

新視野
藝術節

NEW VISION
ARTS FESTIVAL

18.10.2002 - 17.11.2002

澳洲火種舞蹈團

舞宴

Corroboree

Bangarra
dance theatre
(Australia)



場地規則

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藝術節

NEW VISION
ARTS FESTIVAL

18.10.2002 - 17.11.2002

澳洲火種舞蹈團

Bangarra Dance Theatre (Australia)



舞宴 Corroboree

香港大會堂音樂廳

Hong Kong City Hall Concert Hall

1-2.11.2002 8:00pm

節目全長約90分鐘，設中場休息20分鐘。
Programme duration is about 90 minutes with an intermission of 20 minutes.

11月2日的演出後設演後座談會(英語主講)。
Post-performance talk (in English) on 2 Nov 2002.



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今年秋季，康樂及文化事務署為市民獻上一個嶄新的文化節目——『新視野藝術節』。

『新視野藝術節』以現代亞洲表演藝術為重心，同時搜羅國際上富創意、具專業水準和優秀的跨文化節目，以及挑選切合主題的本地製作，集合成為是次藝術節一系列精彩節目，為香港的藝術愛好者帶來新的視野。

香港本土文化以中國文化為基礎，經過多年的中西融合，今天的香港已發展成一個多元化的大都會。這個專題藝術節正好彰顯香港作為亞洲地區內一個重要國際城市的地位。

除舞台表演節目外，藝術節還包括一系列展覽、環境舞蹈、示範講座，以及學生專場、大學巡迴演出和討論會等活動。我誠意邀請本港的藝術愛好者參與這次藝術節的各項節目和活動，開拓藝術新視野。



康樂及文化事務署署長
梁世華

This autumn, the Leisure and Cultural Services Department is proud to present a brand new cultural event, the *New Vision Arts Festival*.

With contemporary Asian performing arts as its core, the Festival showcases a series of innovative, professional and outstanding cross-cultural performances from around the world, as well as a fine selection of local productions that fit the festival's theme. They are sure to bring new vision to art lovers in Hong Kong.

Hong Kong, with its roots in Chinese culture, has evolved from years of Eastern and Western influences to become a multi-cultural metropolis. This thematic festival serves to highlight Hong Kong's status as an important world city in the Asia-Pacific region.

Apart from stage performances, the Festival also features a series of exhibitions, environmental dances, lecture demonstrations, educational performances, outreach performances at the universities and discussion sessions. I sincerely hope that art lovers in Hong Kong will bring to themselves a new vision in art by actively participating in the Festival's programmes and activities.



Paul S W LEUNG, JP
Director of Leisure and Cultural Services

史提芬·柏治為澳洲火種舞蹈團的藝術總監兼編舞，曾為澳洲芭蕾舞團、悉尼舞蹈團、澳洲國立藝術學校、悉尼戲劇團及澳洲歌劇團編舞，擔任2000年悉尼奧運會開幕及閉幕節目澳洲土著文化部份的藝術指導。他於去年獲委任為2004至2005年Telstra阿得雷德藝術節的藝術總監。

目前澳洲文化給了你甚麼靈感？

我從前輩所承受的、與生俱來的原住民本性，就是我的靈感來源。圍繞這片遼闊大地的神話、人與大地的關係和各種景致，都啟發了我的創作靈感。

你認為，在廣義的文化領域裡，原住民文化會有甚麼發展？

澳洲原住民文化一直躺在原住民心底深處，隱藏在神聖的洞穴裡。我們不斷努力與現代世界接軌，在城市與邊緣與農村之間架設橋樑，取得一定成果。一旦彼此間能建立互相信任，就可以改變憲法和法例。我不相信與非原住民合作一兩遍，就可以促進甚麼。也不認為水與油可以融合，成為一種新的物質——那只是浪漫的想法，不合時宜。

忠於土地的原則在你的作品裡扮演甚麼角色？

我其實在城市長大，目睹我們的土地和語言漸漸被吞噬，見證我的上一代如何失去自我，體內早已沒有戰士精神與激情。我有幸能夠認識多位族中長老，從他們那裡學會土地的價值，以及它對人的意義。於是我開始領悟，人與地的一體關係。

你可否談談你們的地區工作？

農村的小孩，完全丟開了本身的文化，只沉迷流行文化、吸汽油、染上社會上的各種惡習。我們以導師的身份探訪他們，填補他們與長老之間的鴻溝，讓他們看到一群年輕的、活潑的、以自己的文化為榮的城市人；我們趕上潮流的同時，仍然保留傳統文化：男的擅獵，女的擅織。我們藉此驅使小孩們去追逐夢想，去了解自己的傳統文化，期望能像比卡超那樣，改變他們對事物的觀感。

澳洲火種舞蹈團如何在主流和保持自我之間取得平衡？

這確實不容易做到。我們活在一個複雜的、多元的大千世界，接受這個複雜的處境已為難得，我們更要小心避免變成盲目地擁抱各種文化的新世代部落，因而陷入倒退。對我來說，保持文化完整任重而道遠。

你曾表示，澳洲火種舞蹈團的宗旨是創造「一種可以令980個宗族明白的新語言」。你認為整個宗族群體應根據甚麼基本原則，與更大的社群進行溝通？

我認為我們的生命就是藝術，而藝術是文化一劑良藥。我不知道這是激進的訊息，抑或是年輕人共同譜寫的歌曲，期望將分化的語言合而為一，創造出一種新語言。放眼藝術世界，原住民藝術是最有價值的東西，可以滿足不同人的需要。

《舞宴》有一段舞蹈以《袋鼠》為題，檢視被囚困的澳洲土著。這一段舞蹈的開場用上《把袋鼠綁起來》的音樂，你是故意在較嚴肅的舞蹈前，以幽默作引子嗎？

我只是提醒大家，原住民的文化、歌曲、靈感、圖像和神話，如何被西方的主流社會採用。我相信他們並不察知……但就像對待大地一樣，他們肆意踐踏和糟蹋原住民的圖像。我們希望能重新給予原住民文化應有的價值，撥亂反正。這首音樂就像一面鏡子那樣高舉在眾人面前——全靠我們的原住民前輩洛夫·夏里斯，傳統的迪吉里杜管才能在六十年代傳遍世界的。

你將會如何籌劃2004年阿得雷德藝術節？怎樣表達「史提芬·柏治」特色？

我的強項是舞蹈，所以藝術節裡將會包含強烈的舞蹈元素。我很幸運，能夠在自己的事業道路上，遇到這個難能可貴的機會。我可以藉這個機會總結當初加入澳洲火種舞蹈團的動機，以及我跟長老的關係。我認識許多世界各地的藝術家，包括許多非原住民朋友，他們都十分支持我，憑着這些人脈網絡，要舉辦一個為期三週的盛會應該不成問題。我會顧及各種各類的藝術形式，不會側重於原住民藝術，變成原住民藝術節。我慶幸可以適時轉換工作環境，不用被固定在原住民藝術總監的框架內。

藝術節將會有幾分原始氣息，幾分古怪癲狂；既有現代藝術的新戲碼，也有一些紮實的古典西方藝術。它會是一盆灑上原始良藥的水果沙律。

阿得雷德一向以來都是文化知識的集散地，也是第一個高舉歡迎的旗幟，讓原住民進入大學的城市。我會擅用這些特質，擷取它內在的精神，去開拓它，取於斯而用於斯。

維多莉亞·杜治 《藝術現況》雜誌



Stephen Page in Profile

Stephen Page is the Artistic Director and Choreographer of Bangarra Dance Theatre. He has created choreography for the Australian Ballet, Sydney Dance Company, NIDA, Sydney Theatre Company and Opera Australia. He also directed the indigenous segment of the opening and closing ceremonies of the Sydney 2000 Olympic Games. He has recently been appointed as Artistic Director for Telstra Adelaide Festival 2004-2005.

What's inspiring you about Australian culture right now?

What always inspires me is what I inherit, and that's my aboriginality. What comes out of that is its myths and the relationship to the land, in all the various landscape that surround this vastness.

How do you see the way forward for indigenous culture within the context of the broader cultural landscape?

I really do think it lies in the indigenous people's backyard, amongst the people themselves, in a sacred cave. I think we have come a long way in terms of our expertise in the modern world, and building the bridge between urban and fringe and rural. Once that trust has grown, we can help change constitutions and legislation. I don't think we can just all dabble and dabble in certain little pockets and work with non-indigenous people and try to get things moving. I don't think we can romanticize about fusing oil and water and becoming one substance. I think those days are gone.



How important are the principles of land-based faith to your work?

Totally, I grew up in an urban situation and a lot of land and language was taken away from my family. I've watched the generation before me just fall apart and not get the warrior and the fire in the belly. For me it's been wonderful that I've been able to meet many elders and understand the different types of values of landmarks, and what that means to the people. Then you start to realise that the people and land are basically one.

Tell me about your work in regional areas.

In the rural areas... the children don't want to do culture anymore—they're into pop culture, they're into petrol sniffing and all the social dilemmas. We go there as teachers, and we go there as the gap between them and the elders so that they see this young, sassy, urban company who are proud of culture. We can hip hop at the same time as the boys can hunt and the girls can weave. It psyches kids into understanding the dreaming, and if it's strong enough it will challenge their perception just like Pokemon.

How do you take Bangarra main stream and maintain integrity?

It's not always an easy road. What is beautiful is that we accept that complexities and realise that we are going to have to live a myriad of worlds. We need to be very careful that we don't become this new age tribe that embraces all culture for the sake of no value — then we'd be walking backwards. The challenging thing is maintaining cultural integrity.

You have mentioned that Bangarra's mission is to create "a new language that speaks to 980 clans". In your opinion, what are the fundamental tenets that this body of clans needs to collectively communicate to a wider audience?

I think our life is art. I think art is a big medicine in our culture. And I don't know if the message is an activist one, or if the message is actually a common song that's created from youth, that brings all languages together to create one language. If we look at what the most valuable commodity in the world in terms of art, it's indigenous... indigenous art is the common medicine for greed.

The sequence titled *Roo* from *Corroboree* examines Aboriginal men in confinement. You preface it with a humorous scene using the music from *Tie Me Kangaroo Down*. Were you consciously using humor as a prelude to something darker?

I just think it's reclaiming, it's reawakening how indigenous culture, songs and inspirations, icons and myths were inspiring to main stream western society. It's totally innocent and ignorant... they took all those icons and they bastardised them and raped them as they did to the land. And my point was, let's put value back, let's reclaim. It's just putting a mirror image up in front of people's faces — the didgeridoo was predominantly known in the world through Rolf Harris in the sixties. He was our travelling indigenous person.

What are your plans for Adelaide 2004? How will it be uniquely 'Stephen Page'?

My strongest area is dance so there will be a strong element of dance in the festival. I have been very fortunate to let this opportunity come to me at this time of my profession development and growth. I can only reflect on what my initiation has been before, and that's been running Bangarra and my relationship with the elders of this country. My world network of artists and non-indigenous peers have been quite supportive, so it's a good network that I can draw on to throw a great party for three weeks. It'll have a good representation of all art forms. It won't be a world indigenous festival. What's great about that and also challenging is that I can shift and not be the token indigenous director.

It'll have a bit of bush, a bit of eccentric madness. It'll have the new game of contemporary art and some good old classical western art. It'll be a good fruit salad of art with a bit of bush medicine sprinkled over the top.

Adelaide historically is one of the most amazing stomping grounds of cultural knowledge. It was the first city to raise the flag and to take indigenous people into its universities. So I am going to draw on that, take the inner spirit of it all and reclaim it and let it celebrate from there.

Victoria Doidge, *State of the Arts*

史提芬·柏治

Stephen Page

「舞宴」是指一個人們相聚、一起唱跳叫鬧的地方。澳洲原住民歡聚這裡，藉神聖的典禮和歌舞，喚醒早在盤古初開之時已存在於我們的靈性之中的純真。澳洲火種舞蹈團創作這支舞作，邀請觀眾與舞者一起踏上旅途，遊歷這片聖地，去審視、喚醒、洗滌自己的心靈。這齣舞蹈展示人類精神的變遷，以及原住民與萬物生靈和土地之間的關係。

澳洲火種舞蹈團的演出，冀望能與觀眾建立互信，作出交流。我們引領您踏上一個旅程，匯聚了城市社會、傳統夢想以及形體的舞蹈，讓我們可以跟所有人溝通。激情、情感、尊重，是人類賴以生存的要素，是人類免疫系統的必要部份。舞者只要全情投入，便自然能夠吸引有心聆聽的觀眾。

為2000年悉尼奧運會開幕演出擔任藝術指導，令我感受良多。那次共有一千名澳洲原住民參加表演，承蒙所有族中長老信任，允許我將他們的故事搬上舞台，又招聚多個黑人部落一起，在我們自己的舞台上盡情歡舞。我相信我們黑人民族需要同心同德，懷著肅敬的心，創造一種全新的語言。我們要戴著許多人類生存所需的圖騰，以及披上巨蜥那樣堅韌的皮膚，才能夠在這征途上跋涉前行。我深信這就是澳洲火種舞蹈團致力從事的工作——奠定堅穩基礎，創立紮實的心靈哲學，讓這哲學成為思想基礎，那時無論以哪一種媒介，都可以把任何夢想表現出來。

《舞宴》是心靈上的覺醒，向政治舞台的挑戰，訴說年輕上進的藝術家如何義無反顧地挑起責任，繼承這個不斷演進的敘事傳統。澳洲火種舞蹈團舞出純真夢想，使它活現在觀眾眼前。



A "Corroboree" is a meeting ground, a "stomping" ground, where Aboriginal people gather to evoke the Dreamtime through sacred rituals, dance and song. The Dreamtime is at the heart of our spirituality, a time when our totemic ancestral beings appeared and created the land. With this production Bangarra is inviting audiences to journey with us to this sacred ground — to challenge, awaken and cleanse their spirits. It is about the transformation of the human spirit and the relationship between Aboriginal people, creatures and the land.

There's a wonderful trust and exchange with the audience of a Bangarra performance. We guide you on a journey. It's a meeting of the urban social, traditional dreaming and pure abstract dance — that's why we can speak to all peoples. Passion, emotion and respect — this is what people have to survive, its got to be part of the human immune system. If you are honest to the process it will naturally attract those people who want to listen.

Working on the Sydney 2000 Olympics Games Opening Ceremony affected me a lot. Bringing together a thousand Aboriginal people, all the elders trusting me to take their stories and put it on that ground, drawing black clans together, gathering in our own backyard. I think we, as a black nation, need to get together and work sacredly to develop a new language. We have to wear many survival totems. We have to have the tough goanna skins so that we can continue our journey. I believe that's what Bangarra is committed to doing — building a foundation, a strong spiritual philosophy that people can work from to tell whatever dreaming they want, in whatever medium.

Corroboree is a conscious awakening of the spirit, it's challenging the political arena and it's about just being good young artists that take on the responsibilities and disciplines of maintaining this evolving story-telling. Bangarra is living the Dreaming; it's the Dreaming becoming in front of our eyes.

澳洲火種舞蹈團

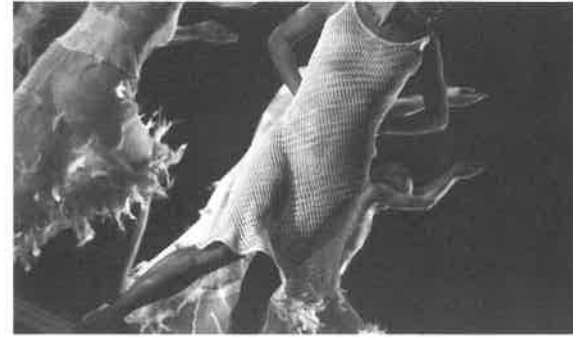
Bangarra Dance Theatre (Australia)

澳洲火種舞蹈團是澳洲最年輕也是最古老的舞團之一，它既承傳了可追溯至四萬年前的傳統，也同時反映現代原住民的生活及心態。澳洲火種舞蹈團把澳洲土著的傳統、托雷斯海峽島民的歷史和文化，與國際現代舞完美結合，創作真正的澳大利亞舞蹈語言。

自1991年史提芬·柏治上任藝術總監以來，澳洲火種舞蹈團不斷創作出極其強烈和令人振奮的大型精神舞作，叫整個澳洲乃至全世界的觀眾歎為觀止。

澳洲火種舞蹈團憑與澳洲芭蕾舞團合演的《祭禮》，一舉成名。《祭禮》的舞蹈根據史特拉汶斯基的《春之祭》編排，於1997年在墨爾本藝術節首演，隨後到紐約市中心劇院巡迴演出，喝采讚譽紛至沓來。舞團的足跡遍及華盛頓、愛丁堡、漢城、雅典等國際大城市，並於2001年重返紐約，在布魯克林音樂學院演出《舞宴》，連場爆滿。澳洲火種舞蹈團現時已成為澳洲現代舞的支柱。

舞團能夠獨樹一幟，在於完美地體現澳洲原住民精神的舞台表現形式，這正是史提芬·柏治孜孜追求的風格。舞團採用大衛·柏治譜寫的音樂，配合傳統的歌曲，向世界各地的人展現古老而又現代的表演藝術。



Bangarra Dance Theatre is one of the youngest and oldest of Australia's dance companies. Its living traditions go back at least 40,000 years but it also reflects the lives and attitudes of Indigenous peoples today. This unique company blends traditional Aboriginal and Torres Strait Islander history and culture with international contemporary dance influences to create a truly Australian dance language.

Under the artistic direction of Stephen Page since 1991, Bangarra has stunned audiences throughout Australia and the world with electric, startling and inherently spiritual dance works of immense theatrical presence.

Already a major force in Australian contemporary dance, Bangarra first galvanised international audiences with *Rites*, choreographed to Stravinsky's *The Rite of Spring* and performed in collaboration with the Australian Ballet. The work premiered at the 1997 Melbourne Festival and then toured to overwhelming acclaim to New York's City Center. The company has also appeared in major cities such as Washington, Edinburgh, Seoul, Athens and returned to New York in 2001 for sold out performances of *Corroboree* at the Brooklyn Academy of Music.

At the heart of Bangarra's uniqueness is Stephen Page's vision for a theatrical style that remains true to the indigenous spirit which is at the core of the company's work. With music composed by David Page, and laced with traditional songs, Bangarra Dance Theatre speaks with an ancient yet completely contemporary voice to people everywhere.

藝術總監 史提芬·柏治

史提芬·柏治在昆士蘭出生，是奴努古族人，屬於育甘比部落毛納達里氏族，初在悉尼舞蹈團從事舞蹈表演，1991年獲委任為澳洲火種舞蹈團的藝術總監。他的作品《祈禱螳螂在作夢》、《呢呢》及《緒土》，為澳洲火種舞蹈團奠定了里程碑，也掀開了澳洲舞蹈的新頁。

1996年，柏治為澳洲芭蕾舞團創作了《煉金術》；翌年，他撮合澳洲芭蕾舞團與澳洲火種舞蹈團合作，攜手演出根據史特拉汶斯基的樂曲《春之祭》編成的舞蹈作品《祭禮》，該舞作曾先後在悉尼歌劇院及紐約市中心劇院演出。

2000年，其作品《魚》在愛丁堡國際藝術節首演，隨後在悉尼歌劇院演出，作為混沌原住民藝術節的節目之一。同年，柏治還獲邀為奧林匹克藝術節開幕禮編舞，作品《皮膚》也在該藝術節進行首演，由澳洲火種舞蹈團演出。《皮膚》揚威澳洲聲譽甚高的2000年赫普曼獎，榮奪最佳澳洲新作品和最佳舞作兩項大獎。此外，他還為亞特蘭大奧運會編排傳旗儀式的舞蹈，並為悉尼奧運會開幕和閉幕節目的原住民部份擔任藝術指導。

柏治的其他作品包括：1993年悉尼世青盃足球比賽開幕禮的原住民演出；獲1993年巴黎歌劇電影大獎的現代歌劇片《黑河》；為澳洲廣播公司創作的《尊嚴》；頌揚原住民歌舞的《黑藤》；澳洲音樂劇《婚禮上的歌聲》；以及大量搖滾樂特輯與2000年悉尼奧運會開幕禮紀錄片《覺醒》。

柏治於去年獲委任為2004至2005年阿得雷德藝術節藝術總監。

Artistic Director Stephen Page

Descended from the Noonukul people and the Munaljali clan of the Yugambeh tribe in Queensland, Stephen Page danced with the Sydney Dance Company until 1991 when he was appointed Artistic Director of Bangarra Dance Theatre. With his works, *Praying Mantis Dreaming*, *Ninni*, and *Ochres*, Page established milestones for the company and for Australian dance.



In 1996, Page created *Alchemy* for the Australian Ballet and in the following year brought the Australian Ballet and Bangarra together for *Rites* to Stravinsky's *The Rite of Spring* which performed at the Sydney Opera House and New York's City Center.

In 2000, *Fish* premiered at the Edinburgh International Festival before going to the Sydney Opera House for the Indigenous Festival of the Dreaming. Page choreographed the Festival's opening event and the company premiered *Skin* for the Olympic Arts Festival, which won Australia's coveted Helpmann Award 2000 for Best New Australian Work and Best Dance Work. He also choreographed for the flag handover ceremony for the Atlanta Olympic Games and directed the Indigenous segments of the Opening and Closing ceremonies of the Sydney Olympic Games.

In 2001, Page created the work *Corroboree* which toured Australia and the USA to outstanding critical and popular acclaim. In 2002, Bangarra's double bill *Walkabout* (choreographed by Page and leading dancer Frances Rings) toured Australia to similar acclaim.

Page's other credits include: Indigenous Australians' participation in the opening of the 1993 World Youth Soccer Championship in Sydney; the contemporary operatic film *Black River*, winner of the Grand Prix Opera Screen 1993 in Paris; *Pride* for ABC TV; *Black Vine*, a celebration of Indigenous song and dance; the Australian musical *The Wedding Song*, numerous rock videos and a documentary about the Sydney 2000 Olympic Games Opening Ceremony called *Awakening*.

Stephen Page has been appointed as the Artistic Director of the 2004 Adelaide Festival.

《舞宴》的三個夢

史提芬·柏治

The Three Dreamings of Corroboree

Stephen Page

第一場 澳洲鶴

《澳洲鶴》的靈感，來自古老原住民的傳說，講述一個年輕女子如何走進神聖大地，從人變為澳洲鶴，可說是《天鵝湖》的原始版本。

我有一次跟達卡普拉·蒙雅原（澳洲火種舞蹈團的文化顧問），去到位於阿納姆地東北，海水和河水交匯的達林拜，探訪澳洲鶴的聚居地，這次旅程啟發我創作了《澳洲鶴》。這舞蹈的音樂既有大衛·柏治和史提夫·法蘭西斯新作的曲調，也有他們與達卡普拉合作，以傳統歌曲為核心的改編歌曲。

《澳洲鶴》由兩個角色帶出，一個是傳統神靈，另一個是位年輕女子。她進入屬於澳洲鶴的聖地，在那裡玩耍、模仿，體驗到澳洲鶴的官能情慾，但她還要學會尊重澳洲鶴的奧秘。神靈引領她踏上旅途，保護她，在她成長為女人的旅程中試驗她。

神靈以歌聲，催她入眠，在她睡夢中喚回她到另一境界、另一時代，讓她的心靈作好準備，接受紋身儀式。當她身上畫着澳洲鶴的圖騰標誌再次現身時，她已變成澳洲鶴。

第二場 袋鼠

《袋鼠》延續前作《皮膚》的主題。《袋鼠》探索城市人如何在被剝奪了社會和信仰的價值下，仍然掙扎求存。人類是社會矛盾的受害者，這些矛盾包括失竊世代、虐兒、家庭暴力、物質泛濫。

Scene 1 Brolga (Gudurrku)

Brolga is inspired by an ancient Aboriginal Dreaming. It's about a young girl who goes to a sacred ground and transforms from human to brolga (a beautiful native bird similar to a crane). It's the original *Swan Lake*.

I was inspired by a visit to a brolga plain with Djakapurra Munyarryun (Bangarra's Cultural Consultant) in Dhalinbuy, in northeast Arnhem Land where the fresh water meets the saltwater — it's a place from which I draw my vivid creativity. The story also has David Page and Steve Francis' music and their work with Djakapurra with traditional songs at its heart.

In *Brolga*, we start with two figures, one is a traditional spirit and the other is a young girl. She enters the sacred ground that belongs to the brolgas, she plays, she mimics, and she discovers the sensuality of the brolga. But she has to learn to respect the secret brolga knowledge. The traditional spirit guides and protects her on this journey. It could be that he has set her a challenge for her journey to initiation as a woman.

And then he sings her to sleep, he calls her back to another realm in her dreaming, another time, and prepares her spiritually for the ritual painting. She emerges with the totem markings of the brolga. She is transformed.

Scene 2 Kangaroo (Garrtjambal)

In *Roo*, I wanted to develop on themes we explored in a previous production called *Skin*. *Roo* deals with urban men who have had their social and religious values taken away from them and they've survived. Men who are victims of social dilemmas — whether it's part of the stolen generation, child abuse, domestic violence, substance abuse.

你會看到一群列隊等候審判的男人，準備接受身份的盤問。我們嘗試借接下來的二十分鐘，在他們外在的身軀受到監禁前，洗滌他們的心靈，給他們披上一層厚皮才去服刑。霧靄代表他們正在接受洗滌，洗掉他們胸前的失竊世代的印記，將他們的心靈召回叢林，去到紅袋鼠聚集之地。

在接下來《打獵》一段，我們探索打獵的動力、澳洲原住民與白種人不同的打獵方法、獵人與獵物的關係。約瑟·馬古里奧的燈光具有強烈的特色，音樂也如是；四輪驅動的射燈的掃射與強光、恐懼、受驚的生物；搏動的音樂如心跳，如引擎，如殺人機器。

然後是《脫皮》，它同時談及未經處理的生肉和人的關係，以及受虐、受烙刑、被剝奪的痛苦和創傷。

今日我們活著的社會，沒有人能獨善其身，我們全都是獵物，毫無選擇餘地被標籤着。

—— 中場休息 20 分鐘

第三場 海龜

我最喜歡《海龜》這舞蹈，它是我向托雷斯海峽島民致意之作，同時也獻給那環繞澳洲的美麗和悠揚的海水，以及肯定太平洋對人類的貢獻。

《海龜》同時呈獻給創立澳洲火種舞蹈團的托雷斯海島的團員，他們的作品有鼓舞人心的作用。碧姬·米斯是舞蹈團新一代的年輕人，也是我的托雷斯海島創作顧問。我跟碧姬談及各式各樣的故事，談及那個島，談及那個海，她只是取笑我，說：「你在做夢，不過試試何妨。」托雷斯島民的慶祝方式與澳洲土著不同，澳洲土著的故事以土地為基本，托雷斯人的歌舞則很明顯受到大海的啟發。

We see a line up of men who are about to be convicted; they are being interrogated about who they are. What we want to do through the next twenty minutes is to cleanse them before their exterior selves go into confinement, give them the tough skin to service out their punishment. The mist is their state of cleansing, they wash off the stolen generation X painted across their chests and their spirits are called back to the bush, to the Red Kangaroo meeting ground.

In the next section called *Hunt* we explore the energy of the hunt, the difference between Aboriginal and white ways of hunting, the relationship between hunter and prey. Joseph Mercurio's lighting is a character in itself and so is the music; the sweep and stab of the 4 wheel drive spotlight, the fear, the startled creature, the music pounding like a heart, like an engine, like a killing machine.

This is followed by a section called *Skinned* which is partly about the raw meat and what it means to the people but it's also about being tortured, being burnt, things being taken away from you, that pain and woundedness.

Today we live in a society where no one can hide, we are all hunted, and everyone is identified whether we like it or not.

20-minute intermission

Scene 3 Turtle (Waru)

Turtle is my favourite. This is my tribute to the Torres Strait Islander peoples and the beautiful, melodic water that surrounds Australia and what the Pacific means to people in general.

Turtle is also a tribute to the founding Torres Strait Island members of Bangarra whose work has always been an inspiration. And Peggy Misi who is with the company now, she's the next generation, my Torres Strait Island consultant creatively. I talk to Peggy about a myriad of stories, about the island, about the water and she just laughs at me and says, "you just dream and we'll see what happens." Torres Strait Island people celebrate differently to Aboriginal people. Aboriginal stories are quite earthbound, whereas Torres Strait Islander song and dance is obviously inspired by the water.

《海龜》開始時，沙粒會從天花板灑落在三個代表母海龜的表演者身上，景象絕妙。母海龜來到聖地，挖洞產蛋。舞者的身體貼近地面。

接著是《孵化》，它捕捉初生海龜的精力。這些小海龜有的活下來，有的死去，成千上萬的小海龜奔向大海。《卡薩·卡巴》是一齣讚頌海龜的傳統舞劇。

然後是《艾古杜·陶那》，舞者身上塗上油，隨音樂滑動，代表肉、海龜的脆弱和一般視作原始良藥的海龜蛋，藉以探索食物、精緻美食和盛筵之間的官能關係。

《艾古杜·陶那》之後是一段托雷斯海峽的節奏舞蹈，用果筴作搖鼓伴奏，藉這種富節奏感的舞蹈去表達托雷斯島民的旺盛精力。《蓋·麻魯也》是首動聽的歌，它讚頌風、海和龜殼上各式各類的紋。

《海龜》以年長母海龜之死作結束。但她的死也是她的新生，我們洗滌她的心靈，將她喚醒。生生不息。

In *Turtle*, we start with this wonderful visual of sand pouring from the roof onto three bodies that represent the mother turtle. She goes to her sacred territory and digs to lay her eggs. All the choreography is close to the ground.

This is followed by a section called *Hatch* which captures the energy of the baby turtle. Some survive and some don't and there are thousands of them, racing down to the water. *Kasa Kab* is a traditional play dance that celebrates the turtle.

Then comes *Aigudau Tonar*, where the dancers are all oiled and they slide to the music. This represents the meat, the delicacy of the turtle and the egg which is great bush medicine. We explore the sensuality of food, the gourmet, the feast.

Aigudau Tonar is followed by a Torres Strait rhythm dance, using seed pods as rattles. This percussive dance depicts the thriving energy of the Torres Strait people. *Koi Maluya* is a beautiful song that celebrates the wind and the sea and the different patterns on the turtle shells.

Turtle ends with the death of the elder mother turtle, but it is almost like she is newborn, we cleanse her spirit to awaken again — the cycle continues.

製作人員

藝術總監及編舞

助理藝術總監

作曲

舞台設計

燈光設計

服裝設計

製作經理

總機械師

舞台經理

助理舞台經理

巡演經理

舞者

史提芬·柏治

杰絲明·古勒殊

大衛·柏治、史提夫·法蘭西斯

史提芬·柏治、約翰·麥高域

約瑟·馬古里奧

珍妮花·歐文

雲妮莎·哈金斯

馬修·西法提

拿威·路易斯

伊邦妮·威廉斯

托妮·勞頓

維托·巴米治

玉蘭·布朗

艾拔·大衛

艾瑪·克里斯

碧姬·米斯

達卡普拉·蒙雅原

法蘭絲·林斯

狄斯里·羅勃斯

雪妮·沙特納

柏察·泰迪

山尼·湯遜

瑞彩·威里斯

承蒙 Grey Barrett, Gerald Jenkins, Ashley de Prazer, Brendan Read 和 Danielle Lyonne 借出相片，謹此致謝。

Production Team

Artistic Director and Choreographer Stephen Page
Assistant Artistic Director Jasmine Gulash
Composers David Page, Steve Francis
Set Designers Stephen Page, John Matkovic
Lighting Designer Joseph Mercurio
Costume Designer Jennifer Irwin
Production Manager Vanessa Hutchins
Head Mechanist Matthew Serventy
Stage Manager Narelle Lewis
Assistant Stage Manager Ebony Williams
Tour Manager Tory Loudon
Dancers Victor Bramich
 Yolande Brown
 Albert David
 Elma Kris
 Peggy Misi
 Djakapurra Munyarryun
 Frances Rings
 Desley Roberts
 Sidney Saltner
 Patrick Thaiday
 Sani Townson
 Rachael Wallis

Photo Courtesy of Grey Barrett, Gerald Jenkins, Ashley de Prazer, Brendan Read and Danielle Lyonne.

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門

The Gate



譚盾 Tan Dun

作曲/指揮 Composer/Conductor

演奏 Performance by

廣州交響樂團 Guangzhou Symphony Orchestra

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 Nancy Allen Lundy (Juliet)



章華華 (小春)
 Zhang Hua Hua (Koharu)



王靜
 Wong Ching

藝術節節目 Festival Programmes

《藝術橋：加拿大及香港藝術展覽》 加拿大滙點畫會及 香港視藝人協進會	<i>Art Bridge: Canada and Hong Kong Art Exhibition</i> The Meeting Point Artists Association (Canada) and The Confederation of Hongkong Visual Artists	16-23.10	EG/HKCL
《新傾城之戀》 香港話劇團	<i>Love in a Fallen City</i> Hong Kong Repertory Theatre	18-20,22-28.10	GT/HKCC
管弦音樂會《天道》 香港管弦樂團	Concert <i>Tien Dao</i> Hong Kong Philharmonic Orchestra	25-26.10	CH/CH
小劇場戲曲《偶人記》 北京藝術創作中心	<i>Kunqu Operatic Theatre The Peony Pavillion: A Spoiled Romance</i> Beijing Arts Creative Centre	25-27.10	ST/HKCC
裝置藝術展覽《亞洲的滋味》 設計連	Installation Exhibition <i>Tasting Asia</i> The Design Alliance	27.10-10.11	F/HKCC
《咖喱盆菜釀薯條》 中英劇團	<i>Cross-mopolitan</i> Chung Ying Theatre Company	31.10-3.11	T/CH
《舞宴》 澳洲火種舞蹈團	<i>Corroboree</i> Bangarra Dance Theatre (Australia)	1-2.11	CH/CH
多媒體劇場《走書》 瑞士洛桑劇場	Multi-media Theatre <i>Hashirigaki</i> Theatre Vidy-Lausanne (Switzerland)	1-2.11	A/KTT
多媒體劇場《百年孤寂 版本9.0》 進念二十面體	Multi-media Theatre <i>One Hundred Years of Solitude Version 9.0</i> Zuni Icosahedron	1-2.11	GT/HKCC
音樂會《俄琴妙韻神州情》	Concert <i>The Wonderful Scent of Balalaika</i>	1.11 2.11	A/STTH A/TWTH
「潘少輝環境舞蹈」系列 《米、辣、禪、色》 城市當代舞蹈團	Environmental Dance Series by Pun Siu-fai <i>Rice, Spice, Zen & Colour</i> City Contemporary Dance Company	1,2,9,10.11	F/HKCC
《行草》 台灣雲門舞集	<i>Cursive</i> Cloud Gate Dance Theatre of Taiwan	8-10.11	GT/HKCC
音樂會《迷失的樂土》	Concert <i>The Lost Horizon</i>	9.11 10.11	A/STTH A/KTT
爵士音樂會《擊鼓王朝》 音樂會(一) 英國 標·布福特「土作」爵士樂隊 音樂會(二) 美國 佐治·布魯斯「頂峰」爵士樂隊	Jazz Concert <i>The King Drummers</i> Concert I: Bill Bruford's Earthworks (UK) Concert II: George Brooks' Summit (USA)	10-11.11 17.11	ST/HKCC CH/HKCC
多媒體歌劇《門》	Orchestral Theatre IV: <i>The Gate</i>	15-16.11	CH/HKCC
舞蹈詩歌劇《大地之歌》 香港舞蹈團	Dance Poem <i>The Song of the Earth</i> Hong Kong Dance Company	15-17.11	GT/HKCC
音樂劇場《那個看見聲音的她》 美國First Voice音樂組合及 無人地帶	Music Theatre <i>Guanyin: She Who Sees the Cries of the Universe</i> First Voice (USA) and No Man's Land	15-17.11	ST/HKCC

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