

44th



香港藝術節
Hong Kong
Arts Festival
19.2-20.3.2016

What comes after

北方布夫劇場

Théâtre des Bouffes du Nord

PETER BROOK'S BATTLEFIELD

彼得·布祿克的《戰場》





香港賽馬會
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.



香港藝術節舉辦至今，已踏入第44年。這項盛事盡顯魅力，深深吸引本地以至來自世界各地的觀眾，有助提升香港作為重要文化及創意中心的地位。

今年藝術節定必秉承這個優良傳統，再次綻放異彩。在整整一個月裏，超過1400位本地和國際藝術家為觀眾呈獻逾百場表演，節目豐富，多姿多彩。在特區政府、贊助商和各界善長協力支持下，今年藝術節展現一個璀璨的藝術世界，娛樂與創意兼備，是本地藝術家、區內及國際藝壇精英同台獻藝的好機會。

我亦欣悉，今年藝術節會繼續推出多項外展及延伸活動，包括「香港藝術節青少年之友」和「加料節目」。「香港藝術節青少年之友」是一項全年計劃，旨在提高本地中學生和大專生對藝術的欣賞能力；「加料節目」則透過「藝人談」、「後台解碼」、「大師班」及其他活動，帶領觀眾進入後台世界。

今年藝術節陣容鼎盛，精采紛呈，謹此向主辦單位衷心致賀。我深信各項節目定會令參加者和觀眾同感興奮難忘，希望大家盡情享受這次藝術之旅。

梁振英

梁振英
香港特別行政區行政長官

For 44 years now, the Hong Kong Arts Festival has captivated audiences from Hong Kong and from all over the world, boosting Hong Kong's stature as a major cultural and creative hub.

This year's Festival will surely continue that inspiring tradition. The 2016 programme presents more than 1400 local and international artists in more than a hundred performances running a brim-full month. Jointly supported by the HKSAR Government, corporate sponsors and donors, the Festival showcases a wondrous world of creativity and entertainment, a welcome stage for local talent alongside illustrious regional and international stars.

There is also, I am pleased to note, an impressive range of outreach and extension activities. Thanks to the Young Friends of the Hong Kong Arts Festival, a year-long initiative designed to enrich local secondary and tertiary students' appreciation of the arts, and the Festival PLUS programmes, which gives Festival audiences entrée to the world beyond the stage, through meet-the-artist sessions, backstage tours, masterclasses and other insider events.

My congratulations to the organisers for this year's superb line-up. I have no doubt that the 2016 Hong Kong Arts Festival will prove memorable for participants and audiences alike. Enjoy!

C Y Leung

C Y Leung
Chief Executive,
Hong Kong Special Administrative Region



歡迎各位蒞臨第44屆香港藝術節。

在此，我衷心感謝香港特別行政區政府透過康樂及文化事務署每年提供撥款、香港賽馬會慈善信託基金一直以來的支持與鼓勵，以及眾多贊助企業、機構及個人捐助者的慷慨支持。全賴各界的鼎力襄助，藝術節才能不斷發展，並每年為觀眾呈獻多元化和高質素的演藝節目，讓藝術節成為香港的文化標誌。

最後，感謝您撥冗前來欣賞本節目，希望您樂在其中。

I am very pleased to welcome you to this performance in the 44th Hong Kong Arts Festival, and thank you for making the time to be here.

I wish to thank the HKSAR Government, acting through the Leisure and Cultural Services Department, for its annual subvention; and the Hong Kong Jockey Club Charities Trust for their long standing support and encouragement. I also wish to thank the many sponsors, donors, institutions and individuals whose support is so critical in making it possible for the Festival to serve the community and the city which is its home. It is only with this support that we are able to present the quality and diversity of artists and performances which have become hallmarks of our programming and established the Festival as an icon in and for Hong Kong.

Last, but by no means least, I would like to thank you very warmly for your presence, and I wish you a very enjoyable experience at this performance.

查懋成
香港藝術節主席

Victor Cha
Chairman,
Hong Kong Arts Festival



歡迎閣下蒞臨第44屆香港藝術節。大家不妨細味台上的演出和創作者的心思，從中體會本屆主題「其後」背後的意義。

許多史詩作品，往往以個人抉擇及後果為主線，帶出宏大而深遠的主題，例如抱負、偏見、矛盾、自我實現和救贖。本屆藝術節的藝術家，為我們帶來精采而激勵人心的跨界演出，傳統創新兼具，引發無限的思想空間。

我由衷感謝所有參演藝術家，他們的才華與熱誠，為演出注入活力與靈魂，此外還要感謝協助藝術節順利舉辦的眾多機構及各界人士。更感謝您撥冗欣賞演出，希望您會喜歡您的選擇。

It is a pleasure and privilege to welcome you to the 44th Hong Kong Arts Festival, in which the idea of 'what comes after' provides a context for considering action on stage and artistic decisions of the creators whose work we present.

Personal choice and its consequences drive the narrative in many epic works containing big ideas: ambition, prejudice, conflict, actualisation and salvation. Creative choices of participating artists give us genre-bending tours de force, performances that go to the heart of cherished works, and renewal of artistic heritage and its infinite possibilities.

I am very grateful to all artists who have chosen to be in this Festival, bringing it to life with their talent and commitment. Sincere thanks also go to all who have chosen to help and support the Festival, and most of all, I thank you for choosing to be here to complete the cycle of communication which is at the heart of all performance. I hope you will enjoy all your choices!

何嘉坤
香港藝術節行政總監

Tisa Ho
Executive Director,
Hong Kong Arts Festival

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多謝支持！ Thank You Partners!

於2016年2、3月舉行的第44屆香港藝術節邀請超過1,400位出色國際藝術家及本地演藝人才獻藝，並同時舉辦逾250項加料及教育活動。全賴各贊助機構及熱心人士的慷慨支持，我們才能夠繼續為香港觀眾呈獻一年一度的文化盛事。

香港藝術節衷心感謝每一位支持者的寶貴貢獻。

The 44th Hong Kong Arts Festival in February and March 2016 features more than 1,400 outstanding international artists and local talents in an array of exceptional performances, and organises over 250 PLUS and arts education activities. The support of our sponsors and donors plays an important role in enabling us to continue offering unique cultural experiences to audiences in Hong Kong.

We sincerely thank all our partners for their generous contribution.

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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月期間呈獻眾多優秀的本地及國際藝術家的演出，以及舉辦多元化的「加料」和教育活動，致力豐富香港的文化生活。

香港藝術節是一所非牟利機構，2016年藝術節的年度預算約港幣1億1千萬，當中約30%來自香港特區政府的撥款，約37%來自票房收入，而超過32%則有賴各大企業、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、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、彼得·布祿克、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、莫斯科大劇院、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，過去十年共委約及製作逾100套本地全新創作，包括戲劇、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24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」每年提供約8,000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 cultural life of the city by presenting annually in February and March leading local and international artists in all genres of the **performing arts** as well as a diverse range of “**PLUS**” and **educational events**.

HKAF is a **non-profit organisation**. The estimated budget for the 2016 Festival is around HK\$110 million. About 30% of its annual income comes from government funding, about 37% from the box office, and over 32% from sponsorships and donations from corporations, individuals, and charitable foundations.

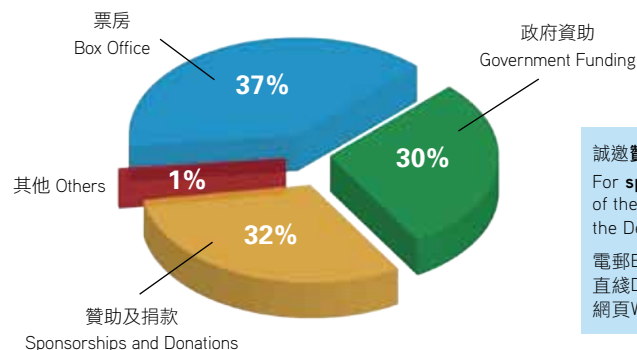
HKAF presents **top international artists and ensembles**, such as Cecilia Bartoli, Yo-Yo Ma, Philip Glass, Tan Dun, Riccardo Chailly, Christian Thielemann, Gustavo Dudamel, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, Peter Brook, the Royal Concertgebouw Orchestra, the Mariinsky Theatre, Bavarian State Opera, the Bolshoi Theatre, 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 has commissioned and produced over 100 new local productions in the past decade, including 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 24 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 about 8,000 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.

第44屆香港藝術節預計收入來源
Projected 44th HKAF Income Sources



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

44th



香港藝術節
Hong Kong
Arts Festival
19.2-20.3.2016

Presents

Théâtre des Bouffes du Nord 北方布夫劇場

Battlefield 戰場

Based on the *Mahabharata* and the play written by Jean-Claude Carrière

Adapted and Directed by Peter Brook and Marie-Hélène Estienne

據《摩訶婆羅達》及尚-克勞德·卡利耶之同名劇作改編
改編及導演：彼得·布祿克及瑪麗-伊蓮·艾斯蒂安

16-20/3/2016



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



英語演出，附中文字幕
Performed in English with Chinese surtitles

遲到或中途離場的觀眾不得進場。
Latecomers or audience members who leave the auditorium will not be admitted.

香港藝術節感謝馬哥孛羅香港酒店提供酒店住宿支持。

Hong Kong Arts Festival wishes to thank Marco Polo Hongkong for providing accommodation support for this programme.

封面照片 Cover photograph © Caroline Moreau



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據《摩訶婆羅達》及
尚 - 克勞德 · 卡利耶之同名劇作改編

改編及導演

彼得 · 布祿克
瑪麗 - 伊蓮 · 艾斯蒂安

現場音樂

土取利行

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湯馬士 · 畢莎路斯基

演出

嘉露 · 卡尼米拿
謝拉 · 麥尼爾
以利 · 撒林巴
尚 · 奧卡拉簡

Based on the *Mahabharata* and
the play written by Jean-Claude Carrière

Adaptation & Direction

Peter Brook
Marie-Hélène Estienne

Live Music

Toshi Tsuchitori

Costumes

Oria Puppo

Lighting

Philippe Vialatte

Stage Manager

Thomas Becelewski

Performers

Carole Karemera
Jared McNeill
Ery Nzaramba
Sean O'Callaghan

Production C.I.C.T. - Théâtre des Bouffes du Nord

Coproduction: The Grotowski Institute, PARCO Co. Ltd / Tokyo, Les Théâtres de la Ville de Luxembourg, Young Vic Theatre, Singapore Repertory Theatre, Le Théâtre de Liège, C.I.R.T., Attiki cultural Society, Cercle des Partenaires des Bouffes du Nord

中文字幕

王明宇

字幕編訂

蘇國雲

字幕控制

李宛虹

Chinese Surtitles

Martin Wang

Edited by

So Kwok-wan

Surtitles Operator

Lei Yuen-hung

Plus 藝術節加料節目

生之問 Profound Questions about Life

聯合導演瑪麗 - 伊蓮 · 艾斯蒂安 Co-director Marie-Hélène Estienne meets the audience after the performance.

18.3 (五 Fri)

(演出後 Post performance)
英語主講 In English

更多加料節目詳情及網上報名 More Festival PLUS and online registration: www.hk.artsfestivalplus.org

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創作源起

Statement of Intent

《摩訶婆羅達》不僅是一本書或一大系列的書，而是一幅描寫人類生命百態的巨大圖畫。我們在裏面尋得生命中所有的問題，而且都是當今迫切的問題。

數千年來，《摩訶婆羅達》總是以出人意表的方式，向我們揭示如何認清現實。

《摩訶婆羅達》述說了一場撕裂婆羅達家族 (Bharatas) 的一場滅絕戰爭。參戰一方有般度族五兄弟 (Pandavas)；對方是他們的堂親、瞎眼王持國 (Dritarashtra) 的一百個兒子俱盧族 (Kauravas)。雙方均用上可怕的武器。般度族最終獲勝，而戰場上屍骸遍野。般度族的長子堅陣 (Yudishthira) 被捧上王位。新國王堅陣與老國王持國陷入沉重痛苦和懊悔。他們追問過去的是非對錯，試圖從自己所造成的災難開脫。

經歷過大屠殺，失去兒子、家人、盟友之後，新舊國王可以如何尋求安寧？

這部永恆的史詩語言豐富，情節及故事迷人；它們雖然是屬於過去的故事，但搬到今天的舞台上，卻能夠反照當前的殘酷衝突。

文：彼得·布祿克及瑪麗·伊蓮·艾斯蒂安

Text: Peter Brook & Marie-Hélène Estienne

The *Mahabharata* is not simply a book, nor a great series of books, it is an immense canvas covering all the aspects of human existence. In it we find all the questions of our lives, in a way that is at once contemporary and urgent.

Over many thousands of years the *Mahabharata* has shown us, in an always-unexpected way, how to open our eyes to what reality demands.

The *Mahabharata* speaks of a great war of extermination, which tears apart the Bharata family. On one side there are five brothers, the Pandavas, and on the other side their cousins, the Kauravas, the hundred sons of the blind King Dritarashtra. Both sides use terrible weapons of destruction. At the end the Pandavas win. Millions of dead bodies lie on the ground. And now the eldest of the Pandavas – Yudishthira – is compelled to become King. The victory has the bitter taste of defeat. Both Yudishthira and Dritarashtra, the old King, are in deep distress and remorse, questioning their past actions, trying to unravel their own responsibility for the disaster.

How, having to live with this terrible massacre, having lost their sons, their families, their allies, will the new King and the old one find an inner peace?

The richness of the language of this timeless epic, and its always astonishing stories, allow us to bring to the stage this situation, which, belonging to the past, reflects at the same time the harsh conflicts of today.

OVER THE OCEAN, ON THE ROAD 浮瓶·浪跡

A Multimedia Exhibition by Leong Ka Tai 梁家泰多媒體攝影展

18.03 ————— 30.05.2016

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彼得·布祿克談《戰場》 Peter Brook on *Battlefield*

彼得·布祿克在搬演九小時的印度神聖史詩《摩訶婆羅達》的三十年後，再次回歸這部巨著，「不是重演，也不是懷緬過去。反而，是要以現今的時代精神，創造一部探討我們的焦慮的深刻作品。」

1985年，當我們在阿維尼翁藝術節上演這套戲時，壓根兒沒有人聽過或懂得唸《摩訶婆羅達》這五個字。我突然想到，是因為莫明的因由，我被賦予重任，把《摩訶婆羅達》從永遠封閉於印度的情況下帶出來，讓全世界認識它。今日我們決定重新審視它，正是因為我們需要在當下尋找題材。印度人有個說法（雖然這說法聽上去有點自大）：「世間所有事物都可以在《摩訶婆羅達》裏找到，找不到的話，那事物根本不存在。」

數千年前的偉大史詩一直衍生，它包含的重要的宇宙觀和形而上概念，與日常的簡單事物融匯。《摩訶婆羅達》述說了一場撕裂婆羅達家族（Bharatas）的滅族大戰。參戰一方有般度族

五兄弟（Pandavas）；對方是他們的堂親、瞎眼王持國（Dritarashtra）的一百個兒子俱盧族（Kauravas）。雖然般度族最終獲勝，但詩中提到共有一千萬具屍骸，這個數字在當時而言相當驚人。如此可怕的描述，正如今日的廣島和敘利亞。我們想講述戰役之後的事。在戰役中失去所有兒子和盟友的年老瞎眼國王，和勝了仗並成為國王的侄兒，該如何面對和負上責任？打勝仗的說：「勝利即敗陣。」打敗仗的說：「是的，我們其實可以避免戰爭。」《摩訶婆羅達》中，這些領袖至少能發出這樣的提問。

我們真正的觀眾是奧巴馬、奧朗德、普京和其他領導人。問題是：此時此刻，他們如何看待敵方？劇場於我而言，是一種生活可能性，在一、兩個小時內，在同一空間裏，觀眾一起經歷，及後每人走出劇場，被自己思想所滋養。你看新聞會看得憤怒、厭惡、怒不可遏，然而在劇場裏，你可以熬過這一切，然後更有信心、更勇敢地踏出劇場，相信自己能夠面對生命。

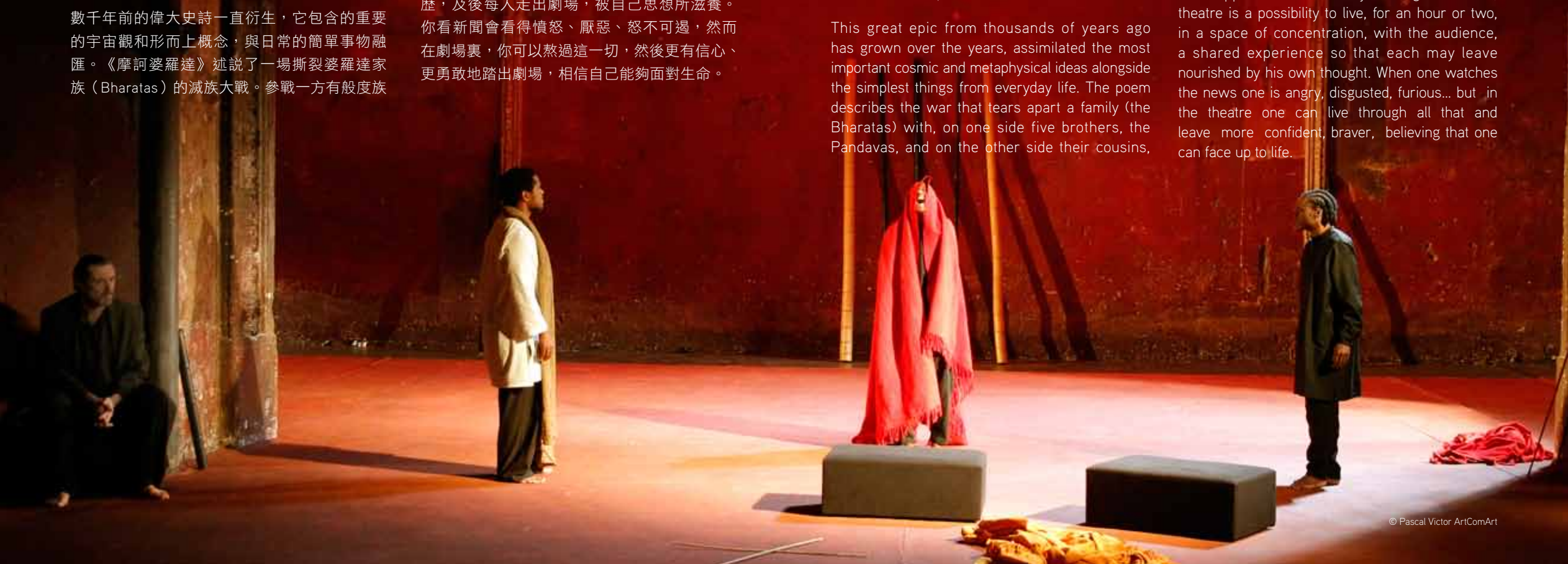
Thirty years after his legendary nine-hour version of the sacred poem of India, Peter Brook goes back to this text “not to make a revival, something nostalgic, but on the contrary, to create, in a spirit of today, a very essential, very intense piece that speaks about our concerns.”

When in 1985 we presented this Indian epic at the Avignon Festival no one knew even the name *Mahabharata*, or how it was pronounced. I thought that, suddenly, for some unknown reason, I was given the responsibility to help the *Mahabharata* get out of its endless confinement to India and open up to the whole world. If we have decided to come back to it today, it is because there was a need to find a subject for us, now. The Indians say – and it could sound a little vain – that everything is contained in the *Mahabharata* and if it is not in the *Mahabharata*, then it does not exist.

This great epic from thousands of years ago has grown over the years, assimilated the most important cosmic and metaphysical ideas alongside the simplest things from everyday life. The poem describes the war that tears apart a family (the Bharatas) with, on one side five brothers, the Pandavas, and on the other side their cousins,

the Kauravas, the hundred sons of the blind king Dritarashtra. In the end the Pandavas win, but the poem mentions “ten million dead bodies”, an extraordinary figure for that time. It is a terrifying description – it could be Hiroshima or Syria today. We wanted to speak about what happens after the battle. How will the old blind king, who lost all his sons and all his allies, and his victorious nephew, cope and assume their responsibility? On both sides those who made the great decisions go through a moment of profound questioning: the ones who won say “Victory is a defeat” and the ones who lost admit that “They could have prevented that war.” In the *Mahabharata* they at least have the strength to ask these questions.

Our real audience is Obama, Hollande, Putin and all presidents. The question is how do they see their opponents in this day and age? For me, theatre is a possibility to live, for an hour or two, in a space of concentration, with the audience, a shared experience so that each may leave nourished by his own thought. When one watches the news one is angry, disgusted, furious... but in the theatre one can live through all that and leave more confident, braver, believing that one can face up to life.



瑪麗-伊蓮·艾斯蒂安：布祿克身後的奇女子

Marie-Hélène Estienne:

The Powerhouse behind Peter Brook

文：安德魯·迪生

Text: Andrew Dickson

《戰場》海報上，布祿克的大名旁邊另有一個不起眼的名字：瑪麗-伊蓮·艾斯蒂安。被稱為副手、執行人、共同作者、共同創作人的她，在布祿克身邊長達40年之久。過去20年，布祿克的創作離不開她。但對外界而言，艾斯蒂安仍是謎一樣的人物，上百篇關於布祿克的文章鮮有提及她。說其名不經傳還不夠貼切：她可謂劇場創作的藝海裏最有名的遺珠。

《戰場》是一齣回歸之作，而回歸的意義是多重的：《摩訶婆羅達》正是艾斯蒂安完全投入與布祿克共同創作的早期作品之一。她憶起80年代初被派往印度，像追夢一樣遍尋關於這部史詩的各式各樣的藝術演繹。「我見盡各種精彩絕倫的表演形式：卡塔卡利舞、男演員反串女性角色、喀拉拉邦的泰嚴舞……」那她的工作是？「觀賞和揣摩表演。之後彼得會來，和我一起與表演者討論，一切都很原始和單純。」

Alongside Brook's name on the posters for *Battlefield* is another, not often noticed: that of Marie-Hélène Estienne. Trusted lieutenant, enforcer, co-writer, co-creator: however Estienne is described, she has been at Brook's side for the last 40 years. For the past 20, he has barely made work without her. Yet she remains an enigma, and in hundreds of articles about Brook she barely merits a mention. Calling her unsung doesn't quite do it: she might be the most famous theatre maker no one has ever heard of.

Battlefield is a reunion in more ways than one: the *Mahabharata* was one of the earliest shows Estienne was fully involved in creating along with Brook. She recalls being dispatched to India in the early 1980s, on a quixotic Brookian quest to see as many different dramatisations of the epic as possible. "I saw so many different forms of it – absolutely amazing. Kathakali, men playing women, Theyyam from Kerala ..." What was her job? "To observe. Then Peter would come and see, and we would discuss with the performers. It was very naive, really."

Anyone expecting a retread of the *Mahabharata*, which opened in the awe-inspiring setting of a limestone quarry outside Avignon (complete with artificial lake) in 1985, is

任何期待《戰場》會像1985年上演的《摩訶婆羅達》一樣，以阿維尼翁外的石灰礦場配以人工湖恢宏場景開幕的觀眾，應會大感詫異。相比前作着力表現此印度教經典和梵文史詩的浩瀚遼闊，用11小時迴環往復的形式表現書中講述的王族傾軋和起源神話，《戰場》是一部返璞歸真，凝煉簡約的劇作。

《戰場》的故事開始於佔據史詩中心篇幅的戰爭殺戮之後，以一幕幕寓言式的斷章呈現堅陣王子面對戰爭的哀矜之情：他率領的軍隊雖殲滅數百萬人，然而當中不少是他的血親，也因為如此，以布

in for a shock. Whereas the earlier incarnation attempted to encompass the sprawling span of the Sanskrit epic, replaying over 11 hours the multiplying dynastic rivalries and origin myths that make up one of the founding texts of Hinduism, *Battlefield* is a work of rapt, hushed minimalism.

It begins just after the tumultuous war scenes that occupy the central portion of the text, and offers a series of parable-like fragments focusing on the prince, Yudhishtira, whose forces have exterminated millions, including many of his own kin, and for whom victory – as Brook and Estienne describe it – "has the bitter taste of defeat". Just four actors and a musician, Toshi Tsuchitori, are on stage. Though it has taken the best part of two years to create, the whole thing lasts not much longer than an hour. There is no artificial lake.



祿克和艾斯蒂安的話形容，勝利的滋味對他來說，「有着戰敗的苦澀」。《戰場》台上只有四位演員和音樂家土取利行。雖然花了近兩年時間創作，但全劇表演長度不過一小時，而舞台上也沒有人工湖。

假使不能與堅陣的跌宕相提並論，艾斯蒂安本人的人生故事也是柳暗花明，引人入勝。1944年出生，她於1960年嫁給當時巴黎藝術圈的重要人物、著名評論家查理斯·艾斯蒂安，那時他52歲，她只有16歲。6年後，查理斯突然去世，艾斯蒂安悲痛欲絕，且急需一份工作謀生，最後她獲聘於丈夫生前任職的《新觀察家報》。「他們對我很好。那時我在文藝版工作，之後他們邀請我成為劇場評論家。」

她在報館認識了不少人，其中一位便是布祿克。那時他剛來到巴黎成立國際劇場研究中心。1974年，他邀請她為莎劇《雅典人泰門》試鏡。她笑道：「當時我問：『該怎樣試鏡？』我根本一竅不通。但他意識到我有這種天份。我把人記進腦海，彼得卻忘得一乾二淨。」

不久之後，布祿克與另一位老拍檔、編劇尚-克勞德·卡利耶開始思索將《摩訶婆羅達》搬上舞台，給西方觀眾欣賞。之後的10年，他們便在斷斷續續的遊歷、研究和臨時工作坊中渡過，其中以旅遊的時間居多。

縱使很多觀賞過《摩訶婆羅達》的觀眾都為之驚艷，紐約時報更謂對演出充滿「驚奇與敬畏之情」，但多數「印度通」卻不以為然。有人認為布祿克與團隊對此印度教經典的歷史和背景只知皮毛就

If not quite on a par with the vexations of Yudhishtira, Estienne's own life story is arresting. Born in 1944, she married the critic Charles Estienne, a major figure on the Parisian art scene, in 1960. He was 52, she was 16. Six years later, Charles died suddenly; grief-stricken and desperately in need of a job, Estienne was taken in by his former paper, the *Nouvel Observateur*. "They were very nice. I was on the culture desk; eventually they asked me to be a theatre critic."

One of the people she met was Brook, who had recently decamped to Paris to set up the multinational troupe that became known as the International Centre for Theatre Research. In 1974, he invited her to cast Shakespeare's *Timon of Athens*. She laughs. "I said, 'How do I do casting?' I had no idea. But he realised I have a talent for it. I keep people inside my head; Peter forgets them."

Soon afterwards, Brook, working with another close collaborator, the writer Jean-Claude Carrière, began to contemplate the idea of putting the *Mahabharata* on stage for western audiences. What followed was nearly a decade of intermittent travel, research, tentative workshops, yet more travel.

Though many who experienced the *Mahabharata* professed themselves dazzled – a gushing New York Times spoke of "wonderment and awe" – those with connections to India itself were unimpressed. Some accused Brook and his team of naked neocolonialism by appropriating a sacred text with only the scantiest knowledge of its history and context; the Kolkata-based critic Rustom Bharucha called the spectacle "orientalist", dismissing it as a "contrived and overblown fairytale".

All the while Estienne herself was observing and training – initially as a fixer and assistant, later as a valued collaborator. She worked as a dramaturg on Brook's various expeditions into Hamlet in the late 1990s, and co-authored two shows, *L'Homme Qui* and *Je suis un Phénomène*, as well as adapting texts such as Can Themba's short story *The Suit* and translating Athol Fugard, John Kani and Winston Ntshona's apartheid-era satire *Sizwe Bansi is Dead*.

貿然改編，是赤裸裸的新殖民主義。加爾各答學者羅斯達·巴如查批評《摩》劇為「東方主義」的奇觀，只是「牽強和浮誇的童話故事」。

在此其間，艾斯蒂安潛心學習，一路觀摩和接受訓練。由見習員和助理做起，其後成為布祿克不可多得的創作左右手。她為90年代末數個《哈姆雷特》改編作品擔任戲劇指導、和布祿克合寫《笑面人》和《我是一個現象》；又改編文本，如肯·談巴的短篇小說《情人的西裝》和翻譯阿索·傅格德、約翰·肯尼與溫斯頓·恩修納在種族隔離時代合寫的諷刺之作《希維·班史已死》。

他們最近幾部作品都被標示為聯合創作，由布祿克和艾斯蒂安共同執導與編撰。他們有意見不合的時候嗎？「不多，有時吧。碰上這些時刻，在場的人都被我們嚇怕。我們只會在小事上爭辯，例如這張地氈該是紅色還是黃色，或服裝問題等。」她有想過離開布祿克、獨自執導嗎？「現在未是時候，我做不到。我們太緊密了。」

一路說着，我們的話題又回到《戰場》，談起劇中關於放下與和解的種種，以及對彼岸的詰問。「《摩訶婆羅達》不以死為懼為苦，她告訴你換另一種方式看待它。我們希望演出為人們帶來智慧的覺醒和寧靜……這不代表我們就沒有悲傷，但心中存在着更高的價值。」

節錄自安德魯·迪生的訪談，原文刊於2016年1月27日英國衛報。

中譯：李凱琪

Their most recent projects have been billed as co-creations, with Brook and Estienne sharing directing and writing credits. Do they ever disagree? "Not much. Sometimes, and then it's terrible for the people in front of us! We only disagree on little things – should this carpet be red or yellow, or the costumes." Would she ever direct without him? "Not for the moment. I can't. We are too close."

We find ourselves talking about *Battlefield* again: how it dwells on renunciation and reconciliation, its quizzical approach to the question of what, if anything, lies beyond. "The *Mahabharata* is not afraid of death – it tells you to see it differently. That is what we try to give to people, that calmness...It doesn't mean you don't have sorrow. But there is something higher."

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Excerpted from "Marie-Hélène Estienne: the powerhouse behind Peter Brook" by Andrew Dickson, which first appeared in *The Guardian*, 27 January 2016.

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IN JOINT VENTURE WITH



北方布夫劇場 Théâtre des Bouffes du Nord

北方布夫劇場位於法國巴黎第十區夏貝爾大道 37 號，鄰近巴黎北站，被列為歷史建築物。

劇場成立於 1876 年，首 10 年就有 15 人擔任過藝術總監一職，其中奧嘉·利奧德在 1885 年一次演出失敗後，取走劇場財物捲逃。同年，阿貝·巴雷上任總監，劇場情況一度好轉。巴雷於 1896 年卸任，由以馬來利·克洛特和 G. 都比萊兩位演員繼任總監。

1904 年，整個劇場經翻新並重新命名為莫里哀劇場。劇場號召了當時的作家如阿瑟·伯納和卡斯頓·勒胡編劇。1914 年 8 月一戰即將展開，劇場也關門。由該時直至 1974 年，有不同劇團棲身劇場。可惜劇場為符合安全法例而需進行的維修費用龐大，這些劇團無一能負擔。

1974 年，英國導演彼得·布祿克和法裔監製米雪蓮·羅珊一同創立的國際戲劇研究中心選址北方布夫劇場。而他們也獲巴黎秋季藝術節撥款協助修葺劇場。1974 年 10 月，劇場上演由尚·克勞德·卡利耶改編、布祿克導演的莎劇《雅典人泰門》，標誌劇場開幕。

2008 年，布祿克宣布自己將會卸任劇場藝術總監的職位，並將工作逐漸交給奧利花·萬提（巴黎喜歌劇院副總監及北方布夫劇場音樂節目總監）和奧利花·普貝爾（劇場營運者）。萬提和普貝爾自 2010 年 1 月正式領導劇場。布祿克任北方布夫劇場總監的告別作為 2011 年的《魔笛》。

Théâtre des Bouffes du Nord, a theatre at 37 bis, boulevard de la Chapelle in the 10th arrondissement of Paris located near the Gare du Nord, is listed as a historic monument.

Founded in 1876, the theatre had no fewer than fifteen artistic directors in its first decade, including Olga Léaud who fled with all the theatre's contents after her production failed in 1885. The theatre's fortunes were revived briefly by the arrival of Abel Ballet as the director later in 1885. In 1896 Abel Ballet left the theatre, succeeded by actors Emmanuel Clot and G. Dublay.

In 1904 the theatre was entirely restored and renamed Théâtre Molière, and authors such as Arthur Bernède and Gaston Leroux were assembled to write plays for the newly named theatre. With the outbreak of WWI, the theatre closed in August 1914. Until 1974 the theatre was inhabited by a number of theatre companies, none of which were able to afford the repairs and maintenance needed for it to conform with security regulations.

In 1974 British director Peter Brook together with the French producer Micheline Rozan took over the theatre as the home for the theatre company they co-founded, the International Centre for Theatre Research. Renovation of the theatre was made possible by financial help from the Festival d'Automne. The theatre reopened in October 1974 with Shakespeare's *Timon of Athens*, adapted by Jean-Claude Carrière and directed by Peter Brook.

In 2008, Brook announced that he would gradually hand the theatre over to Olivier Mantei, deputy head of the Paris opera company Opéra-Comique and head of the musical programming at Théâtre des Bouffes du Nord, and Olivier Poubelle, a theatre entrepreneur specialising in modern music. Olivier Mantei and Olivier Poubelle took the head of the theater in January 2010. Brook's farewell production as director of the Bouffes du Nord was *A Magic Flute* (2011).

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彼得·布祿克 Peter Brook

改編及導演
Adaptation & Direction

彼得·布祿克 1925 年出生於倫敦。他在職業生涯中在劇場、歌劇、電影和寫作等範疇均取得非凡成就。

1943 年初次在英國執導，及後分別在倫敦、巴黎、紐約為超過 70 多部舞台製作擔任導演。他為皇家莎士比亞劇團執導的作品包括《愛的徒勞》（1946）、《以牙還牙》（1950）、《泰特斯》（1955）、《李爾王》（1962）、《馬拉／薩德》（1964）、《US》（1966）、《仲夏夜之夢》（1970）及《女王殉愛記》（1978）。

1971 年，他與米雪蓮·羅珊於巴黎成立國際劇場研究中心，及後於 1974 年駐紮巴黎北方布夫劇場，在此執導多部作品，包括《雅典人泰門》、《義克族》、《從烏布到布夫》、《百鳥會議》、《O》、《櫻桃園》、《摩訶婆羅達》、《阿爾伯特站起來！》、《暴風雨》、《那人》、《誰在那裏》、《啊！美麗的日子》、《我是一個現象》、《服裝》、《哈姆雷特的悲劇》、《遠方》、《黑天之死》、《你的手在我的手裏》、《大審判官》、《提爾諾·波卡》、《希維·班史已死》、《短打貝克特》、《何以如是》、《愛有罪》及《11 和 12》，《魔笛》和最近的《情人的西裝》和《驚奇之谷》。當中大部分作品以英語及法語演出。當中，《短打貝克特》和《魔笛》分別在第 36 屆及第 40 屆香港藝術節上演。

歌劇方面，他曾經在倫敦高文花園皇家歌劇院執導《波希米亞的生涯》、《鮑利斯·戈多諾夫》、《奧林比亞人》、《莎樂美》和《費加羅的婚禮》；在紐約大都會歌劇院執導《浮士德》和《尤金·奧涅金》；在巴黎北方布夫劇院導演《卡門悲歌》和《佩利亞斯的印象》。此外，他亦曾在艾克斯普羅旺斯藝術節執導《唐·喬凡尼》。

1998 年，布祿克出版自傳《時光穿梭》；其他著作包括《空的空間》（1968 年出版，已翻譯成超過 15 種語言）、《變動的觀點》（1987 年）、《沒有秘密》（1993 年）、《召喚（及忘記）莎士比亞》（1999 年）和《慈悲之質》（2014 年）。

他的電影作品包括《如歌的中板》（1959 年）、《蒼蠅王》（1963 年）、《馬拉／薩德》（1967 年）、《對我說謊》（1967 年）、《李爾王》（1969 年）、《與奇人相遇》（1976 年）、《摩訶婆羅達》（1989 年）及《哈姆雷特的悲劇》（2002 年電視播映）等。

Brook was born in London in 1925. Throughout his career, he has distinguished himself in various genres spanning theatre, opera, cinema and writing.

He directed his first play in the UK in 1943. He then went on to direct over 70 productions in London, Paris and New York. His work with the Royal Shakespeare Company (RSC) includes *Love's Labour's Lost* (1946), *Measure for Measure* (1950), *Titus Andronicus* (1955), *King Lear* (1962), *Marat/Sade* (1964), *US* (1966), *A Midsummer Night's Dream* (1970) and *Antony and Cleopatra* (1978).

In 1971, he founded with Micheline Rozan the International Centre for Theatre Research in Paris and in 1974, opened its permanent base in the Théâtre des Bouffes du Nord. There, he directed *Timon of Athens*, *The Iks*, *Ubu aux Bouffes*, *Conference of the Birds*, *L'Os*, *The Cherry Orchard*, *The Mahabharata*, *Woza Albert!*, *The Tempest*, *The Man Who*, *Qui est là*, *Happy Days*, *Je suis un Phénomène*, *Le Costume*, *The Tragedy of Hamlet*, *Far Away*, *La Mort de Krishna*, *Ta Main dans la Mienne*, *The Grand Inquisitor*, *Tierno Bokar*, *Sizwe Banzi is Dead*, *Fragments*, *Warum Warum*, *Love is my Sin*, *11 and 12*, *A Magic Flute* (opera) and more recently *The Suit* (2012), *The Valley of Astonishment* (2014) – many of these performed both in French and English. Of these, *Fragments* and *A Magic Flute* were presented at the 36th and 40th HKAF respectively.

In opera, he directed *La Bohème*, *Boris Godounov*, *The Olympians*, *Salomé* and *Le nozze de Figaro* at Covent Garden; *Faust* and *Eugene Onegin* at the Metropolitan Opera House, New York, *La Tragédie de Carmen* and *Impressions of Pelleas*, at the Bouffes du Nord, Paris and *Don Giovanni* for the Aix en Provence Festival.

Brook's autobiography, *Threads of Time*, was published in 1998 and joins other titles including *The Empty Space* (1968) – translated into over 15 languages, *The Shifting Point* (1987), *There are no Secrets* (1993), *Evoking (and Forgetting) Shakespeare* (1999) and *The Quality of Mercy* (2014).

His films include *Moderato Cantabile* (1959), *Lord of the Flies* (1963), *Marat/Sade* (1967), *Tell me Lies* (1967), *King Lear* (1969), *Meetings with Remarkable Men* (1976), *The Mahabharata* (1989) and *The Tragedy of Hamlet* (2002, TV).

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瑪麗 - 伊蓮 · 艾斯蒂安

Marie-Hélène Estienne

改編及導演

Adaptation & Direction

艾斯蒂安於1977年加入國際劇場研究中心，參與製作《從烏布到布夫》。她在《卡門悲歌》和《摩訶婆羅達》中擔任布祿克的助理，又參與搬演《暴風雨》、《佩利亞斯的印象》、《阿爾伯特站起來！》及《哈姆雷特的悲劇》。

她曾擔任《誰在那裏》的戲劇顧問，此外，她亦跟布祿克聯合創作《那人》和《我是一個現象》。又把肯 · 談巴的劇作《服裝》，以及由阿索 · 傅德格、約翰 · 肯尼和溫斯頓 · 恩特肖納聯合寫成的劇作《希維 · 班史已死》改編成法語版本。2003年，她以陀思妥耶夫斯基的作品《卡拉馬助夫兄弟》為藍本，改編為法語及英語演出的《大審判官》。2005年，她創作《提爾諾 · 波卡》；2009年，她把阿馬杜 · 咸伯特 · 巴的《11和12》改編成英語版本。艾斯蒂安和布祿克聯合導演了《短打貝克特》，並與布祿克和作曲家法蘭克 · 柯羅茲克合作改編莫扎特的《魔笛》。她亦參與創作《情人的西裝》（2012年）和《驚奇之谷》（2014年）。

Estienne joined International Centre for Theatre Research for the creation of *Ubu aux Bouffes* in 1977. She was Peter Brook's assistant on *La tragédie de Carmen* and *The Mahabharata*, and collaborated with him on the staging of *The Tempest*, *Impressions of Pelleas*, *Woza Albert!* and *The Tragedy of Hamlet*.

With Peter Brook, she co-authored *L'Homme Qui* and *Je suis un Phénomène*. She wrote the French adaptation of Can Themba's play *The Suit*, and *Sizwe Bansi is Dead*, by authors Athol Fugard, John Kani, and Winston Ntshona. In 2003 she wrote the French and English adaptations of *The Grand Inquisitor* based on Dostoevsky's *Brothers Karamazov*. She was the author of *Tierno Bokar* in 2005, and of the English adaptation of *11 and 12* by Amadou Hampaté Ba in 2009. With Peter Brook, she co-directed *Fragments*, five short pieces by Beckett, and again with Peter Brook and composer Franck Krawczyk, she adapted Mozart and Schikaneder's *Die Zauberflöte* into *Une flûte enchantée*. She was involved in the creation of *The Suit* in 2012 and *The Valley of Astonishment* in 2014.

土取利行
Toshi Tsuchitori

現場音樂
Live Music

土取利行自 1970 年代便開始與世界各地的自由即興演奏家一同演出，如米爾福特·格雷夫斯、史提夫·拉齊、德瑞克·巴利等。他於 1976 年開始跟彼得·布祿克在劇場合作，曾為《從烏布到布夫》、《百鳥會議》、《哈姆雷特的悲劇》等作品創作音樂。

他曾錄製的唱片包括三套史前日本樂器聲音集：《銅鐸》、《古代石之自然律》、《繩文鼓》，並出版了三本著作包括自傳《螺旋之腕》、史前日本音樂研究專書《繩文之音》，以及關於音樂的起源的《壁畫洞窟之音》。

Since the 1970s Tsuchitori has performed internationally with specialists in free improvisation such as Milford Graves, Steve Lacy, Derek Baily and others. He began working with Peter Brook’s theatre group in 1976, and has since created the music for productions including *Ubu aux Bouffes*, *Conference of the Birds*, *The Tragedy of Hamlet*, among others.

Among his various CDs are three recordings of prehistoric Japanese sounds: *Dotaku*, *Sanukaito* and *Jomonko*. He has authored three books: *Spiral Arms*, an autobiography; *The Sounds of Jomon*, a study of the music of prehistoric Japan; and *The Sound Of Painted Cave*, a book about the origin of music.

奧里亞·普博
Oria Puppo

服裝
Costumes

舞台及服裝設計師普博於布宜諾斯艾利斯和巴黎兩地生活及工作，她於 1999 年至 2007 年間出任布宜諾斯艾利斯國際藝術節的技術總監。

普博曾參與的製作包括由亞歷亨度·泰坦尼恩執導莎士比亞作品《羅密歐與茱麗葉》（瑞士盧森堡劇場）、作曲家迪西阿諾·曼加的歌劇作品《籠子》（德國史圖加特劇場）等。在巴黎北方布夫劇場，她曾為彼得·布祿克和瑪麗-伊蓮·艾斯蒂安作品《提爾諾·波卡》、《魔笛》擔任技術總監，並於《情人的西裝》擔任聯合服裝設計。近期她於布宜諾斯艾利斯為基羅·佐佐利執導、瑪莉露·馬瑞尼主演尚·惹內的《女僕》擔任舞台及服裝設計。

A stage and costume designer, Puppo divides her time between Buenos Aires and Paris. She was the technical director of the Buenos Aires International Festival from 1999 to 2007.

Puppo has also taken part in Alejandro Tantanian’s *Romeo and Juliet* by William Shakespeare (Théâtre de Lucerne, Suisse), Tiziano Manca’s *La Gabbia opera* (Stuttgart Theater, Allemagne), and other productions. For Théâtre des Bouffes du Nord, she has worked as technical director for works by Peter Brook and Marie-Hélène Estienne including *Tierno Bokar* and *A Magic Flute*, and as costume co-designer for *The Suit*. More recently, she designed the sets and costumes for Jean Genet’s *Maids* directed by Ciro Zorzoli with Marilú Marini in Buenos Aires.

菲利普·維亞拉特
Philippe Vialatte

燈光
Lighting

維亞拉特的事業始於 1985 年在北方布夫劇院參與彼得·布祿克的《摩訶婆羅達》，擔任燈光操作，及後在布祿克執導的《阿爾伯特站起來！》和《暴風雨》協助燈光設計師尚·卡爾曼。

自 1993 年於巴黎為《那人》設計燈光後，他便成為布祿克在北方布夫劇院執導的所有作品的燈光設計師，當中包括《誰在那裏》、《我是一個現象》、《服裝》、《哈姆雷特的悲劇》、《遠方》、《黑天之死》、《你的手在我的手裏》、《提爾諾·波卡》、《大審判官》、《希維·班史已死》、《短打貝克特》、《11 和 12》，以及最近的《魔笛》、《情人的西裝》和《驚奇之谷》。

Vialatte began his career at the Théâtre des Bouffes du Nord in 1985 as a light operator for Peter Brook’s *The Mahabharata*. He assisted Jean Kalman in the lighting design of *Woza Albert!* and *The Tempest*, directed by Peter Brook.

Since the creation of *The Man Who* in Paris in 1993, he has lit all the plays directed by Peter Brook at the Theatre des Bouffes du Nord: *Qui est là*, *Je suis un Phénomène*, *Le Costume*, *The Tragedy of Hamlet*, *Far Away*, *La mort de Krishna*, *Ta Main dans la Mienne*, *Tierno Bokar*, *The Grand Inquisitor*, *Sizwe Banzi est mort*, *Fragments*, *11 and 12*, and recently *A Magic Flute*, *The Suit*, and *The Valley of Astonishment*.

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嘉露·卡尼米拿

Carole Karemera

演出

Performer

卡尼米拿士是盧旺達演員、音樂家、編舞家、導演，於皇家音樂學院取得戲劇及爵士樂學位。她曾參演多個劇場、舞蹈、電影作品，包括《四月某天》、《虛假的女人》、《如果風把沙吹起》、《劃破內場》、《盧旺達 94》、《爵士樂》等。2007 年，她在基加利創立伊索沃藝術中心，為當地藝術家提供留駐計劃及專業訓練。卡尼米拿曾導演多個在非洲及歐洲各地巡演的劇場及音樂作品，包括《我的小山丘》、《昆娜》、《允許》、《村落》等，她亦是基加利遊樂藝術節、基加利起動藝術節及中心聯合藝術節的聯合製作人。

卡尼米拿是泛非洲舞蹈節的總監及動脈聯盟的副秘書長，同時也是盧旺達博物館國際學院盧旺達語言及文化學院的成員。

A Rwandan actress, musician, choreographer, director, Karemera holds a degree in Dramatic Arts and Jazz from the Royal Music Conservatory. She has performed in many theatre, dance and film productions including *Sometimes in April*, *Bogus woman*, *If the wind moves the sand*, *Scratching the innerfields*, *Rwanda 94*, *Jazz*, and others. In 2007 she created Ishyo Arts Centre in Kigali, offering residencies and professional coaching to local artists. She has directed several theatre and music performances that toured many African and European countries including *My little hill*, *Kura*, *Umuwunyi*, and *Mboka*. She has co-produced the Kina Festival, KigaliUp Festival and Centre x Centre International Theater Festival.

She has served as the director of the Pan African Dance Festival and Deputy Secretary General of Arterial Network. She is a member of the Rwandan Academy of Languages and Culture and of the National Institute of Rwandan Museums.



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謝拉·麥尼爾

Jared McNeill

演出

Performer

麥尼爾 2008 年畢業於紐約市林肯中心的福特漢姆大學，取得劇場及視覺藝術學士學位。同年，他於拉卡劇場在姬莎·赫甘臣的《她喜歡女孩》中作專業首演。他在布祿克的《11 和 12》中演出多個角色，又在《情人的西裝》飾演馬彼凱拉。此後他參與的作品包括在芝華中心劇院演出奧古斯特·衛信的《圍籬》，以及在匹茲堡市立劇院參與特雷爾·麥康納的《兄弟／姊妹三部曲》其中幾個章節。麥尼爾曾於環島劇團在史提芬·卡林的《先知的兒子》中當替角、在 Young Jean Lee 的《裝運》中飾演迪士文，以及參與了一個紐約製作的布萊希特《伽利略傳》。最近他參與布祿克執導的《情人的西裝》巡演。

McNeill trained at Fordham University at Lincoln Center in New York City where, in 2008, he graduated with a degree in Theater and Visual Arts. Also in 2008 he made his professional debut in Chisa Hutchinson's *She Like Girls* at the Lark Theatre. He played various roles in Peter Brook's *11 and 12* as well as the role of Maphikela in *The Suit*. Since then he has performed in August Wilson's *Fences* at the Geva Theater Center, and in various chapters of Tarell Mcraney's *Brothers/Sisters Trilogy* at Pittsburgh's City Theater, among other productions.

Jared completed work as an understudy in The Roundabout Theater Company's production of Stephen Karam's *Sons of the Prophet*, as well as adopting the role of Desmond in Young Jean Lee's *The Shipment*, and playing in a recent New York production of Bertolt Brecht's *Life of Galileo*. Recently he went on tour with *The Suit* directed by Peter Brook.

Alexander Melnikov

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以利·撒林巴
Ery Nzaramba

演出
Performer

撒林巴於比利時布魯塞爾皇家音樂學院及英國伯明翰戲劇學校接受戲劇訓練，並曾分別於 2012 和 2015 年獲英格蘭藝術協會的藝術資助，編寫作品《民族的夢》。由他創作的作品還包括獨腳戲《分裂／混合》，編導短片《赤裸的眼睛》（2011 遺存電影節）及《藍調情人》（2014 波托貝洛電影節）。

他曾參與的劇場演出作品包括：《情人的西裝》（北方布夫劇場世界巡演）、《酒神與血婚》（皇家及德蓋特戲院）、《皆大歡喜》（曲線劇場）、《馬尼卡部族娜莫戰士的史詩歷險》（三輪車劇場／解放劇場）等。電視電影作品包括《虛榮之門》（長片，Future Focus 電影製作公司）、《法案》（電視劇／網劇），以及電台作品《43:59：也娜》、《施虐者的故事》、《球與鏈》等。

Nzaramba trained as an actor at the Conservatoire Royal de Bruxelles in Belgium and at the Birmingham School of Acting in the UK. He has twice been awarded a Grant for the Arts by Arts Council England in 2012 and 2015 to write his play *Dream of a nation*. He wrote the one-man play *Split/Mixed*, and wrote and directed the short films *To the Naked Eye* (Legacy Film Festival 2011) and *The Blues Lover* (Portobello Film Festival 2014).

His theatre credits include: *The Suit* (Théâtre des Bouffes du Nord, world tour); *The Bacchae and Blood Wedding* (Royal & Derngate Theatre); *As You Like It* (Curve Theatre); *The Epic Adventure of Nhamo the Manyika Warrior* (Tricycle Theatre/Tiata Fahodzi), and others. Film and TV credits include: *The Gates of Vanity* (feature film, Future Focus Films) and *The Bill* (TV, ITV). Radio credits include: *43:59: Yara*, *The Torturers' Tales*, *Ball & Chains*, and others.



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尚·奧卡拉簡
Sean O'Callaghan

演出
Performer

奧卡拉簡於皇家戲劇藝術學院接受戲劇訓練，曾用五年時間在皇家莎士比亞劇團與泰利·漢斯和米高·布達諾夫等導演合作。除了皇家莎士比亞劇團的製作外，他亦曾參演大衛·埃德加、安·德芙蓮、尼克·帝爾的新劇。

他曾參演新環球劇場最開初製作的作品包括《奧吉士汀的橡樹》，以及阿比·摩根在漢普斯特德劇場上演的作品《溫柔慈愛》。他是候活·巴克的劇團博門學校的駐團藝術家，並曾在利物浦、曼徹斯特、貝爾法斯特、卡迪夫、伯明翰、普利茅斯等英國地區演出。最近的演出包括瑞秋·奧里柯丹導演康諾·麥克菲森的《航海員》，以及在愛丁堡參與約翰·德夫導演布萊恩·費爾的《神醫》。他曾贏得及獲提名多個獎項，當中包括愛爾蘭時代戲劇獎，奧卡拉簡同時亦經常在電視電影中演出。

O'Callaghan trained at the Royal Academy of Dramatic Art. He spent five years working at the the Royal Shakespeare Company (RSC) with directors such as Terry Hands and Michael Bogdanov. Along with performing in RSC productions, he has appeared in new plays by David Edgar, Anne Devlin and Nick Dear.

He also appeared in the first new play produced at the new Globe Theatre with *Augustines Oak*, and in Abi Morgan's new play *Tender* at The Hampstead Theatre. He is an Associate Artist with Howard Barker's theatre company The Wrestling School. He has been in productions throughout the UK including Liverpool, Manchester, Belfast, Cardiff, Birmingham, Plymouth and recently worked with director Rachel O'Riordan on Conor McPherson's *The Seafarer* and with John Dove in Edinburgh on Brian Friel's *Faith Healer*. He has won and been nominated a number of theatre awards including The Irish Times Theatre Awards. He has also worked extensively in film and TV.

簡歷中譯 陳楚珊

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節目時間表

- 香港賽馬會藝粹系列 The Hong Kong Jockey Club Series
- 信和集團藝萃系列 Sino Group Arts Celebration Series
- BVLGARI 意國創意系列 BVLGARI Italian Creativity Series
- 銀聯國際繽紛舞台 UnionPay International Stage of Colours

歌劇 / 戲曲 OPERA / CHINESE OPERA

都靈皇家劇院《父女情深》 作曲：威爾第 指揮：羅拔圖·阿巴度 導演、佈景與服裝：西爾瓦諾·布索堤	Teatro Regio Torino - <i>Simon Boccanegra</i> Composer: Giuseppe Verdi Conductor: Roberto Abbado Direction, Sets and Costumes: Sylvano Bussotti	CCGT	26/2 28/2 1/3	7:30pm 2:30pm 7:30pm
北京京劇院 張君秋青衣名劇選 主演：王蓉蓉	Jingju Theater Company of Beijing - The Artistry of Zhang Junqiu Featuring: Wang Rong Rong	CHCH CHCH STTH STTH	24-25/2 26/2 27/2 28/2	7:30pm 2:30pm 7:30pm 2:30pm
粵劇《李太白》 藝術總監 / 主演：尤聲普	Cantonese Opera <i>Li Bai: The Immortal Poet</i> Artistic Director and Leading Performer: Yau Sing-po	CHCH	10-11/3	7:30pm

音樂 MUSIC

都靈皇家劇院 威爾第與華格納歌劇盛宴 指揮：羅拔圖·阿巴度	Teatro Regio Torino Verdi and Wagner Opera Gala Conductor: Roberto Abbado	CCCH	27/2	8:00pm
樂旅中國 X 中樂無疆界	Music About China X Chinese Music without Bounds	CHCH	27/2	8:00pm
魯弗斯·溫萊特 - 《首席女聲》交響樂視聽音樂會 指揮：祖安娜·卡麗朵 與香港管弦樂團聯合演出	Rufus Wainwright - <i>Prima Donna</i> A Symphonic Visual Concert Conductor: Joana Carneiro With the Hong Kong Philharmonic Orchestra	CCCH	1/3	8:00pm
都靈皇家劇院 諾斯達的威爾第、 蕭斯達高維契及普羅科菲夫 音樂總監：詹安德列亞·諾斯達	Teatro Regio Torino Nosedà conducts Verdi, Shostakovich and Prokofiev Conductor: Gianandrea Nosedà	CCCH	3/3 4/3	8:00pm 8:00pm
萊比錫聖多馬合唱團與萊比錫布業 大廳樂團《聖馬太受難曲》 指揮：戈特霍德·施瓦茨	Thomanerchor Leipzig & Gewandhausorchester Leipzig - <i>St Matthew Passion</i> Conductor: Gotthold Schwarz	CCCH	5/3	7:00pm
創意間的親暱 2016 五週年精選回顧音樂會	The Intimacy of Creativity 2016 Five Year Retrospective Concert	CHT	6/3	4:00pm
安娜·涅琴柯與尤西夫·伊瓦佐夫演唱會 指揮：雅達·比雅米尼 與香港管弦樂團聯合演出	Anna Netrebko and Yusif Eyvazov in Concert Conductor: Jader Bignamini With the Hong Kong Philharmonic Orchestra	CCCH	8/3	8:00pm
林志映與金多率小提琴與鋼琴音樂會 小提琴：林志映 鋼琴：金多率	Ji-young Lim and Dasol Kim Violin and Piano Recital Violin: Ji-young Lim Piano: Dasol Kim	CHCH	12/3	8:00pm
德布西弦樂四重奏－法式美饌	Debussy String Quartet French Music	CHCH	14/3	8:00pm
哥本哈根協奏團《水之樂章》 藝術總監：拉斯·尤歷·摩頓臣	Concerto Copenhagen - <i>Watermusic</i> Artistic Director: Lars Ulrik Mortensen	CHCH	17/3	8:15pm
拉斯·尤歷·摩頓臣古鍵琴獨奏會 藝術總監：拉斯·尤歷·摩頓臣	Lars Ulrik Mortensen Harpsichord Recital Artistic Director: Lars Ulrik Mortensen	APAC	18/3	8:00pm
梅尼可夫的蕭斯達高維契鋼琴獨奏會	Alexander Melnikov plays Shostakovich	CHCH	19/3	7:30pm
柏林廣播電台合唱團	Rundfunkchor Berlin <i>human requiem</i>	HKU-LYH	2-3/3	8:00pm

爵士樂 / 世界音樂 Jazz / World Music

雲雀大樂隊	Fanfare Ciocarlia	CCCH	20/2	8:00pm
Orquesta Buena Vista Social Club ® - “ADIÓS TOUR”	Orquesta Buena Vista Social Club ® - “ADIÓS TOUR”	CCCH	10/3 11/3 12/3	8:00pm
法圖瑪他·迪亞華拉與羅伯特·豐塞卡	Fatoumata Diawara and Roberto Fonseca	CCCH	26/2	8:00pm
德布西弦樂四重奏－巴赫至爵士 鋼琴：尚·非羅·柯拉德-尼芬 低音大提琴：尚·路易·雷森福	Debussy String Quartet Bach to Jazz Piano: Jean-Philippe Collard-Neven Double Bass: Jean-Louis Rassinfosse	CHCH	15/3	8:00pm
麗莎·費雪與大指揮棒樂隊	Ms. Lisa Fischer & Grand Baton	CCCH	19/3	8:00pm
世界音樂週末營	World Music Weekend			
弦琴東西風——小提琴與維那琴 南北印度弦琴二重奏——維那琴與西塔琴 莎維娜·欣娜圖與薩洛尼卡春天樂隊	Strings Attached – Violin & Veena Jugalbandhi – Veena & Sitar Savina Yannatou & Primavera en Salonico	CHT	4/3 5/3 5/3	8:00pm 3:00pm 8:00pm

舞蹈 DANCE

亞太舞蹈平台（第八屆） 古佳妮《右一左一》； 羅斯·麥克科馬克《力的重量》	Asia Pacific Dance Platform VIII Gu Jian: <i>Right & Left</i> ; Ross McCormack: <i>The Weight of Force</i>	KTT-BBT	4/3 5/3 5/3	8:15pm 3:00pm 8:15pm
《FOLK-S，明天你還愛我嗎？》 創作及編排：阿歷山度·沙朗尼	<i>FOLK-S, will you still love me tomorrow?</i> Creation and Dramaturgy: Alessandro Sciarroni	APAA	25-26/2	8:00pm

韓國國家劇團：韓國國家舞蹈團《墨香》 編舞：尹星珠	National Theater of Korea - National Dance Company of Korea <i>Scent of Ink</i> Choreographer: Yun Sung-joo	APAL	26-27/2	8:00pm
111 藝團《舞轉人生》 概念、舞美及導演：奧雷里恩·博里 舞者及編舞：史蒂芬尼·庫斯特	Compagnie 111 - <i>What's Become of You?</i> (Questcequetudeviens?) Conception, scenography and direction: Aurélien Bory Dance and Choreography: Stéphanie Fuster	CHT	26/2 27/2 28/2	8:00pm 8:00pm 3:00pm
香港賽馬會當代舞蹈平台 節目一編舞：林波、黃銘熙 節目二編舞：蔡穎、黃翠絲及毛維、楊浩 節目三編舞：藍嘉穎、陳曉玲、梁儉豐、 徐奕捷、黃美玉、丘展誠	The Hong Kong Jockey Club Contemporary Dance Series Programme 1 by Lam Po, Ronny Wong Programme 2 by Cai Ying, Tracy Wong & Mao Wei, Yang Hao Programme 3 by Blue Ka-wing, Gabbie Chan, Kenny Leung, Ivy Tsui, Rebecca Wong Mei-yuk, James Yau	CCST CCST CCST	10/3; 12/3 11/3; 13/3 12/3; 13/3	8:15pm; 3:00pm 8:15pm 8:15pm; 3:00pm
俄羅斯聖彼得堡米克洛夫斯基芭蕾舞團 《睡美人》 藝術總監 / 編舞：納曹·杜亞陶 音樂：柴可夫斯基	Mikhailovsky Ballet - <i>The Sleeping Beauty</i> Artistic Director/ Choreographer: Nacho Duato Music: Pyotr Ilyick Tchaikovsky	CCGT	17/3 18/3 19/3	7:30pm 7:30pm 7:30pm

戲劇 THEATRE

新銳舞台系列：《論語》 導演 / 編劇：鄧智堅 助理編劇：陳冠而	New Stage Series: <i>Chinese Lesson</i> Director/ Playwright: Tang Chi-kin Assitant Playwright: Chan Kwun-fee	CCST	25-28/2 27-28/2	8:15pm 3:00pm
《大嘴巴》 導演及演出：華倫天·達恩斯	<i>BigMouth</i> Direction & Performance: Valentijn Dhaenens	CCST	1-3/3 5/3	8:15pm 6:00pm
《小戰爭》 導演及演出：華倫天·達恩斯	<i>SmallWaR</i> Direction & Performance: Valentijn Dhaenens	CCST	4/3 5/3	8:15pm 2:30pm
北方布夫劇場 彼得·布祿克的《戰場》 導演及改編：彼得·布祿克、 瑪麗·伊蓮·艾斯蒂安	Théâtre des Bouffes du Nord - Peter Brook's <i>Battlefield</i> Directed and adapted by Peter Brook and Marie-Hélène Estienne	CCST	16-19/3 19-20/3	8:15pm 3:00pm
鄧樹榮戲劇工作室《馬克白》 原著：莎士比亞 導演及改編：鄧樹榮	Tang Shu-Wing Theatre Studio <i>Macbeth</i> Written by William Shakespeare Directed and adapted by Tang Shu-wing	CHT	16-20/3 19-20/3	8:00pm 3:00pm
皇家莎士比亞劇團 莎士比亞的「王與國」系列 導演：格雷格里·多蘭	The Royal Shakespeare Company - King and Country Directed by Gregory Doran	APAL	4-6/3 8-13/3 12-13/3	7:30pm 7:30pm 2:00pm
布里斯托爾老域劇團及英國國家劇院 《簡愛》 原著：夏洛蒂·勃朗特 導演：莎莉·庫克森	A Bristol Old Vic and National Theatre of Great Britain co-production <i>Jane Eyre</i> Based on the novel by Charlotte Brontë Director: Sally Cookson	APAL	18-20/2 20-21/2	7:30pm 2:00pm

舞蹈 / 劇場 DANCE / THEATRE

賽馬會本地菁英創作系列《炫舞場》 導演：鄧偉傑 編劇：鄭國偉 編舞：麥秋成 音樂：戴偉	Jockey Club Local Creative Talents Series <i>Danz Up</i> Director: Tang Wai-kit Playwright: Matthew Cheng Choreographer: Shing Mak Music: Day Tai	KTT-AUD	5-7, 9-12/3 6, 12-13/3	8:00pm 3:00pm
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音樂劇場 MUSIC THEATRE

優人神鼓與柏林廣播電台合唱團《愛人》 音樂總監 / 作曲 / 指揮：克利斯提安·佑斯特 導演：劉若瑤	U-Theatre & Rundfunkchor Berlin <i>LOVER</i> Music Director/Composer/Conductor: Christian Jost Director: Liu Ruo-yu	CCGT	5/3 6/3	8:15pm 8:15pm
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雜技 CIRCUS

芬茲·帕斯卡劇團《真相奇幻坊》 編導：丹尼爾·芬茲·帕斯卡	Compagnia Finzi Pasca <i>La Verità</i> (The Truth) Written and directed by Daniele Finzi Pasca	CCGT	19/2 20/2 20-21/2	7:30pm 7:30pm 2:30pm
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無界限雜技團《大動作》 導演：亞朗·列夫席茲 音樂總監及演奏：德布西弦樂四重奏	Circa <i>Opus</i> Director: Yaron Lifschitz Musical Director and Performed by: Debussy String Quartet	CCGT	11/3 12/3 12/3	7:30pm 7:30pm 2:30pm
飛機馬戲團《鋼琴俊俠》 由托馬斯·蒙克頓及桑諾·西爾文諾伊寧創作	Circo Aereo & Thomas Monckton - <i>The Pianist</i> Created by Thomas Monckon and Sanna Silvennoinen	CHT	11/3 12/3 12/3	8:15pm 3:00pm 8:15pm

CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre	APAC	香港演藝學院音樂廳 Concert Hall, HKAPA
CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre	APAD	香港演藝學院戲劇院 Drama Theatre, HKAPA
CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre	YMTT	油麻地戲院 Yau Ma Tei Theatre
CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall	STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall
CHT	香港大會堂劇院 Theatre, HK City Hall	STCA	沙田大會堂文娛廳 Cultural Activities Hall, Sha Tin Town Hall
APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA	YLTA	元朗劇院演藝廳 Auditorium, Yuen Long Theatre
APAA	香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA	KTT-BBT	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre
		KTT-AUD	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
		HKU-LYH	香港大學陸佑堂 Loke Yew Hall, The University of Hong Kong

Before **30/4** 前



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青少年之友專享節目
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9, 16, 23/01	音樂與教堂之旅 Music & Church Tour
30/01	諸聖堂古蹟導賞遊 Guided Tour of All Saints' Cathedral
13/02	鹽田梓文化遊 Yim Tin Tsai Heritage Walk
9, 16, 23, 30/01	本地聖樂作品欣賞 Local Church Music Encounter
14/12/2015 - 19/03/2016	「創造中…」攝影活動 "Creativity In Action..." Photography Campaign
11/03	皇家莎士比亞劇團藝術總監 — 格雷格里·多蘭：莎士比亞四百年 Gregory Doran - Artistic Director of RSC: Shakespeare 400 Years
歌劇 / 戲曲 OPERA	
22/01	《父女情深》演前必修課 Simon Boccanegra "Know Before You go"
21/02	淺談京劇張派《望江亭》 Decoding Zhang Junqiu's <i>Riverside Pavilion</i>
27/02	都靈皇家劇院：歷史與建築 Teatro Regio Torino: History and Architecture
28/02	北京京劇院後台解碼 Beijing Opera Close-up
28/02	《父女情深》— 布索堤的藝術 Simon Boccanegra - the Art of Sylvano Bussotti
音樂 MUSIC	
15/02	《我就嚟是歌手》20 Feet from Stardom
17/02	《首席女聲》- 一部歌劇的故事 Prima Donna - The Story of an Opera
20/02	繽紛銅管樂派對 Discovering the Brass Beast
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29/02	安魂曲再生 Reviving Requiem
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4/03	張均量敲擊樂大師班 Pius Cheung Percussion Masterclass
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戲劇 THEATRE	
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2, 4/03	華倫天·達恩斯：千面一人 Valentijn Dhaenens: Man of Many Faces
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舞蹈 DANCE	
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28/01	韓國傳統舞蹈的體驗：工作坊 2 Basic Steps to Korean Dance: Class 2
25/02	重塑擊鞋舞 Schuhplattler Renewed
26/02	《墨香》— 舞衣背後 Costuming <i>Scent of Ink</i>
27/02	史蒂芬尼的《舞轉人生》 What's Become of Stéphanie?
5/03	聚焦舞者 - 編舞 Focus on Dancer - Choreographers
07, 11/03	對談街舞 Get talkin'
12, 13/03	香港賽馬會當代舞蹈平台 The Hong Kong Jockey Club Contemporary Dance Series
20/03	美的國度 A Kingdom of Beauty
電影 FILM	
10/01, 22/05	《曼儂》Manon
17/01	《茶花女》La Traviata
24/01	《遊吟詩人》Il Trovatore
28/02, 19/03	《理查二世》Richard II
10/04	《安娜·波萊娜》Anna Bolena
16/04, 23/04, 15/05	《威尼斯商人》The Merchant of Venice
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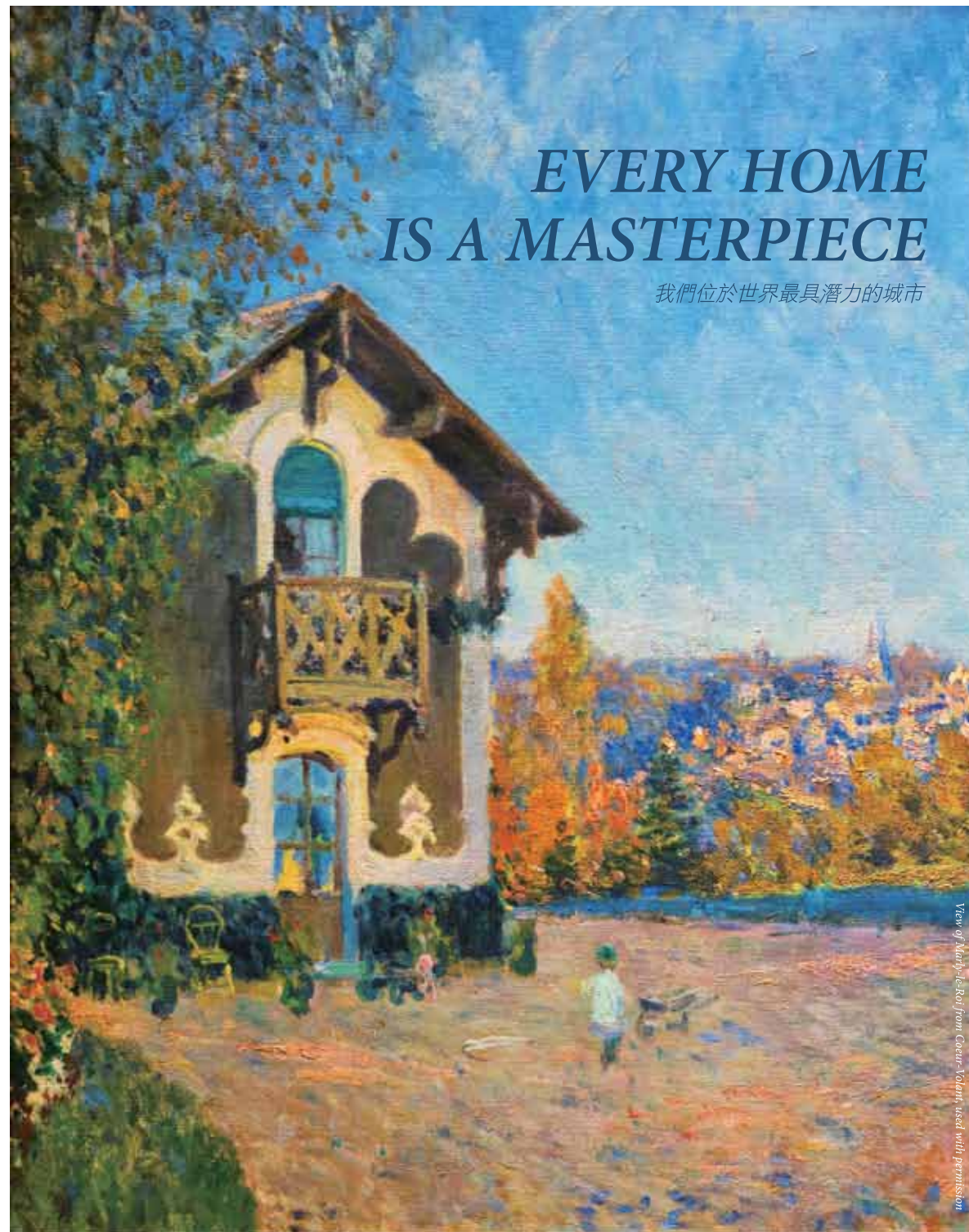
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