and *Marathon* for Freshtrack Prod.

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Ontroerend Goed

Ontroerend Goed（一語雙關的名稱，意指「情感莊園」）是比利時根特的劇團。劇團認為，雖然世界注定是一團糟，但凡事都有其價值，任何互動都是值得的。這個想法亦在劇作中反映出來。劇團的作品主要描述人如何面對周圍的世界、處理生活問題和接受強差人意的結果，並強調人與人的交流與行為都是至關重要的。在處理每一個爭議議題，劇團先接納雙方意見，再以最理想的方式傳達各個看法。Ontroerend Goed 的成員包括：亞歷山大·戴夫連特、祖利·斯美特、夏洛特·德布勞內、卡羅萊恩·德布萊塞、安傑羅·積森斯、大衛·鮑文斯、溫·斯美、蘇菲·克利里、傑佛瑞·卡昂和凱琳·雲金德雷特。

邊界計劃 The Border Project

邊界計劃是現代表演劇團，致力發展嶄新的現場表演語言。劇團精心設計的台詞與我們所在的時空緊緊相扣，與現場觀眾溝通，讓觀眾成為表演的一部分，這是傳統戲劇前所未有的。作品主題環繞生活中我們為之着迷、驚恐、驚訝、甚至捧腹大笑的事物。邊界計劃如同在座觀眾，涉足複雜的流行文化美學。劇作與流行事物相匯交織，讓舞台真實展示我們所在的世界有多錯綜複雜。

Ontroerend Goed (a punning name, roughly translated as "Feel Estate") is a theatre-performance group based in Ghent, Belgium. At the core of the company's work is the belief that the world is inevitably doomed but also the belief that every action matters, every interaction is worthwhile. The performances the group create deals with how people, as individuals, cope with the world around them, the problems it poses, the high probability of bad outcome and how everything people do, all their interactions as human beings, are extremely valuable and important. The company embraces the tension between the two beliefs in every idea they try to communicate, and looks for the ideal form to convey each idea. Ontroerend Goed is Alexander Devriendt, Joeri Smet, Charlotte De Bruyne, Karolien De Bleser, Angelo Tijssens, David Bauwens, Wim Smet, Sophie De Somere, Jeffrey Caen en Karen Van Ginderachter.

The Border Project is a contemporary performance ensemble committed to exploring the future language of live performance. The group creates performance that engages and communicates with an audience that traditional theatre has left behind, using a language that reflects the time and place that we live in. They build shows around things that fascinate us, terrify us, confound us or crack us up. Like the audience, the group participates in the sophisticated aesthetics of popular culture. They explore theatre as an intersection point for other popular forms, engaging with this to make theatre that genuinely speaks about the complexities of the world we live in.

簡歷中譯 陳逸宜

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寶格麗璀璨妙韻 The Bulgari Stage for Voices of Women

歌劇 / 戲曲 OPERA / CHINESE OPERA					
粵劇《鴛鴦淚》 藝術總監：李奇峰	Cantonese Opera - <i>Lovers' Tears</i> Artistic Director: Danny Chi Kei Li	STA YLTA	8/3 15/3	2:30pm 2:30pm	
經典復興：粵劇戲寶傳承篇 藝術總監：李奇峰	Classics Revisited: Cantonese Opera Treasures Artistic Director: Danny Chi Kei Li	YMTT YLTA	12, 13/3 14/3	7:30pm 7:30pm	
莫斯科大劇院歌劇團《沙皇的新娘》 音樂及文本：林姆斯基 - 高沙可夫	The Bolshoi Opera - <i>The Tsar's Bride</i> Music and Libretto: Nikolai Rimsky-Korsakov	CCGT	20/3 21/3 22/3	7:30pm 7:30pm 2:30pm	
寶馬會本地菁英創作系列《大同》 文本：陳耀成 作曲：陳慶恩 導演：鄧樹榮 指揮：廖國敏 香港藝術節委約及製作	Jockey Club Local Creative Talents Series <i>Datong: The Chinese Utopia</i> Libretto: Evans Chan Music: Chan Hing-yan Director: Tang Shu-wing Conductor: Lio Kuokman Commissioned and produced by Hong Kong Arts Festival	CHT	20-22/3	8:00pm	
浙江小百花越劇團 新版《梁山伯與祝英台》 團長：茅威濤 導演：郭小男	Zhejiang Xiaobaihua Yue Opera Troupe <i>The New Butterfly Lovers</i> Artistic Director: Mao Weitao Director: Guo Xiaonan	APAL	24, 25/3	7:30pm	
浙江小百花越劇團 《二泉映月》 團長：茅威濤 導演：郭小男	Zhejiang Xiaobaihua Yue Opera Troupe <i>The Moon Doubled in the Second Spring</i> Artistic Director: Mao Weitao Director: Guo Xiaonan	APAL	27/3	7:30pm	
浙江小百花越劇團 《五女拜壽》 團長：茅威濤	Zhejiang Xiaobaihua Yue Opera Troupe <i>Five Daughters Offering Felicitations</i> Artistic Director: Mao Weitao	APAL	28/3 29/3	7:30pm 2:30pm & 7:30pm	
古典音樂 CLASSICAL MUSIC					
泰利曼與德累斯頓國家管弦樂團	Christian Thielemann and the Staatskapelle Dresden	CCCH	27/2 28/2	8:00pm 6:00pm	
香港中樂團「樂旅中國 IX」 指揮：閻惠昌	Hong Kong Chinese Orchestra - Music about China IX Conductor: Yan Huichang	CHCH	28/2	8:00pm	
威廉·克里斯蒂、庭院之聲學堂 獨唱家與繁花古樂團	William Christie and Le Jardin des Voix Academy Soloists with the Orchestra of Les Arts Florissants	CHCH	3/3	8:15pm	
馮大維鋼琴獨奏會	David Fung Piano Recital	STA	5/3	8:00pm	
法比奧·比昂迪小提琴演奏會	Fabio Biondi Violin Recital Paola Poncet, harpsichord	APAC	6/3	8:15pm	
趙成珍鋼琴獨奏會	Seong-Jin Cho Piano Recital	CHCH	6/3	8:15pm	
歐洲嘉蘭古樂團	Europa Galante	CHCH	7/3	7:30pm	
音樂總監 / 小提琴：法比奧·比昂迪	Music Director / Violin: Fabio Biondi				
滙豐《弦繫香港》音樂會	HSBC A Hong Kong Story Concert Hong Kong Chinese Orchestra Conductor: Yan Huichang	CCCH	12/3	8:00pm	
香港中樂團 指揮：閻惠昌					
米凱·路迪與馬克·夏卡爾 《音樂的色彩》	Mikhail Rudy & Marc Chagall - <i>The Sound of Colours</i>	YLTA CHCH CHCH	13/3 14/3 15/3	8:00pm 8:15pm 3:00pm	
杜希金三重奏	Trio Dushkin David Fung, piano Dennis Kim, violin Jonah Kim, cello	CHCH	13/3	8:15pm	
杜達美與洛杉磯愛樂樂團	Gustavo Dudamel and the Los Angeles Philharmonic	CCCH	19, 20/3	8:00pm	
聲音劇場 藝術總監：保羅·希利亞	Theatre of Voices Artistic Director: Paul Hillier				
《新與舊的家庭觀》	<i>Family Values - Old and New</i>	CHCH	25/3 26/3	8:00pm 8:00pm	
《帕特 80 x 8》慶祝帕特 80 生辰音樂會	Arvo Pärt – 80 by 8, Pärt at 80 celebration concert				
卡華高斯與佩斯音樂會	Kavakos and Pace Recital Leonidas Kavakos, violin; Enrico Pace, piano	CCCH	27/3	8:00pm	
小提琴：卡華高斯 鋼琴：佩斯					
香港小交響樂團與曼高娃	Hong Kong Sinfonietta & Plamena Mangova Music Director / Conductor: Yip Wing-sie Piano: Plamena Mangova	CHCH	28/3	8:00pm	
音樂總監 / 指揮：葉詠詩 鋼琴：曼高娃					
狄杜娜朵《戲劇女王》	Joyce DiDonato: <i>Drama Queens</i> Music Director / Violin: Dmitry Sinkovsky With Il Pomo d'Oro	CCCH	6/5	8:00pm	
音樂總監 / 小提琴：德米特里·辛柯夫斯基 與金蘋果古樂團聯合演出					
爵士樂 / 世界音樂 Jazz / World Music					
赤腳女聲	Barefoot Divas	CCCH	7/3	8:00pm	
波比·麥非年 spirityouall	Bobby McFerrin - spirityouall	CCCH	13/3 14/3	8:00pm 8:00pm	
卡珊卓·威爾遜	Cassandra Wilson - Coming Forth By Day: A Celebration of Billie Holiday	CCCH	21/3 22/3	8:00pm 8:00pm	
世界音樂週末營 - 拉米加斯女子樂團	World Music Weekend - Las Migas	CHT	27/3	8:00pm	
佛蘭明高音樂	Flamenco				

爵士樂 / 世界音樂 Jazz / World Music					
世界音樂週末營 - 韓風樂韻	World Music Weekend - Korean Music - Jeong Ga Ak Hoe & Su:m	CHT	28/3	3:00pm	
世界音樂週末營 - 韓國清唱 X 佛蘭明高跨界音樂會	World Music Weekend - Pansori meets Flamenco	CHT	28/3	8:00pm	
情歌樂會與拉米加斯女子樂團成員	Jeong Ga Ak Hoe & musicians from Las Migas				
粉紅馬天尼	Pink Martini	CCCH	28/3 29/3	8:00pm 8:00pm	
戲劇 THEATRE					
貝克特三部曲 《非我》/《落腳聲》/《搖籃曲》 導演：沃爾特·阿斯姆斯 演出：莉莎·德萬	Three short Samuel Beckett plays <i>Not I / Footfalls / Rockaby</i> Director: Walter Asmus Performer: Lisa Dwan	APAD	25-28/2 1/3	8:15pm 5:00pm	
《打擂台》 導演：亞歷山大·戴夫連特	Ontroerend Goed and The Border Project - <i>Fight Night</i> Director: Alexander Devriendt	CCST	26-28/2; 28/2; 1/3	8:15pm 3:00pm	
合拍劇團《獅子男孩歷險記》 導演：克萊夫·孟德斯 及 詹姆士·伊特曼	Complicite - <i>Lionboy</i> Director: Clive Mendus & James Yeatman	APAL	27/2 28/2 1/3	7:30pm 2:30pm & 7:30pm 2:30pm	
紙影院《奧德賽漂流記》 藝術總監及紙偶師：尼古拉斯·羅寧 音樂總監：克里斯多夫·里德	The Paper Cinema's <i>Odyssey</i> Artistic Director & Puppeteer: Nicholas Rawling Musical Director: Christopher Reed	APAA	28/2; 1/3 2/3	3:00 pm & 8:00 pm 8:00 pm	
都柏林城門劇院《傲慢與偏見》 改編：詹姆斯·麥克斯韋 導演：艾蘭·斯坦福	The Gate Theatre - <i>Pride and Prejudice</i> Adapted by James Maxwell Revised and Directed by Alan Stanford	APAL	5-8/3, 11- 15/3 7, 14, 15/3	7:30pm 2:30pm	
小偶影院《雞蛋星球》 藝術總監 / 演出：艾維·薩哈爾	PuppetCinema - <i>Planet Egg</i> Artistic Director / Performer: Zvi Sahar	STCA	13/3 14/3	8:00pm 3:00pm & 8:00pm	
		APAA	15/3	5:00pm	
甘迪尼雜技團《落地開花》	Gandini Juggling - <i>Smashed</i>	CCST	17-21/3 22/3	8:15pm 3:00pm & 8:15pm	
新銳舞台系列：《烏合之眾》 編劇：喻榮軍 導演：鄧偉傑 香港藝術節委約，與上海話劇藝術中心聯合製作	New Stage Series: <i>The Crowd</i> Playwright: Nick Yu Director: Tang Wai-kit Commissioned by Hong Kong Arts Festival, Co-produced with the Shanghai Dramatic Arts Centre	CCST	27/3 28-29/3	8:15pm 3:00pm & 8:15pm	
《金蘭姊妹》 編劇 / 製作顧問：李恩霖 編劇：黃詠詩 導演：司徒慧焯 香港藝術節委約及製作	<i>The Amahs</i> Playwright / Production Consultant: Roger Lee Playwright: Wong Wing-size Director: Roy Szeto Commissioned and produced by Hong Kong Arts Festival	CHT	28/2; 1, 3-8, 10-15/3 1, 7, 8, 14/3	8:00pm 3:00pm	
舞蹈 DANCE					
星耀佛蘭明高 演出：安東尼奧·卡納萊斯、卡諾斯·羅德里基、赫蘇斯·卡蒙納、卡林美·阿馬亞	Gala Flamenca Performers: Antonio Canales, Carlos Rodríguez, Jesús Carmona, Karime Amaya	CCGT	26-27/2 28/2 1/3	7:30pm 7:30pm 2:30pm	
亞太舞蹈平台（第七屆） 羣舞劇場《兩男關係》；芮孝承《足跡》	Asia Pacific Dance Platform VII HORSE: <i>2 Men</i> ; Hyoseung Ye: <i>Traces</i>	CCST	5, 6/3 7/3	8:15pm 3:00pm	
荷蘭國家芭蕾舞團《仙履奇緣》 編舞：克里斯多夫·惠爾頓	Dutch National Ballet - <i>Cinderella</i> Choreographer: Christopher Wheeldon	CCGT	12-14/3	7:30pm	
香港賽馬會當代舞蹈平台 節目一編舞：李思聰及王丹琦、盛偉信 節目二編舞：馮樂恒、黃靜婷 節目三編舞：曹德寶、李德、徐奕捷、黃俊達、黃翠絲、黃碧琪、袁勝倫 香港藝術節委約及製作	The Hong Kong Jockey Club Contemporary Dance Series Programme 1 by Justyne Li & Wong Tan-ki, Wayson Poon Programme 2 by Victor Fung, Chloe Wong Programme 3 by Hugh Cho, Li De, Ivy Tsui, Ata Wong, Tracy Wong, Rebecca Wong, Allen Yuan Commissioned and produced by Hong Kong Arts Festival	CCST	12, 15/3 13, 14/3 14, 15/3	8:15pm 8:15pm 3:00pm	
莫斯科大劇院芭蕾舞團《巴黎火焰》 編舞：阿列克塞·羅曼斯基 現場伴奏：莫斯科大劇院樂團	The Bolshoi Ballet - <i>The Flames of Paris</i> Choreographer: Alexei Ratmanský With the Bolshoi Orchestra	CCGT	24/3 25, 26/3	7:30pm 7:30pm	
莫斯科大劇院芭蕾舞團《珠寶》 編舞：巴蘭欽 現場伴奏：莫斯科大劇院樂團	The Bolshoi Ballet - <i>Jewels</i> Choreographer: George Balanchine With the Bolshoi Orchestra	CCGT	28/3 29/3	7:30pm 2:30pm & 7:30pm	
CCGT 香港文化中心大劇院 Grand Theatre, HK Cultural Centre CCCH 香港文化中心音樂廳 Concert Hall, HK Cultural Centre CCST 香港文化中心劇場 Studio Theatre, HK Cultural Centre CHCH 香港大會堂音樂廳 Concert Hall, HK City Hall CHT 香港大會堂劇院 Theatre, HK City Hall APAL 香港演藝學院歌劇院 Lyric Theatre, HKAPA APAA 香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA	APAC 香港演藝學院音樂廳 Concert Hall, HKAPA APAD 香港演藝學院戲劇院 Drama Theatre, HKAPA YMTT 油麻地戲院 Yau Ma Tei Theatre STA 沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall STCA 沙田大會堂文娛廳 Cultural Activities Hall, Sha Tin Town Hall YLTA 元朗劇院演藝廳 Auditorium, Yuen Long Theatre				

43rd 香港藝術節
Hong Kong Arts Festival
27.2-29.3.2015

鳥合之眾

The Crowd

上海話劇藝術中心演出
Performed by the Shanghai Dramatic Arts Centre

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喻榮軍
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香港導演
鄧偉傑
Director: Tang Wai-kit



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電影 FILM	
2, 8, 16/11/2014	《法老的女兒》The Pharaoh's Daughter
30/11; 6, 14/12/2014	《舞姬》La Bayadère
11, 17, 25/1	《愛之傳說》The Legend of Love
1, 7, 14, 15/3	《胡桃夾子》The Nutcracker
5, 11, 12, 18/4	《天鵝湖》Swan Lake
19/4; 9, 10/5	《羅密歐與茱麗葉》Romeo and Juliet
21, 27/6; 5/7	《伊凡大帝》Ivan The Terrible
歌劇 / 戲曲 OPERA / CHINESE OPERA	
27/2-29/3	藝術節展覽：康有為面面觀 HKFA Exhibition: Datong and The World of Kang Youwei
11/3	傳承粵劇經典 Passing the Torch in Cantonese Opera
13/3	執導現代歌劇 Staging a New Opera
15/3	歌劇作曲解碼 Composing for Datong
15/3	「新音樂·新構思」座談會 "New Music, Fresh Ideas": a Discussion Hosted by Evans Chan
21/3	《沙皇的新娘》後台解碼 Designing The Tsar's Bride
21/3	《大同》演後談 Meet the Faces of Datong
22/3	烏托邦之後台解碼 Utopia Backstage
22/3	《大同：康有為在瑞典》放映座談會 Datong: The Great Society - In Search of a Modern Utopia
26/3	中國戲曲的視野 —— 與茅威濤對談 Future of Chinese Opera
音樂 MUSIC	
27/2	艾瑪的音樂之旅 Kapelle for Kids
27/2-29/3	「女·聲」攝影活動 "Voices of Women" Photography Campaign
28/2	德累斯頓國家管弦樂團大師班 Orchestra Masterclass by Staatskapelle Dresden
3/3	威廉·克里斯蒂與繁花古樂團大師班 Masterclass with William Christie and Les Arts Florissants
6/3	赤腳女聲 —— 喜樂的泉源 Barefoot Divas - Living with Joy
7/3	相約法比奧·比昂迪 Meet Fabio Biondi
11/3	以樂為生 On Music as a Profession
12/3	杜希金三重奏：音樂道路的迷思 Trio Dushkin: A Case Study on Today's Working Musicians
13/3	杜希金三重奏演前導賞及示範 A Listening Guide to the Shostakovich and Tchaikovsky Trios by Trio Dushkin
14/3	波比·麥非年大師班 The Bobby McFerrin Masterclass
14/3	與米凱·路迪對話 In Dialogue with Mikhail Rudy
15/3	邂逅 Lady Day Lady Day Live

音樂 MUSIC	
16/3	米凱·路迪鋼琴大師班 Piano Masterclass with Mikhail Rudy
20/3	洛杉磯愛樂主席兼行政總裁 —— 博爾達分享藝術管理心得 Meeting Deborah Borda - President and CEO of Los Angeles Philharmonic
27/3	佛蘭明高的韻律 Flamenco, The Rhythm
28/3	卡華高斯小提琴大師班 Violin Masterclass by Leonidas Kavakos
28/3	當韓國清唱遇上佛蘭明高 When Pansori Meets Flamenco
舞蹈 DANCE	
25/2	佛蘭明高舞蹈之談 Flamenco, The Dance
28/2	佛蘭明高舞蹈工作坊 Dance Flamenco
2/3	羣舞劇場舞蹈工作坊 Dance Workshop with HORSE
6/3	邂逅舞者：亞太舞蹈平台 Dialogue with Hyoseung Ye and HORSE
7/3	芮孝承舞蹈工作坊 Dance Workshop with Hyoseung Ye
13/3	再續《仙履奇緣》Rebooting Cinderella
14/3	《仙履奇緣》的奇幻世界 The Magic of Cinderella
14/3	荷蘭國家芭蕾舞團大師班 Dutch National Ballet Masterclass
14, 15/3	與本地當代舞蹈家對談 The Hong Kong Jockey Club Contemporary Dance Series - Post-performance Dialogue
27/3	莫斯科大劇院芭蕾舞大師班 Mastering Ballet with the Bolshoi
戲劇 THEATRE	
27/2	與德萬對話 In Conversation with Lisa Dwan
28/2	合拍劇團面面觀 Method and Process of Complicite
28/2	《打擂台》演後談 Fighting for Your Attention
1/3	媽姐的故事 The Amahs' Stories
2/3	《奧德賽漂流記》演後談 Behind the Odyssey
5, 12/3	《金蘭姊妹》演後談 Sisterhood of Old Hong Kong
6/3	《傲慢與偏見》演後談 Staging Pride and Prejudice
7/3	珍·奧斯汀的世界 The World of Jane Austen
12/3	《雞蛋星球》工作坊 Playing With Puppets?
13, 14, 15/3	《雞蛋星球》演後談 Landing on Planet Egg
18/3	小偶進社區（公開展演） Puppetry Close to Home (Public Showcase)
19/3	解讀《落地開花》Smashed Revealed
20/3	雜耍基礎工作坊 Juggling Fundamentals
21/3	香港藝術節戲劇論壇 The HKAF Theatre Forum
28/3	《鳥合之眾》演後談 When is a Herd not a Herd?
電視特備節目 FESTIVAL ON TV	
11, 18, 25/1; 1, 8/2	藝術節節目精選 Festival Programme Highlights

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